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A MAGAZINE—IN FACT

WID'S

A SERVICE INDEPENDENT REVIEWS OF FEATURE FILMS

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TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
1423	Paramount Average	74.0	67.2	257
324	Metro Average	72.8	68.2	18
456	Fox Average	72.2	67.9	59
1186	Triangle Average	71.8	66.4	235
227	Vitagraph Average	69.9	67.1	39
310	World Average	67.7	61.2	25

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

Reports		% P. P.	% B.O.	Repeat
1423	Paramount	74.0	67.2	257
3	In Bishop's Carriage	85	93	
1	The Lost Paradise	50	85	
4	The Virginian	90	78	1
2	Where Trail Divides	100	100	1
7	Wildflower	88	76	4
1	What's His Name	75	100	
2	Behind the Scenes	97	85	
5	Man from Mexico	90	70	2
1	Circus Man	94	95	
3	The Bargain	83	83	2
1	Ghost Breakers	60	60	
4	The Crucible	64	92	1
3	Sign of Cross	88	88	
1	Cameo Kirby	80	65	
4	Cinderella	85	97	1
1	The Million	70	90	
2	Girl of Golden West	95	85	1
3	The Italian	77	62	1
1	Dancing Girl	70	55	
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
4	Goose Girl	97	96	3
1	After Five	82	80	
3	Her Triumph	60	74	1
1	Warrens of Virginia	66	82	
1	Country Boy	60	60	
3	David Harum	82	68	
1	Love Route	60	60	
1	Sunshine Molly	40	20	
2	Gretna Green	100	100	1
2	Are You a Mason?	78	78	
1	Pretty Mrs. Smith	65	90	
1	The Unafraid	80	75	
1	When We Were 21	75	63	
2	Snobs	67	40	
5	Captain Courtesy	84	66	1
3	Captive	82	67	
2	Niobe	75	55	1
3	Help Wanted	80	75	
4	The Woman	86	53	1
5	House of Lost Court	82	54	2
2	Fanchon, the Cricket	93	95	2
3	Betty in Search of Thrill	83	87	
4	Stolen Goods	78	70	
2	Wild-Goose Chase	60	55	1
4	Pretty Sister Jose	82	73	1
5	Jim the Penman	64	65	
4	Dawn of To-morrow	92	90	1
5	Arab	89	56	2
2	The Dictator	45	45	
4	Wild Olives	87	82	
5	Chimmie Fadden	90	71	
4	Rugmaker's Daughter	40	50	
1	The Clue	80	100	
5	Kindling	80	82	
2	Fighting Hope	82	85	
4	Kilmeny	76	72	
3	Seven Sisters	90	90	
3	Puppet Crown	83	85	
7	Rags	90	95	4
1	Sold	80	65	
4	Secret Orchard	88	85	
4	Nearly a Lady	67	74	
4	Marriage of Kitty	70	55	
3	Poor Schmaltz	63	37	
7	Helene of the North	85	78	1
1	The Majesty of the Law	40	40	
3	Heart of Jennifer	68	55	
2	Incorrigible Dukane	75	55	
3	Esmeralda	85	85	1
1	Case of Becky	80	80	
1	Out of Darkness	60	40	
1	Peer Gynt	82	100	
3	Explorer	69	57	
4	'Twas Ever Thus	53	63	
2	Voice in the Fog	75	67	
4	Fatal Card	72	66	
4	Zaza	91	67	2
3	Girl of Yesterday	95	83	1
5	White Pearl	72	75	
4	Blackbirds	57	58	
6	Chorus Lady	70	65	
4	Secret Sin	76	83	1
6	The Yankee Girl	58	54	
5	Masqueraders	59	58	
9	Carmen	80	91	2
9	Still Waters	85	80	6
7	Madame Butterfly	80	88	1
7	Mummy and Humming Bird	64	56	
5	Bella Donna	96	78	3
6	Armstrong's Wife	85	65	
5	Chimmie Fadden Out West	88	76	2
7	Gentleman from Indiana	85	76	
7	Prince and Pauper	91	86	2
9	Mr. Grex of Monte Carlo	83	66	
9	Jane	75	51	
8	Unknown	79	69	1
14	The Cheat	94	80	8
7	The Reform Candidate	80	49	
8	The Immigrant	72	59	
9	Old Homestead	88	83	6
8	Lydia Gilmore	82	61	2
7	Temptation	76	70	1
5	Foundling	79	77	1
3	Tongues of Men	77	51	1
3	Mice and Men	78	77	1
4	The Golden Chance	81	68	1
1	My Lady Incog	40	40	
4	Ragamuffins	77	57	
4	Call of Cumberlands	72	72	
5	The Spider	85	63	1
7	Pudd'nhead Wilson	83	62	3
7	Tennessee's Pardner	64	58	
5	Madame Le Presidente	19	49	
6	Nearly a King	54	52	1
10	Trail of Lonesome Pine	71	88	2
6	Fell in Love With Wife	55	48	1
7	Blacklist	61	53	1
8	Out of the Drifts	89	88	2
6	Diplomacy	59	50	1
10	Poor Little Peppina	89	80	5
11	To Have and To Hold	74	70	3
9	Ben Blair	71	64	
8	For the Defense	67	64	1
5	Code of Marcia Gray	66	61	2
7	Lost Bridegroom	70	61	2
6	Saleslady	75	66	1
10	Audrey	75	75	3
6	Sowers	64	58	
7	Heart of Paula	68	51	1
7	The Race	70	63	
6	Eternal Grind	68	81	3
5	The Love Mask	61	54	2
6	Molly Make-Believe	93	87	5
6	The Red Widow	62	51	1
9	Heart of Nora Flynn	68	55	4
6	Moment Before	50	63	1
8	David Garrick	61	39	
7	Innocent Ile	52	46	
13	Maria Rosa	82	80	4
10	Alien Souls	68	64	1
10	The Fued Girl	59	51	
14	Pasquale	78	50	3
12	Sweet Kitty Bellairs	70	57	2

Reports	% P.	% B.O.	Repeat
17 Saints and Sinners	52	47	
15 Thousand Dollar Husband	68	59	4
19 Gutter Magdalene	60	61	1
9 Evil Thereof	41	39	
13 Making of Maddalene	62	54	3
20 Silks and Satins	86	88	14
13 Destiny's Toy	59	50	
18 The Clown	78	54	3
18 Susie Snowflake	66	57	2
14 World's Great Snare	72	78	4
18 American Beauty	62	62	3
21 The Dupe	65	63	1
20 The Smugglers	53	49	1
24 Selfish Woman	72	69	4
28 Davy Crockett	67	62	
28 Dream Girl	69	64	3
26 Under Cover	80	71	5
26 International Marriage	55	50	1
26 Common Ground	64	63	
32 Hulda From Holland	95	96	21
28 House of Golden Windows	72	62	3
21 Woman in the Case	72	72	3
21 Little Lady Eileen	87	90	8
20 Stronger Love	50	50	
20 Public Opinion	78	71	4
18 Rolling Stones	73	68	2
17 Honorable Friend	64	61	1
17 Victory of Conscience	59	60	2
15 Each Pearl a Tear	76	71	2
16 Parson of Panamint	80	69	4
9 Big Sister	43	57	
8 Reward of Patience	62	51	
8 House of Lies	73	61	
8 Daughter of MacGregor	56	45	
12 Ashes of Embers	88	87	4
11 Quest of Life	55	55	
9 Anton, the Terrible	43	48	
10 The Lash	55	52	
6 The Storm	73	55	1
7 The Intrigue	83	37	
8 Her Father's Son	69	56	
6 Witchcraft	38	43	
5 The Kiss	71	67	
5 Rainbow Princess	83	64	
4 Seventeen	92	70	
2 Miss George Washington	100	100	2
4 Heir to the Hoorah	81	69	1
5 Soul of Kura San	89	71	
5 Son of Erin	85	66	
4 Unprotected	54	50	
3 Years of the Locust	34	43	
4 Plow Girl	78	53	
1 Yellow Pawn	40	60	

TRIANGLE

1186 Triangle	71.8	66.4	235
8 Iron Strain	81	52	2
7 The Lamb	87	74	3
7 Old Heidelberg	71	61	1
8 The Coward	84	63	1
6 Martyrs of the Alamo	68	58	2
11 The Disciple	84	75	2
6 Matrimony	80	78	1
4 Sable Lorcha	65	54	
4 Golden Claw	65	75	
6 Double Trouble	65	62	2
5 Aloha Oe	56	65	
4 Lily and the Rose	64	56	
5 Jordan is a Hard Road	55	53	
5 Winged Idol	53	54	
3 Penitents	28	32	
9 Edge of the Abyss	68	62	
2 Submarine Pirate	85	78	1
4 Cross Currents	47	45	
8 Between Men	72	70	1
12 Let Katy Do It	85	64	6
4 The Corner	56	44	
4 Missing Link	55	43	1
2 Beckoning Flame	67	47	
8 Wood Nymph	54	51	1
7 The Conqueror	71	71	
8 Price of Power	55	52	
8 Green Swamp	80	78	1
10 Acquitted	68	50	
5 D'Artagnan	59	54	
15 His Picture in the Papers	89	78	4
10 Honor's Altar	78	72	2
10 Betty of Greystone	78	68	2
21 Peggy	95	91	14
6 Don Quixote	57	62	
7 Last Act	80	78	1
10 Daphe and the Pirate	72	58	1
15 Hell's Hinges	92	88	9
15 Flying Torpedo	88	82	8
11 Bullets and Brown Eyes	86	76	3
11 Martha's Vindication	86	79	2
12 Moral Fabric	76	60	1
12 Hoodoo Ann	69	66	1
12 The Raiders	82	72	
9 Habit of Happiness	96	86	4
7 The Waifs	70	58	1
6 Little Meena's Romance	63	59	1
13 The Aryan	85	84	6
6 Sold for Marriage	72	73	1
11 Stepping Stones	86	77	2
8 Sunshine Dad	31	41	
7 Civilization's Child	66	61	1
11 Children in the House	79	64	2
8 Beggar of Cawnpore	58	49	
14 The Good Bad-Man	91	80	4
12 The No-Good Guy	72	60	3
12 Susan Rocks the Boat	75	66	
14 Not My Sister	84	80	3
14 Child of Paris Streets	61	61	
16 Primal Lure	81	75	4
7 Mr. Goode, the Samaritan	55	54	
15 Market of Vain Desire	83	66	4
12 Going Straight	80	77	3
18 Bugle Call	95	78	4
17 Reggie Mixes In	91	81	7
12 Sorrows of Love	67	71	1
15 Innocent Magdalene	66	68	1
12 The Dividend	67	65	
16 Wild Girl of Sierras	39	48	
15 Apostle of Vengeance	82	86	2
14 Casey at the Bat	41	49	
20 The Phantom	87	77	7
22 Flirting With Fate	87	83	7
25 The Deserter	83	67	8
19 Little Sister Ma'am	71	64	2
21 Eye of the Night	73	55	4
13 Stranded	62	54	
21 Captive God	67	67	2
17 Halfbreed	70	74	2
16 The Payment	82	72	3
14 Marriage of Molly O	46	44	
14 Honor Thy Name	89	69	4
15 Devil's Needle	61	62	1
15 Shell "43"	91	62	2
18 Hell-to-Pay Austin	81	69	5
15 Lieutenant Danny, U. S. A.	66	64	
12 Pillars of Society	57	53	1
13 Home	90	77	6
15 Gretchen the Greenhorn	63	62	1
14 The Patriot	74	78	5
16 Social Secretary	89	72	5
11 The Thoroughbred	77	66	
9 Little Liar	66	55	
15 Wolf Woman	90	91	5
12 Dawnmaker	56	80	2
10 Diane of the Follies	68	73	1
14 Manhattan Madness	94	91	8
12 Plain Jane	89	81	3
9 Old Folks at Home	82	68	
9 Jungle Child	53	52	1
10 The Rummy	68	50	1
12 Return of Draw Egan	91	86	5
10 Vagabond Prince	72	66	2
7 Somewhere in France	79	64	
5 Corner in Collens	100	96	4
3 Sister of Six	82	58	1
8 Fifty-Fifty	94	86	3
3 War's Women	62	57	
5 Atta Boy's Last Race	56	61	
4 American Aristocracy	99	100	3
2 Microscope Mystery	40	27	
4 Honorable Algy	94	75	1
5 Jim Grimsby's Boy	66	50	2
1 Children Pay	80	65	

WORLD

310 World	67.7	61.2	25
1 Daughter of the Sea	60	50	
2 The Warning	88	48	
2 The Little Dutch Girl	80	85	
1 The Price of Her Silence	80	90	
1 Master of House	60	65	
1 The Dragon	60	30	
1 The Price	80	65	
1 Love's Cross Roads	85	60	
1 Better Woman	75	65	
1 By Whose Hand	60	55	
1 Her Great Hour	60	40	
1 When it Strikes Home	60	65	
2 Circus Romance	65	55	
1 Old Dutch	75	50	
2 Ballet Girl	82	62	
2 Marrying Money	80	62	
1 Wishing Ring	64	60	
2 The Dollar Mark	55	42	
1 Gentleman from Mississippi	60	40	
1 As Ye Sow	100	45	
1 Stolen Voice	60	60	
1 Face in the Moonlight	80	60	
1 Women and Wine	60	40	
1 Alias Jimmy Valentine	80	60	
3 Trilby	83	58	1
1 Idols	40	40	
2 Master Hand	86	80	
3 Devil's Toy	57	73	
3 Salvation Nell	60	47	
3 Family Cupboard	50	57	1
3 Heart of Blue Ridge	85	72	1
1 Butterfly on Wheel	80	70	
2 Hearts of Men	80	52	
1 Body and Soul	40	45	
1 The Ransom	55	45	
3 The Labyrinth	57	58	
3 Should a Wife Forgive?	90	90	
1 The Senator	75	60	
3 Sins of Society	76	65	
4 Camille	86	75	1
1 The Rack	100	60	
1 The Clarion	60	75	
2 Women in 47	76	80	
4 Yellow Passport	82	85	2
2 Price of Happiness	52	60	
1 Women's Power	30	50	
1 Cowardly Way	60	60	
1 Passersby	60	60	
3 Man and His Angel	62	45	
3 Supreme Sacrifice	77	63	
2 The Struggle	60	60	
2 Hand of Peril	72	60	
2 Then I'll Come Back to You	85	77	1
3 The Reapers	77	67	
1 Shadow of Doubt	75	60	
1 Social Highwaymen	75	75	
3 Closed Road	87	81	1
5 Feast of Life	55	73	
5 Her Maternal Right	56	72	
4 Sudden Riches	79	70	
1 Twin Triangles	80	30	
5 Tangled Fates	55	60	
3 Fate's Boomerang	42	53	
5 His Brother's Wife	83	74	2
9 Perils of Divorce	60	61	
11 La vie de Boheme	45	50	
2 What Happened at 22	82	80	
5 Crucial Test	59	58	
6 Weakness of Man	61	69	
11 Sally in Our Alley	61	62	
13 Paying the Price	69	70	1
11 Miss Petticoats	58	59	
14 Woman's Way	75	74	4
11 Summer Girl	50	58	
11 Rail Rider	66	71	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
11 Velvet Paw	73	66	1
8 Friday, the Thirteenth	70	69	
8 Dark Silence	70	80	2
3 The Revolt	62	58	
4 Gilded Cage	70	67	
4 Hidden Scar	76	65	
4 Scarlet Oath	70	56	
5 Man Who Stood Still	68	59	
5 Heart of a Hero	49	38	
5 Bought and Paid For	90	95	3
3 Madness of Helen	43	35	
1 The Rise of Susan	100	100	1
1 The Deep Purple	70	60	
1 Without a Soul	89	90	

METRO

324 Metro	72.8	68.2	18
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	

s	% P. P.	% B.O.	Re-peat
Heart of a Painted Lady...	85	75	
High Road	80	80	
Shooting of Dan McGrew...	80	85	
Fiddleman	90	80	
By Best Girl	60	60	
Light of Way	70	85	
Second in Command	77	80	
The Vampire	80	90	
Soul of a Woman	93	80	1
Silent Voice	77	87	
An Enemy of Society	60	40	
Song of Wage Slave	75	70	
Jimmy of Stork's Nest	70	60	
Final Judgment	80	85	
Bunnington's Choice	92	90	
Woman Pays	78	52	
One Million Dollars	78	70	
Barbara Frietchie	82	73	
Yellow Streak	84	60	
House of Tears	80	65	
Rosemary for Remembrance	73	68	
Black Fear	73	57	
What'll People Say?	80	84	
The Turmoil	70	55	
Cure of Heart's Desire	56	56	
After Debt of Honor	46	47	
Man in His Soul	80	80	
The Upstart	65	70	
Dimples	40	50	
Corner in Cotton	58	50	
Price of Malice	62	59	
Soul Market	83	73	1
Blindness of Love	70	80	
Lovely Mary	57	80	
My Madonna	80	85	
After Great Price	78	66	
Wall Between	75	81	
Kiss of Hate	55	70	
Half-Million Bribe	71	47	
Playing With Fire	80	78	
The Come-Back	76	71	1
Snow Bird	81	76	
Million a Minute	74	89	
Spell of the Yukon	70	90	
His Great Triumph	63	52	
Scarlet Woman	78	77	1
Adrian's Divorce	77	58	
Masked Rider	63	61	
Flower of No Man's Land..	53	74	
Purple Lady	83	61	
Eternal Question	73	83	
The Quitter	74	71	
River of Romance	88	76	5
The Child of Destiny	44	55	
Devil at His Elbow	60	55	1
God's Half Acre	74	60	1
Weakness of Strength	64	49	
The Pretenders	81	75	1
The Upheaval	50	59	
Light of Happiness	72	73	1
Mister 44	95	94	3
Wheel of the Law	77	65	
Dawn of Love	67	59	
Iron Woman	47	60	
Wife's Shadows	68	62	
In the Diplomatic Service	69	86	2
Brand of Cowardice	65	49	
Gates of Eden	81	55	
Extravagance	80	81	
The Wager	88	73	
My Madonna	80	85	
The Wager	90	70	
The Sunbeam	73	50	
Big Tremaine	75	85	
The Black Butterfly	90	60	

FOX

Fox	71.2	67.9	59
Girl I Left Behind Me	0	25	
St. Elmo	52	92	
Fool There Was	82	96	2
Mr. Rameau	90	87	1
Kreutzer Sonata	90	85	
The Idler	55	65	
Celebrated Scandal	70	70	
Anna Kerinina	67	65	
Clemenceau Case	87	82	1
Walls of Jericho	40	35	
Woman's Resurrection	80	45	

Re-ports	% P. P.	% B.O.	Re-peat
2 Life's Shop Window	35	57	
2 The Nigger	100	70	
3 Gilded Fool	67	73	
3 Devil's Daughter	77	95	
4 Should a Mother Tell?	83	86	
1 Wormwood	80	80	
1 Lady Audley's Secret	90	65	
1 Princess Romanoff	60	60	
1 Valley of the Missing	50	40	
1 Children of the Ghetto	75	40	
1 Samson	80	50	
1 The Thief	90	40	
7 Two Orphans	84	86	2
1 Song of Hate	90	90	
6 Regeneration	74	67	3
4 Wonderful Adventure	75	75	
3 Sin	63	73	
1 Little Gypsy	80	75	
4 Soul of Broadway	81	78	1
1 Family Stain	90	60	
1 Carmen	100	100	1
2 Blindness of Devotion	57	55	
2 Woman's Past	77	45	
8 Broken Law	84	64	1
7 Galley Slave	76	74	1
2 Unfaithful Wife	75	70	
2 Mother's Secret	75	65	
2 Soldier's Oath	82	62	
4 Destruction	85	95	
2 Green-Eyed Monster	45	85	
1 Parisian Romance	80	80	
1 Fourth Estate	85	85	
5 The Serpent	92	93	
4 Ruling Passion	55	60	
4 Merely Marry Ann	55	46	
6 Fool's Revenge	44	49	
7 Fighting Blood	71	65	
4 The Witch	63	59	
4 Marble Heart	41	60	
9 Gold and the Woman	65	86	1
8 The Bondman	79	61	1
4 Wife's Sacrifice	56	60	
7 Blue Blood and Red	81	64	
4 Slander	80	73	
7 Modern Thelma	57	48	1
8 Man of Sorrow	63	62	1
6 Blazing Love	67	65	
8 Eternal Sapho	89	90	3
9 Sins of Men	76	61	1
1 Sins of the Parents	80	50	
11 Battle of Hearts	60	60	
8 Spider and the Fly	70	71	1
9 Hypocrisy	77	67	
8 Woman's Honor	71	74	
15 East Lynne	89	93	9
13 Ambition	71	67	
14 Man From Bitter Roots	83	82	2
14 Caprice of the Mountains	68	65	1
14 Tortured Heart	71	68	
16 The Beast	87	69	4
19 Under Two Flags	94	92	13
11 End of the Trail	70	72	
12 Sporting Blood	57	54	
11 Little Miss Happiness	74	67	2
16 Daredevil Kate	71	75	1
12 Unwelcome Mother	63	67	
9 Her Double Life	81	88	1
6 Where Love Leads	60	55	
8 Fires of Conscience	56	63	
6 Straight Way	63	71	
5 Ragged Princess	71	61	
7 War Bride's Secret	66	41	1
5 Romeo and Juliet	82	84	2
1 Love and Hate	60	60	
1 Mischief Maker	100	100	1
2 Jealousy	75	85	
2 The Mediator	70	60	

MUTUAL

94 Mutual	72.3	69.5	11
1 Buzzard's Shadow	85	80	
1 Death Lock	98	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	65	70	
1 Ghosts	80	65	
1 Cup of Life	85	40	
1 His Wife	70	25	

Re-ports	% P. P.	% B.O.	Re-peat
1 House of Scandal	90	75	
1 Infatuation	60	50	
3 Miracle of Life	83	83	1
1 Inner Struggle	40	20	
1 Mill of Floss	75	90	
2 The Painted Soul	82	55	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
2 Bird of Prey	85	87	
2 Inspiration	70	100	1
2 As a Woman Sows	80	82	
1 The Decoy	50	88	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	40	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	90	
1 My Partner	50	50	
2 The Bruiser	80	60	1
1 Hidden Law	100	90	1
2 Love Liar	72	82	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	58	
1 Feathertop	85	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	68	
3 Isle of Love	80	85	1
4 Whispering Smith	59	67	
4 Soul Mates	61	52	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
2 Highest Bid	58	67	1
2 Her American Prince	62	65	
4 Doorsteps	63	64	1
2 House of Mirrors	77	75	
2 Wall Street Tragedy	65	80	
2 Youth's Endearing Charms	77	60	1
2 Strength, Donald Mackenzie	75	72	
4 Judith of the Cumberlands	73	73	
1 Manager of the B & A	30	50	
1 Pearl of Paradise	50	75	
1 Dulcie's Adventure	90	66	
1 Faith	75	25	

MUTUAL-CHAPLIN

3 The Fireman	80	83	
4 The Vagabond	55	88	
5 The Floorwalker	97	100	2
8 One A. M.	63	81	1
13 The Count	87	77	8
6 The Pawnshop	72	79	2
4 Behind the Scenes	93	96	3
1 The Rink	100	95	

PATHE

95 Pathe	67.9	69.3	8
1 The Spender	80	80	
2 At Bay	82	86	
1 The Galloper	40	90	
1 Closing Net	60	80	
2 Nedra	55	45	
1 Affair of Three Nations	75	80	
2 Beloved Vagabond	85	80	
2 Greater Will	50	55	
6 Excuse Me!	90	73	2
2 King's Game	62	62	
5 Madame X	75	93	3
3 Love Trail	38	52	
3 Hazel Kirk	60	55	
1 Simon the Jester	60	35	
6 New York	80	74	1
2 Precious Packet	67	65	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	73	1
6 Shadow of Her Past	29	85	
4 The Fugitive	75	63	
4 Little Mary Sunshine	88	75	
5 Shine Girl	69	70	

Reports	% P. P.	% B.O.	Repeat
2 Fear of Poverty	65	95	
1 The Test	60	55	
1 Saint, Devil and Woman	32	50	
1 Light That Failed	70	65	
2 Shadows and Sunshine	98	70	
BLUEBIRD			
140 Bluebird	59.1	60.9	15
2 Jeanne Dore	27	45	
1 Secret Love	20	20	
1 Hops	20	15	
6 Undine	78	89	2
1 Wrong Door	75	95	
1 Grip of Jealousy	75	85	
1 Rupert of Hentzau	58	80	
1 Strength of the Weak	80	80	
2 The Flirt	42	77	
1 Great Problem	80	62	
2 Gaylord Waring	62	72	
3 Crippled Hand	59	75	1
2 Gilded Spider	45	65	
1 Measure of a Man	50	50	
2 Love Never Dies	65	48	
3 Son of the Immortals	63	71	
3 Eye of God	57	82	1
2 Bobby of the Ballet	65	80	
1 The Evil Women Do	20	20	
7 Three Godfathers	66	74	1
12 Shoes	73	76	3
7 Broken Fetters	49	57	1
6 Love Girl	67	69	1
6 Grasp of Greed	71	75	1
6 Silent Battle	73	84	
7 Secret of the Swamp	68	53	2
6 Love's Lariat	58	60	
6 Bettina Loved a Soldier	70	74	
6 Little Eve Edgarton	59	63	1
6 Girl of Lost Lake	58	54	
5 Unattainable	46	42	
9 Saving the Family Name	79	53	1
4 Behind the Lines	48	54	
6 Wanted—A Home	75	68	
1 Chalice of Sorrow	70	40	
2 Social Buccaneers	65	47	
1 Stranger from Somewhere	45	20	
1 Gloriana	60	60	
1 End of Rainbow	65	40	
UNIVERSAL			
1 Jewel	75	70	
1 Scandal	80	72	
1 Langdon's Legacy	80	60	
1 Love's Pilgrimage	60	60	
1 College Orphan	70	60	
1 Colorado	90	100	
RED FEATHER			
53 Red Feather	65.3	58.5	2
1 It Happened in Honolulu	80	80	
1 The Madcap	70	70	
1 Soul Enslaved	60	80	
1 Knight of the Range	80	4	
1 Beckoning Trail	85	60	
2 Man From Nowhere	75	90	1
2 Path of Happiness	85	65	
1 The Sphinx	60	60	
2 Pool of Flame	70	75	
1 Lords of High Decision	60	40	
2 Black Sheep of Fame	60	62	
2 Autumn	65	67	
3 Her Bitter Cup	72	71	
1 The Yoke of Gold	45	64	
1 Heritage of Hate	90	85	
1 Thrown to the Lions	60	20	
2 Huntress of Men	35	20	
2 Youth of Fortune	60	50	1
2 What Love Can Do	50	80	
3 Half a Rogue	78	60	
1 Sons of Satan	60	40	
2 Two Men of Sandy Bar	72	67	
1 Folly of Desire	20	40	
1 Brigadier Gerard	50	40	
2 Romance of Billy Goat Hill	75	55	
4 The Target	76	46	
2 Whirlpool of Destiny	62	65	
2 Narrow Path	82	60	
2 Drugged Waters	57	52	
3 If My Country Should Call	58	62	
2 Black Friday	60	62	
1 Place Beyond the Wind	80	80	
GREATER VITAGRAPH			
227 Vitagraph	69.9	67.1	39
1 Heartaches	70	78	
2 Geoffrey Manning	70	75	
3 The Juggernaut	70	70	2
5 The Island of Regeneration	80	78	3
1 Sporting Duchess	40	30	
3 Sins of the Mothers	87	87	1
3 Crooky	70	69	2
1 Playing Dead	75	75	
4 Dust of Egypt	69	55	2
1 Rights of Men	50	80	
2 Turn of the Road	77	77	
2 The Caveman	75	57	
3 Heights of Hazard	75	44	
2 Price of Folly	95	95	2
3 Great Divide	90	70	2
2 Thou Art the Man	72	57	
4 Green Stockings	89	90	2
1 Milady's Slipper	90	90	
2 Island of Surprise	95	97	
4 Gods of Fate	63	58	
7 A Night Out	79	73	1
1 The Crown Prince's Double	75	60	
1 Writing on Wall	90	30	
4 Kennedy Square	88	66	1
2 For a Woman's Fair Name	80	85	
5 Hunted Woman	74	54	1
2 Hero of Submarine D-2	82	75	
3 Dollars and the Woman	78	55	1
1 Supreme Temptation	60	60	
2 The Two-Edged Sword	70	32	
2 Vital Question	80	55	
1 Flames of Johannis	40	40	
4 Salvation Joan	81	57	
5 God's Country and Woman	84	82	2
1 Love's Toll	60	80	
5 Law Decides	77	59	2
8 The Ne'er-Do-Well	94	94	6
4 Ordeal of Elizabeth	58	50	
8 The Suspect	79	76	1
2 Lights of New York	70	80	
6 The Destroyers	65	52	1
1 Redemption of Dave Darcey	100	100	
3 Man Behind the Curtain	87	75	
7 The Shop Girl	76	76	
3 The Conflict	67	47	
5 Fathers of Men	65	60	
7 The Tarantula	81	71	2
11 Daring of Diana	65	79	
4 Hesper of the Mountains	57	64	
8 Light at Dusk	81	67	2
6 The Alibi	70	69	
1 The Dawn of Freedom	0	50	
2 Footlights of Fate	60	87	
7 The Combat	80	84	
3 The Kid	59	60	
2 Phantom Fortunes	42	62	
1 His Wife's Good Name	30	90	
5 Through the Wall	85	69	1
11 The Chattel	66	80	1
5 Prince in a Pawnshop	55	58	1
2 Blue Envelope Mystery	52	52	
3 Firm of Girdlestone	35	45	
4 Last Man	85	68	
1 Devil's Prize	40	50	
2 Price of Fame	40	50	
KEYS			
73 K. E. S. E. Service	66.3	60.4	18
1 Vultures of Society	80	60	
1 Between Savages and Tigers	90	100	
1 Quo Vadis	60	40	
1 The Spendthrift	80	60	
1 Officer 666	25	40	
1 When Love is King	20	25	
1 The Magic Skin	80	75	
1 Woman Next Door	60	90	
1 The Havoc	5	20	
1 Sentimental Lady	65	40	
2 The Scarlet Road	70	55	
2 Destroying Angel	90	87	
1 Musty Suffer	80	90	
1 Devil's Prayer Book	50	60	
1 Children of Evil	70	65	
1 Green Cloak	70	60	
2 The Spoilers	92	95	
4 Graustark	88	90	3
2 The Slim Princess	77	94	1
1 The Rosary	80	20	1
2 A Texas Steer	72	65	
1 House of Thousand Candles	40	30	
2 The Raven	87	20	
1 The Alster Case	90	80	
2 Daughter of the City	60	70	
3 Misleading Lady	73	50	1
3 Cycle of Fate	62	75	
3 Carmen (Chaplin)	50	93	2
1 Little Shepherd of Bargain Row	90	70	
1 Sherlock Holmes	75	50	
2 Into the Primitive	40	50	
2 That Sort	75	37	1
4 Valiants of Virginia	85	75	
3 The Prince Chap	40	33	
5 Return of Eve	85	84	
4 Country God Forgot	74	67	
4 Chaplin Revue	63	79	
1 Heart of the Hills	50	39	
2 Prince of Graustark	85	82	1
1 Cossack Whip	90	13	
SPECIAL FEATURES			
1 Garden of Knowledge	100	100	1
3 The Christian	77	70	1
12 Battle Cry of Peace	95	80	4
2 Fall of a Nation	65	90	
2 Unwritten Law	35	80	
2 The Escape	67	70	1
5 Birth of a Nation	100	100	4
8 The Common Law	90	96	
4 Less Than the Dust	54	79	
2 Flower of Faith	50	25	
4 Jaffery	63	55	
1 Civilization	40	60	
2 Cabiria	45	45	
1 Marvelous Maciste	70	50	
2 Faded Flower	82	74	
4 The End of the World	20	56	
1 Birth of Character	20	50	
3 Birth of Man	62	88	
1 Love's Sacrifice	60	60	
1 Fire and Sword	20	60	
3 Doctor Neighbor	53	49	
3 Iron Hand	60	30	
3 Police	63	81	
2 Tilly's Punctured Romance	95	95	
1 Salomy Jane	90	100	
2 Tess of the Storm Country	100	85	
5 Whirl of Life	72	88	
2 Silver Threads Among Gold	84	92	
2 Victory of Virtue	50	100	
5 The Melting Pot	78	53	
4 Ramona	73	63	
2 The Typhoon	88	78	
1 Hiawatha	40	100	
1 The Aftermath	40	40	
2 Salisbury's Wild Life in America	60	73	
1 Hypocrites	60	90	
1 The Only Son	40	60	
1 Judge Legard	80	40	
2 The Alien	95	72	
5 Eternal City	90	95	
9 Dumb Girl of Portici	48	62	
3 Little Girl Next Door	87	97	
1 Neptune's Daughter	80	80	
1 Diana	75	100	
5 Where Are My Children?	88	92	
5 Alice in Wonderland	76	86	
8 Romeo and Juliet	87	53	
1 Purity	92	86	
1 The Clansman	99	100	
MISCELLANEOUS			
1 How Britain Prepared	80	100	
1 Fighting in France	30	80	
1 Spellbound	60	60	
1 Lena Rivers	80	60	
1 Man Who Couldn't Lose	60	60	
1 The Old Crossroads	60	40	
1 From Manger to Cross	90	40	
1 Days of Thundering Herds	90	90	
1 Exposition's First Romance	65	83	
1 York State Folk	10	25	
1 Feathered Nest	90	80	
1 Puppets	50	40	
1 Smash 'Em Kelly	48	35	

(*Continued on next page.*)

Feature Films as Wid Sees Them

WONDERFUL STAR IN ARTISTIC JUMPY ACTION SERIAL MELLER TYPE

Anita Stewart in

THE GIRL PHILIPPA

Greater Vitagraph

DIRECTOR	S. Rankin Drew
AUTHOR	Robert W. Chambers
SCENARIO BY	S. Rankin Drew
CAMERAMAN	Arthur T. Quinn
AS A WHOLE	Fast, interesting action; unconvincing, but entertaining
STORY	Made wild leaps and became rather involved, but held interest
DIRECTION	Gave distinctive, classy atmosphere, with splendid individual scenes, but seemed jumbled
PHOTOGRAPHY	Generally very good
LIGHTINGS	Some very effective; others a bit indistinct
CAMERA WORK	Generally very good
STAR	Delightful beauty, with magnetic personality
SUPPORT	Very good; one or two very fine
EXTERIORS	Many fitted atmosphere; some decidedly distinctive; some rather ordinary
INTERIORS	Generally fine for atmosphere
DETAIL	Very good, except story jumps
TIME	Sixty-five minutes

IN watching this offering you get something of an impression that there is too much story crowded into the footage. This packing of the action so closely together that melodramatic scene followed melodramatic scene, resulted in a loss of a sense of values, with the result that some of the action became funny when it should have been taken seriously. Most of the individual scenes were well handled, but, unfortunately, from the very first we found one stirring incident following another, with long titles to explain the jumps from one incident to the other, this development failing to allow for a proper building to the various bits of excitement.

At first these long titles and the hitting of the high spots only tended to bewilder the spectator and leave a question as to exactly what it was all about, but toward the end of the production there was one bit of "meller" after the other at such a rapid rate that the audience began to see something humorous in most of the incidents. It is never good to have an audience laugh at any serious production, but in this instance I can tell you that the general effect will be decidedly pleasing, even though your patrons do seem to make fun of the offering in spots.

I believe that it is principally the delightful personality of Miss Stewart which saves this. Mr. Drew is also deserving of considerable credit, because he has provided an exceptional amount of classy, distinctive atmosphere as a setting for the wild adventures having to do with the recovery of the "poipers," and this distinction of setting helps wonderfully in keeping this from becoming ridiculous.

There are oodles of scenes in this which carry all the melodramatic stunts of the modern exaggerated melodrama used in the serials, and from the manner in which the many loopholes in the story have been covered over by long explanatory titles, it might seem as if it had been the original intention to make this as a serial, with the offering reduced afterward to nominal feature footage.

The plot concerns itself for the most part with the attempt of German spies to secure the plans of a new explosive shell which had been sold to England by this country. The agents for England and those for Germany were so numerous, with an insufficient distinction between them, to make their identity rather confusing through most of the scenes.

Miss Stewart, as the cashier in the restaurant where much of the paper pursuit occurred, and Mr. Drew, as a young American artist who happened to be in the neighborhood, were the two characters who stood out throughout the offering.

The construction of the plot gave us to understand very soon that Miss Stewart was some sort of a princess, and consequently we were not surprised in the least to learn on the finish that she had been kidnapped as a child.

There was little that could be called the finished method of the dramatist in creating suspense, because the development throughout was very much a la serial, with the papers changing hands frequently as the various characters were shot up or wounded in the battle for the possession of the documents.

There was one touch which started them laughing, and it should certainly be eliminated. A group of German spies had just waited in an automobile to bombard an English spy who was racing along on a motorcycle, carrying part of the plans. The Englishman had been killed quick and the papers secured, and then a man was seen to calmly come to the automobile and start away with a pick and shovel. This nonchalant preparation to bury the dead tended rather toward the burlesque, or at least it will undoubtedly strike most members of your audience in that way.

Following this we had much battling, and the drama seemed to run wild, with the result that it failed to register effectively. Toward the finish, after the plans had been successfully delivered and the only thing which remained was to learn that Miss Stewart was a princess, which we already suspected, she was attacked by two Apaches in costumes which in themselves, made the characters seem like Keystone Komedians. When Mr. Drew started to the rescue he took off his hat and threw it out on the roadway. That started a laugh, and when he reached the scene he took off his coat before he started to whip the ruffian. That made the laugh general.

Despite the fact that too much action has been crowded into the footage, with too many long, explanatory titles used to cover the jumps, I believe that the personality of Miss Stewart and the general class of the atmosphere will make it seem worth while, and I have a hunch that your patrons will accept the wild-eyed action without taking it too seriously and consider the production, as a whole, rather good entertainment.

There werem any close-ups of Miss Sterwart which registered her unusual type of beauty perfectly, and in many instances we got camera angles which gave her features a distinction which mark her as an exceptional type.

In choosing his exterior locations, Mr. Drew gave us several beauty spots that will be remembered, and, while the battle scenes were not terrifically impressive, they

were effective enough to more than fill the requirements of this offering.

In presenting this at the Rialto, Manager Rothapfel put over a clever bit of showmanship when he secured an unusual effect, which I believe has never been done before in any theatre. There is one place in the production where we have a close-up of an insert of a proclamation calling for the mobilization of troops. This placard is, of course, white, and it was shown as if it had been tacked against a wall, with the result that there was a black space on either side of the notice. Seeing an opportunity for an effect, Mr. Rothapfel secured about sixty feet of weekly film showing marching French troops—a great body of men swinging along in unison, straight into the camera. He placed this weekly film in his second projection machine so that when the proclamation appeared upon the screen he had the second operator project from the second machine the marching troops over the face of the other film, which gave the effect of a double exposure, with the troops marching down to the foreground apparently through the mobilization article. At the same time his orchestra played the Marseillaise, and this effect was cheered in his theatre, which surely evidences the advantage of attempting such unusual stunts. This would not be difficult for any one to arrange, although it takes capable operators to do it properly.

Anders Randolf, in the part of the traitor who had abducted Miss Stewart, gave a splendid performance, and a varied assortment of spies and diplomats were good types, although there were so many of them who looked somewhat alike that it was hard to tell just who was who.

The Box Office Angle

The name of Miss Stewart alone should be sufficien to pack them in on this offering. The name of the pr duction, coupled with that of the author, gives it add tional strength at the box office. Since the Hearst paper are giving much publicity to this offering, I would sa that it is a sure-fire box-office success.

Despite the fact that the general impression is one o rather badly jumbled action, I still believe that there ar enough entertaining qualities about this to guarante that most any audience will like it very much, and I say that you can consider yourself very safe in playin this and boosting it heavily.

I'd make it plain that this is a story of the preser war, having to do with a struggle between diplomat agents for the possession of important plans in whic an American artist and a cashier of a restaurant b came involved. That sounds interesting and promis considerable action. I would stay away from th "cashier becomes princess" thought, because the aud ences, to my mind, are no longer impressed by the Cin derella stuff. It has been done to death.

Many people may be interested to know that S. Ranki Drew, who directed this and played opposite Mis Stewart, is the son of Sidney Drew, the star of th Metro comedy series. Such human interest points ger erally give an added personal touch to the fan's con sideration of a production.

If you expect to play all the Vitagraphs produced, yo might announce that they intend to present Miss Stewar in eight big features in the coming year—one ever six weeks.

WESTERN MELER WITH DEPRESSING FINISH HARDLY ENTERTAINING

George Beranger and Claire McDowell in

MIXED BLOOD

Red Feather

DIRECTOR	Charles Swickard
AUTHOR	Willard Mack
SCENARIO BY	J. Grubb Alexander
CAMERAMAN	Harry Maguire
AS A WHOLE	Ordinary action melo, with messy, depressing finish
STORY	Hardly entertaining
DIRECTION	Provided a few dramatic moments, but lacked coherent development
PHOTOGRAPHY	Varied from good to poor
LIGHTINGS	A few quite effective; many ordinary
CAMERA WORK	Occasionally good; generally ordinary
STARS	Held some scenes effectively
SUPPORT	Ordinary
EXTERIORS	Fitted atmosphere, but rarely artistic
INTERIORS	Ordinary
DETAIL	Messy
TIME	Sixty-one minutes

THERE is undoubtedly a certain class who like action melodramas, but, to my mind, they prefer stories which carry a love interest that develops smoothly and a proper trend of sympathy. In this offering there is considerable action, but the development leaves the sympathies rather uncertain, with a finish which is certainly depressing and may even be repulsive to many.

There is surely nohing unusual about the plot, it being what might have been accepted as a $25 one-reel script five years ago. We are introduced to an assortment of characters—a gambler, a sheriff, a saloonkeeper, a couple of free-and-easy women and a heroine, who was the daughter of a Spaniard and an Irish woman. The saloonkeeper, the gambler and the sheriff all got thei affections twisted between a couple of the women, wit several clashes resulting, the gambler finally shootin up the saloon and then starting on a getaway across th border, which had been suggested by the woman, wh wanted to get rid of him. She had conveniently learne that the town across the border was plague ridde Evidently no one else had heard of this.

The sheriff liked the Spanish-Irish girl, also love by the gambler, and the best scenes in the entire offe ing were found where the sheriff caught the gamble at his sweetheart's home and she shielded him after hid ing him in a closet. These few scenes were about th only effective bits in the entire film, and they wer made good principally by the work of Mr. Berange Mr. Stewart and Miss McDowell. Both Mr. Berange and Miss McDowell have had experience with Mr. Grif fith, and they have undoubtedly played this same situa tion many times in the past.

Escaping across the border with his sweetheart, th gambler found himself in a town where the dead wer strewn about the streets as if there had been a battl The sheriff afterwards came to this town to find th gambler dying, and he rode back across the border, tak ing the girl with him.

The many scenes on the finish showing the effect o the plague and the vultures flying above the city, nea the bodies of the plague victims, were certainly ob jectionably detailed. I can't figure this sort of thing a entertainment.

There was a lack of intelligent discrimination in th placing of the sympathy, with the result that any au dience will lose interest in what is to become of th various characters, and I have a hunch that most peopl will either walk out on this or decide that they don care what happens before it's half over.

The only good spots in this entire offering were few close-ups of Miss McDowell and Mr. Beranger, an

these two artists were decidedly more effective in their close-ups than they were in the long shots, because at times they were inclined to be a bit theatric when seen at long range.

Roy Stewart, as the big sheriff, looked like a hero, but was unable to gain the proper sympathy because of the manner in which the story was handled.

Others in the cast were Wilbur Higby, Harry Archer and Mrs. Emmons.

The Box Office Angle

I don't consider this entertainment, because it is simply an ordinary action melodrama, without the essential elements of sympathy and romance. The depressing, repulsive scenes on the finish will leave a bad taste, and I fear that most any audience will feel that this is hardly what they care to see when they are seeking restful recreation.

If you have to play this I'd concentrate my advertising upon calling attention to the presence of George Beranger and Claire McDowell, saying that they are former Griffith stars, but I wouldn't promise very much either for the story, the production or the players. If you can skip this it would be well to do so, because I'm quite sure that it would not make a very favorable impression.

IDEAL PART SHOWS THE SUPREME "DOUG" AT HIS BEST

Douglas Fairbanks in

THE AMERICANO

Fine Arts-Triangle.

DIRECTOR	John Emerson
AUTHOR	Eugene P. Lyle
SCENARIO BY	John Emerson and Anita Loos
AS A WHOLE	Heroic, romantic farce; delightfully done
STORY	Central America revolutionary romance with comedy relief
DIRECTION	Provided distinctive, artistic atmosphere and mixed thrills with fun
PHOTOGRAPHY	Very fine
LIGHTINGS	Decidedly effective and artistic
CAMERA WORK	Excellent; vignetting added distinction
STAR	Irrepressible "Doug" at his best
SUPPORT	Excellent
EXTERIORS	Some beautiful composition; all well chosen
INTERIORS	Distinctive and classy
DETAIL	Very good
TIME	Sixty-one minutes

I BELIEVE that this will be the most successful production this very popular star has ever appeared in. There is a combination here of romance and love interest, red-blooded American heroics, convincing athletic thrills and delightful human comedy. The action rings true every moment despite the fact that the story concerns one of those Central American revolution things which are always considered more or less of a joke by Americans.

The director has provided an exceptionally artistic atmosphere, through having photographed all of the exteriors to advantage and through making the interiors look like what they were supposed to be. There was nothing "stagey" about any of the sets. They looked like honest-to-goodness palace rooms and big business offices.

I can think of no offering in which Mr. Fairbanks has appeared where he had the opportunity to register his personality as he did in this without at any time allowing it to be overdone. "Manhattan Madness" comes close to this offering, but it depended almost entirely upon a trick ending, while this was straight heroic melodrama made funny by the personality of the star and the intelligent handling of the director.

We had a delightful contrast provided in a Bert Williams type of colored porter, played by Tom Wilson, the slow awkwardness of this character serving as a wonderful bit of comedy contrast to Mr. Fairbanks' happy-go-lucky athletic prowess.

Americans will love "Doug" Fairbanks in this because he typifies the American as we all love to think of him.

I want to comment particularly upon the presence of Alma Reubens in this offering. Miss Reubens, a week or two ago, appeared with Bill Hart in "Truthful Tulliver" and made a decided impression. She has registered to advantage in many previous offerings. In this she adds another success, and it seems to me that she is reaching the point where she deserves real recognition, because I am quite sure that millions of fans have already marked her as a favorite.

The remainder of the cast were well chosen as to type and there was not a slip in any of the characterizations.

As usual, we had some athletic stunts by the star, but in this offering these were worked into the story so nicely that there was always a reason for them. The bit which will certainly bring down the house anywhere was the wild leap in which "Doug" tackled two "willuns" at once, grabbing one man with his arms and locking his legs about the neck of the other in such a manner as to hold them both securely until he put one out of commission.

The story of this was adapted from Eugene Lyle's tale of a South American revolution, published as "Blaze Derringer." It tells of a young American engineer's adventures in rescuing the imprisoned president of a small republic, which resulted in the overthrow of the "willunous" military dictator. Of course, there was the premier's daughter to add the proper love interest, and it was nicely handled.

Anita Loos provided the titles, and she registered at least a score of hearty laughs on the titles alone. They were all quite human.

In the supporting cast were Lillian Langdon, Tote Du Crow, Carl Stockdale, Spottiswoode Aitken and Charles Stevens.

The Box Office Angle.

You can figure yourself safe if you bill this as the greatest production in which "Doug" Fairbanks has yet appeared. I think he is the biggest drawing card in the films today without any exception, and if you don't clean up right on this it's nobody's fault but your own. You can bill it to the limit as a heroic romance of fun and thrills and tell them that "Doug" appears as the type of young American that we all love. Talk about his irresistible smile in your billing, and you can say that the story tells how one American managed to overthrow a Central American revolution and restore the former president.

You might mention the fact that Mr. Fairbanks has a new fun-maker, speaking of Tom Wilson as the colored porter who appears as Mr. Fairbanks' Man Friday. I would mention the presence of Alma Reubens, calling attention to her recent appearance in "Truthful Tulliver" and other Triangle offerings, since that may help some at the box office.

Go the limit on this and you should be able to bank a nice roll.

PICTURESQUE PIRATE ROMANCE THAT NEVER CONVINCES OR GRIPS

Pauline Frederick in

THE SLAVE MARKET

Famous Players-Paramount

DIRECTOR ..... Hugh Ford
AUTHOR ..... Frederick Arnold Kummer
CAMERAMAN ..... Ned Van Buren
AS A WHOLE ..... Unconvincing pirate romance, artistically done
STORY ..... Elementary plot of pirate adventure
DIRECTION ..... Provided artistic atmosphere, with effective individual scenes
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Many unusually artistic and distinctive
CAMERA WORK ..... Helped production noticeably
STAR ..... Beautiful; distinctive personality
SUPPORT ..... Typical hero and pirate types
EXTERIORS ..... Many unusually artistic; all well chosen
INTERIORS ..... Very good; some effectively lighted
DETAIL ..... Good
TIME ..... Sixty-four minutes

ALTHOUGH this had to do with the days of the pirates bold, and the story was never convincing, the action was interesting and the atmosphere artistic and different, so that many may consider it a good bit of entertainment. Miss Frederick was presented as a Spanish maiden in distress, who was rescued by the handsome hero from the clutches of the mean old pirate, who was going to make her love him whether she would or not.

There was a little bit of "buried treasure" mixed in for good measure, and, on the finish, after Miss Frederick had stabbed the wicked old "willun" and had been placed on the auction-block to be sold as a slave, we found the hero racing to the rescue to buy her liberty with the treasure which had been buried.

As a story, this is pretty rotten; but, clothed in the romantic costuming, with picturesque exteriors and unusual lightings for the interiors, it becomes an artistic offering which will be generally accepted as worthy of spending an hour on.

Miss Frederick's personality is such that she can hold a scene rather well, even though there be no chance of making the action convincing. She is a beautiful woman and knows how to register to the best advantage. This provides an opportunity for her to "emote" while clad in all the radiant outfit such as a pirate's favorite should wear. On the finish, she is quite statuesque as the white slave being sold at auction.

Albert Hale, as the pirate bold, and Wellington Playter, as his wicked assistant murderer, made such vicious grimaces when first introduced that I fear that most plain, honest American folk will be inclined to chuckle quietly to themselves when they see them. The impression made by these two brings to mind the work of various Keystone Komedians in burlesquing wicked "willuns," and I've a hunch that most audiences will refuse to take the wickedness of this pair very seriously.

Thomas Meighan, as the hero, who, after meeting the lady fair on one or two occasions, was conveniently washed ashore after the pirates had captured the boat and maid, so that he might arrive at the psychological moment to rescue her, was a regulation hero, doing all of the usual stunts after the accepted system.

The scenes on shipboard were typical of what we have come to consider approved pirate methods, and there is little fault to be found with any of the atmosphere. The production fails to convince, simply because we do not take pirate stuff very seriously these days. Possibly if the two "willuns" had been able to impress a bit more dramatically, instead of touching the humorous spots so frequently, the story might have seemed more real.

Ruby Hoffman ,as the mistress of the pirate chief, who was supplanted by the capture of Miss Frederick, was a bit conscious of the fact tha she was playing a vampire "willuness."

The Box Office Angle

If you will go after this from the viewpoint of it being interesting entertainment because of the colorful presentation of the atmosphere of the old pirate days of the West Indies, you should be able, by tying that up with the presence of Miss Frederick as the star, to do considerable business. Thomas Meighan is a favorite with many as a hero and his presence may help.

I wouldn't talk much about the merits of this story from any angle except that it provided exceptional opportunities for artistic and unusual atmosphere. I would concentrate upon the presence of Miss Frederick as the beautiful victim captive of the wicked pirate chieftain. Make considerable fuss about this being a pirate story, reminding your patrons of the fact that they used to love to read about the bold, bad men who sailed under the Black Rover.

This isn't a big, dramatic offering, although there are one or two scenes which are fairly effective, but this is rather interesting entertainment because of the very unusual atmosphere.

TREMENDOUS IMPRESSIVE SPECTACLE WITH SUPERB MOMENTS

Geraldine Farrar in

JOAN THE WOMAN

Lasky Special

DIRECTOR.....Cecil B. De Mille
AUTHOR.....Jeanie Macpherson
CAMERAMAN.....Alvin Wyckoff
AS A WHOLE....Effective as spectacle, impressive as to atmosphere, but has conflicting sympathy because of theme
STORY.....That concerning Joan very forceful; modern incidents marred effect
DIRECTION....Made big scenes tremendously impressive
PHOTOGRAPHY.....Some marvelous bits, but seemed out of focus at times
LIGHTINGS.....Many very effective and exquisitely artistic; generally distinctive
CAMERA WORK.....Decidedly distinctive; except occasional out of focus scenes
STAR.....Dominating, impressive personality
SUPPORT.....Some remarkably distinctive characterizations
EXTERIORS.....Well chosen for atmosphere, with some unusually effective locations
INTERIORS.....Impressive; helped make atmosphere classy
TIME.....Two hours and fifteen minutes.

JOAN THE WOMAN can be played anywhere at advanced prices and make a most favorable impression so far as the merit of the production as a spectacle and dramatic historical story is concerned.

Producer De Mille has given us some wonderfully effective battle scenes and has presented an atmosphere of distinction in his dramatic moments which, combined with the dynamic personalities of the star and supporting cast, has made all of the dramatic moments truly impressive. There is an air of distinction and class about the entire offering which places it in the front rank of big productions, and certainly no one can see this offering without being impressed with the tremendous strides made in the last two or three years by our producers of big films.

Unfortunately, the author and producer have seen fit to tie their historical theme to a modern prologue and epilogue, with the very apparent purpose of attempting to take the sting out of the historical situation which presented the English and French as enemies. This use of the modern incidents is so plainly for that purpose that, to my mind, it fails utterly to accomplish its aim and, surely, it lessens the power of the historical spectacle. If we had been able to see Joan dying at the stake on the finish, with the flames that rose about her as the last thing on the screen, we could have gone out of the theatre tremendously impressed. When this scene dissolved into the modern situation again, we were brought back to the realization that this modern soldier had been dreaming all of this. The effect created by the big tragedy was lost in the following scenes of modern melodrama.

It seems to me to have been a pity that these modern scenes were used, and I believe that the production would be much more effective without them. I cannot feel that their introduction is needed to offset any possible thought of antagonism by the English, owing to the fact that the story of Joan is thoroughly known, and what happened in the centuries gone by will have no effect upon sentiment as it stands to-day.

The author and producer have bucked against another proposition which may mean serious opposition in certain sections, and that is a possible controversy with the Catholic Church. I am not thoroughly versed in the actual details of the life of Joan of Arc, but I presume that the author of this has followed rather closely the facts of history. That being the case, it seems unfortunate that there should be any criticism, but I fear that the detail given to the part played by the archbishop and the monks in the persecution of Joan may cause some agitation against the picture by the Catholic Church. That thought should at least be given some consideration when you are planning to handle this production.

There were many places, particularly in the early part of the offering, where some intelligent cutting to shorten scenes somewhat and quicken the tempo would have helped very decidedly in the resultant effect. The production was very interesting, but did not truly grip until it worked into the first of the spectacular battle scenes, and then the tempo was truly stirring, with the spectacular action handled in a masterly manner.

The dramatic scenes having to do with Joan's visit to the king were very well handled, and the scenes of the torture preceding the burning at the stake were made doubly effective by unusual lightings.

Miss Farrar, as Joan, realized the dignity and inspired power of the character sufficiently to make Joan the dominating figure through all of the dramatic action.

In the supporting cast, Theodore Roberts, as Cauchon, the archbishop; Hobart Bosworth, as General La Hire, and Tully Marshall, as the mad monk, made these characters tremendously impressive. Wallace Reid, as Eric Kent, the Englishman who fell in love with Joan, made a handsome hero, his splendid physique adding to the suggested strength of his characterization. Raymond Hatton, as the weakling King, handled this difficult characterization with splendid shadings of emotion. Charles Clary, as the traitorous advisor of the King, was effective, without overplaying, and Cleo Ridgley made the small part of the King's favorite stand out noticeably.

Others in the cast were Marjorie Daw, James Neill, Larry Peyton, Horace B. Carpenter, Stephen Gray, Hugo B. Koch, Ernest Joy, John Oaker, Wm. Conklin, Walter Long, and Emilius Jorgensen.

The titles were very well prepared, there being a number of new ideas incorporated in the decorations. These helped materially in keeping the note of distinction predominant throughout the film.

Many times it seemed that scenes were out of focus, not only in the background, which is permissible, but in the foreground, where the characters were. Since we occasionally had a title that was a bit off focus, it was very difficult to determine whether this faulty focusing was in the projection or in the film itself. This was not serious enough to affect the ordinary patron, but if the film was off focus it is to be seriously regretted.

The Box Office Angle

I believe that this offering can be considered a big money-getter, despite any possible opposition from the Catholic Church. The story, being based upon historical facts, is really not subject to any forceful attack, and the combination of the historical character of Joan of Arc and the very popular prima donna, Geraldine Farrar, should mean much money at the box office.

I believe that some intelligent editing would make the offering decidedly more effective, and I think it would be better without the modern story incidents, but as it stands it is certainly an impressive spectacle, stirring at times, with an atmosphere of distinction and class which marks it as a very much worth-while special feature.

You should be able to get advanced prices anywhere on this. In fact, I think this could be played, and probably will be, as a road attraction.

ARTISTIC ATMOSPHERE AND DELIGHTFUL STAR MAKE THIS A WINNER

Marguerite Clark in

SNOW WHITE

Famous Players-Paramount

DIRECTOR	J. Searle Dawley
AUTHORS	Grimm Brothers
ADAPTED BY	Winthrop Ames
CAMERAMAN	H. Lyman Broening
AS A WHOLE	Exceptionally well done fairly classic
STORY	Loved by kids; known to all
DIRECTION	Made it exquisitely artistic, impressive, classy and human
PHOTOGRAPHY	Some wonderful bits; generally excellent
LIGHTINGS	Generally fine; some exteriors very artistic
CAMERA WORK	Excellent
STAR	Delightful personality
SUPPORT	Exceptionally well chosen
EXTERIORS	Some remarkably fine; all very good
INTERIORS	Distinctive
DETAIL	Fine, with one slip
TIME	Eighty-three minutes

MISS CLARK scored a tremendous success in "Snow White" as a play at Winthrop Ames' Little Theatre. That should be kept in mind when anyone tells you that the grown-ups will not enjoy this. Of course, this is primarily a visualization of a fairy tale, and as such appeals particularly to children. It has been so well done, however, as to make it a distinct artistic success, and I believe that most grown-ups, particularly the discriminating community audiences, will enjoy this very much.

While I don't feel that any large percentage of film patronage is made up of children, despite the fact that most reformers think so, I do know that there is a tremendous possibility of pulling business of both kiddies and adults when you have something which appeals particularly to the children. A production which you know to be good and which has a particular appeal for children is a pretty safe bet. You will find today that most grown-ups insist that they go to the circus in order to take the children. Nevertheless, they seem to enjoy it. The answer is that we are all children, and, except for the small percentage of hardened cynics who may say that they don't care for fairy tales, I believe that you'll find enough patronage for an offering of this sort to play to capacity.

The story of Snow White is too well known to need telling here. I can assure you that it has been beautifully presented, humanly told and produced in an atmosphere of distinction and artistic class. There are many beautiful lightings, the costumes are elaborate, the camera work for the trick effects was well done and in every way the production is worthy of enthusiastic commendation.

It is unnecessary for me to tell you exhibitors how popular Miss Clark is today. She is fast becoming the favorite star of millions. This isn't a personal opinion, but the opinion of hundreds of exhibitors, who have come to that decision after playing her in a number of offerings.

The manner in which Producer Dawley has kept the human element predominant in this fanciful fairy tale gives it an added interest for all grown-ups, and he has even registered many pleasing bits of comedy, the character of the court chamberlain having been handled in such a manner as to make it truly funny. The peculiar coat-tails of this pompous, effeminate official will get laughs from any audience, anywhere. The little touch on the finish where one of the dwarfs got caught under these ever-present coat-tails gives the production a fine bit of comedy for the kick-off.

The scenes in the witch's cave were exceptionally well lighted and the scenes in the home of the dwarfs were quite evidently made by a man who was in love with his work. Surely, Mr. Dawley was a happy choice for the production of such a well-known children's classic.

I want to comment particularly upon a number of exteriors, photographed in Florida with a back light, because I have rarely seen more artistic locations used in any production.

The story of Snow White as told in this screen production carries nicely, holding the interest all the way. It becomes a human little plot, which, despite the occasional fanciful twists, seems to be quite real.

While the details in all of this was excellent, and an attempt was made to present distinctive titles which would be artistic, there was one slip in the preparation of an insert which surely should have been remedied. In preparing the written proposal from the prince for the hand of Snow White in marriage, the sentence was started with dots and finished with dots. This is always absolutely wrong and is confusing to many. It would have been just as easy to have made the wording which they desired to show fill the entire screen, with the remainder vignetted, and certainly such a fine production should not have even such a technical error.

In the supporting cast were Creighton Hale, Dorothy G. Cumming, Lionel Braham and Alice Washburn.

The Box Office Angle.

I certainly believe that you can do an exceptional business with this, and to my mind it will be no one's fault but your own if you don't. In addition to having Miss Clark as your drawing card you have the possibilities of getting all the kids for your matinees, and when you get the kids in great numbers you, of course, get many grown-ups who are not in the habit of coming out regularly. I'd make a particular fuss about Miss Clark's having starred in this for two years, in New York, at the Little Theatre, because that will give added prestige to the offering in many communities where they're not aware of the fact that this has ever been produced upon the stage.

You can guarantee in no uncertain terms that this is an artistic triumph and you can safely call upon all of your literary and educational societies, asking them to see this offering as a sample of what film producers are trying to do in the way of providing clean, wholesome entertainment.

I've a private hunch that a large percentage of the regulars have grown somewhat tired of the problem sex plays and the bing-bang melodramas, which have come so fast in recent months, and, even though they might prefer a problem drama well done to a fairy tale, I believe that they will welcome an artistically presented fairy tale with such a popular star as Marguerite Clark as a bit of relief from the strain of the heavier productions.

To make a big success of this you will have to exploit it, and I can tell you without reserve that you can feel perfectly easy about making much fuss over the artistic beauty of this offering. I'd start a real campaign for the kiddies on this, and I believe that you can successfully

play this for more than one day, even though you have been accustomed to change daily. This sort of film helps to bring out those who aren't regular attendants at your theatre, and it is good enough that when the kiddies and grown-ups have seen it they will recommend it to their friends.

WILD EYED ISLAND TREASURE MELLER WITH ATHLETIC HERO

George Walsh in

THE ISLAND OF DESIRE

Fox Film.

DIRECTOR	Otis Turner
AUTHOR	J. Allen Dunn
SCENARIO BY	Otis Turner
CAMERAMAN	Charles Kaufman
AS A WHOLE	Wild-eyed adventure "meller"
STORY	Everything from lost treasure to cannibals
DIRECTION	Provided action, but little else
PHOTOGRAPHY	Generally very good
LIGHTINGS	Some effective; some ordinary
CAMERA WORK	Splendid close-ups and generally good
STAR	Shaggy-haired, hairy-chested hero
SUPPORT	Wicked "willuns," cannibals, etc., and maiden in distres
EXTERIORS	A few very good; island atmosphere well handled; volcano very poor
INTERIORS	Very good
DETAIL	Several bad breaks
TIME	Fifty-four minutes

IT must be that there is a market for this sort of wild-eyed junk, because Mr. Fox persists in making it. I can understand how anything like this might get by, because the intelligent will think this funny on account of it being so impossible, and the unintelligent may "eat it up" as a thrilling story of adventure without ever stopping to argue about the impossible scenes incorporated therein.

This is a wild tale of a quest for hidden treasure in the South Sea, the trip being made by the hero, who was an athletic young reporter; a Chinese murderer and a wicked "willun."

Many reasons were found for making the trip to the South Sea one continuous battle between the three, who had started out together in quest of this treasure. They tried several times to kill the hero, without success, and he posed a la Adam in bathing trunks through much footage, with his hair floating in the breeze, both from his head and his bulging chest.

One title said that the three spent their time in characteristic manner, and we saw our hero going through physical exercises, with the Chinaman smoking "hop" and the "willun" playing solitaire while he gulped down the booze.

There were a couple of mutinies, a little fire and several other exciting happenings before this odd trio reached their destination. On the "Island of Desire" was found a beautiful damsel whose father had died just before the trio arrived. We then had many exciting fights between the three to gain possession of the fortune in pearls left by the old man, with the wicked "willun" trying also to grab the girlie.

After having fought through about a thousand feet, they pulled a volcano, which was very poorly done in miniature, and this had just disappeared beneath the waves in a very poor double exposure when we found the boat attacked by a swarm of cannibals. It looked right black for our hero for a moment, but he promptly loaded a cannon, which was about the size of something you might buy as a toy for your eight-year-old boy, and with one shot from this he blew up more than forty canoes. Oh, boy! That was *some* shot! They neglected to tell us what he put in this toy cannon that might have such terrifying explosive powers.

The annihilation of the cannibal fleet left the hero and the heroine sailing peacefully home with the pearls.

George Walsh as the hero of this wild-eyed story displayed considerable muscle and much willingness to battle. In one of the free-for-alls the Chinese "willun" dropped a big rock on Friend Hero's shoulder, with the result that he seemed to have been put out of commission for a few weeks. But, however, after working without the arm for a few scenes we found him blithely using it again just as if it had never been touched.

Margaret Gibson, as the maiden in distress, was acceptable, but didn't star up any great amount of interest.

Herschel Mayall and William Burress, as the "willuns," were really wicked. Others in the cast were Sam Searles, Hector Sarno, Willard Louis, Marie McKee and Anna Luther.

While the photography was not always perfect, I want to comment particularly upon the fact that there was an intelligent use of camera angles, which helped decidedly in making much of the action effective.

The titles were not particularly good, there being entirely too much use of profanity where it was not necessary, and surely most everyone will feel that much of the overacting of the players was unfortunate, because at times it became quite funny.

The Box Office Angle.

If you are catering to a clientele such as are used to eating up the "blood and thunder" stuff dished out as melodrama in the popular-priced theatres, this should be a big winner. They give you barrels of action, plenty of rough stuff and enough wild-eyed "meller" to suit the most rabid fan. If you are catering to a community house which is discriminating and generally prefers a convincing drama of intelligent situations, I'd certainly dodge this, unless you made it very clear that this is a very wild, rough-and-tumble "meller."

The many impossible angles in this may be overlooked for the reason that the story never convinces, and, after going so far, an audience may be willing to accept whatever comes with the thought of watching the action without worrying about whether or not it might have ever happened.

If you are going to play this catering to the melo fans play up George Walsh as an athlete and get all you can out of the publicity possibilities of his physique. You might say that this is a stirring adventure story of lost treasure, Chinese murderers, cannibals and a beautiful maiden in distress. Ask "What would you do for a million dollars worth of pearls?"

HAROLD LOCKWOOD LESTER CUNEO MAY ALLISON
Heavies
YORKE METRO

ANCIENT THEME ORDINARILY HANDLED FAILS TO REGISTER

Alice Brady in

A WOMAN ALONE

Peerless-Brady-World

DIRECTOR	Harry Davenport
AUTHOR	Willard Mack
CAMERAMAN	Arthur Edeson
AS A WHOLE	Painfully ordinary one-reel, dragged into five
STORY	Obvious; convenient; hackneyed
DIRECTION	Failed to lift offering
PHOTOGRAPHY	Generally good; not distinctive
LIGHTINGS	Ordinary
CAMERA WORK	Just good
STAR	Terribly handicapped
SUPPORT	Painfully ordinary
EXTERIORS	Lacked distinction
INTERIORS	Ordinary; a few good bits
DETAIL	Convenient
TIME	Sixty-two minutes

POSSIBLY some of you fellows have audiences which like the good old convenient, obvious melodramas of the "Nellie, the Beautiful Cloak Model" type, and, if so, they may think this good.

It is beyond me how such stories as this are purchased. If this was the first one that Willard Mack had put over with the film manufacturers I'd understand that it had been bought because of his name. But, since he's had so many bad ones lately, the only thing I can figure is that he sold them all at once, sprinkling them around the different offices. He must've dug up all the old stuff he had stowed away in his trunk and unloaded it in a general clean-up.

The plot of this tells of a girl who got lonely as the wife of a telegraph operator. The son of the railroad's president liked her looks and asked her to go to the city with him, and she refused, but after an argument with hubby she decided to go to her aunt.

The sleek "willun" loomed up at about the time she got to the aunt's, and so the husband misunderstood and wifey went to the city to live. When about down an out, an old friend "ran across her," this being conveniently arranged by the old friend being a chauffeur who ran over her in an automobile. The chauffeur had formerly been a railroad foreman who had conveniently discovered the affair between the "willun" and the wife. Now he conveniently happened to be the chauffeur of a friend of the "willun," the result being that the "willun" was immediately put in touch with the wife again, so that he wickedly secured her a position as a cloak model and saw to it that she had money enough to buy fine clothes and live in a nice flat.

As something which was wonderfully distinctive and very new (?) they now presented a scene of Miss Brady showing off gowns. This has been done only about nine hundred and fourteen times.

After giving the cloak model a taste of fine clothes and nice living, the "willun" came to her home—he did—and insisted, quite impertinently, that he was ready to cash in on his interest. A mighty struggle ensued, as we've come to expect in such situations, and then, at this psychological moment, just when we were tearing our hair with anxiety (?), the hero burst through the door and rescued his wife.

Up to this time we had been a little uncertain as to whether or not this husband guy was going to be a hero. Certainly, at first he had an unsympathetic part, and, unfortunately, he lacked the proper personality to make you like him. He registered in a negative fashion all the way.

Before the days of one-a-week five-reelers, this story might have been accepted for a cheap one-reel. There's surely nothing about it that is unusual, and it is painfully obvious and convenient as to development.

Producer Davenport, in visualizing this, has failed utterly to improve upon the story. If he had gone into great human detail, with the development of the mental condition of the wife left alone, and had afterwards rewritten the convenient melodramatic situations on the finish, combining with all this an artistic distinction to the general atmosphere, the production could have been made a bit more acceptable. If there was ever a story that needed atmosphere to make it presentable, this was it. The producer's work in dressing it up was pretty poor.

The titles were unnecessarily explanatory and frequently stated obvious facts such as any school child would understand without a diagram.

There was much footage of trains pulling in and out—in fact, much too much.

In the supporting cast were Edward T. Langford, Ed. M. Kimball, Justine Cutting, J. Clarence Harvey, Arthur Ashley and Walter D. Greene.

The Box Office Angle

An average audience may accept this because of Miss Brady's presence, even though they'll groan many times as the obvious, hackneyed old plot unfolds. If you have a discriminating, critical community audience, I'd dodge this, because they'll certainly feel that they are being imposed upon. There are no big dramatic scenes of true force, nor is there any big, underlying theme properly developed. The thought of showing the effect of leaving a woman alone would have been good had it been given the proper attention, but in the development of this plot it is a very ordinary incident.

You cannot safely promise that this is distinctive or out of the ordinary, from any angle, and if you have to play it, I would go very, very easy in my advertising, simply stating that it was a human presentation of the evils resulting from a husband's failure to realize the dangers of forcing his wife to live in a lonely community.

Miss Brady does her best to help this, but she has such scant opportunities as to be unable to make any real impression. It would be advisable to forget this if you can.

GEORGE BRONSON HOWARD

UNIVERSAL

LEO DELANEY

FAVORABLY KNOWN WHEREVER

VITAGRAPH FILMS

Have Been Shown in Six Years Past

Address SCREEN CLUB, 117 W. 45th St., N. Y. City

BEAUTIFUL SURF EXTERIORS AND PERSONALITIES SAVE THIS

Harold Lockwood and May Allison in

PIDGIN ISLAND

Yorke-Metro

DIRECTOR.....Fred J. Balshofer
AUTHOR.....Harold McGrath
SCENARIO BY.....Fred J. Balshofer and Richard V. Spencer
CAMERAMAN.....Tony Gaudio
AS A WHOLE.....Beautiful surf stuff makes it
STORY.....Provides action, but lacks smooth development and suspense
DIRECTION.....Gave good individual scenes, but jumpy construction
PHOTOGRAPHY.....Very artistic and effective
LIGHTINGS.....Some exquisite exteriors; interiors effective
CAMERA WORK...Splendid angles; many distinctive bits
STARS...Personalities that please; handled to advantage
SUPPORT.....Some good types effectively presented
EXTERIORS.....Surf locations remarkably well handled
INTERIORS.....Very good
DETAIL.....Good
TIME.....Sixty-four minutes

I BELIEVE the cameraman is deserving of the greatest amount of credit for this offering. The story had considerable of the smuggler-detective-mystery stuff, but the development was not smooth, nor was the suspense particularly well maintained. Except for the fact that there were many odd camera angles, scores of beautiful exteriors taken along a storm-stirred coast, and Chinatown scenes which were lighted just right to make them seem mysterious and unusual, this would have been rather an ordinary offering. Of course, Mr. Lockwood and Miss Allison have become decided favorites, and we see Mr. Lockwood in the first of this doing a bit of detective work, disguised as a bum—which is always good—with Miss Allison introduced as a maid of mystery. The interest is held nicely about half-way, but then the end becomes obvious.

It is unfortunate that greater care was not used in the construction of the scenario to maintain properly the element of suspense so that there would be more surprise toward the end. Most fans will know too soon just what the finish is going to be.

In the first reel or two there is a possibility of confusion, because Miss Allison is introduced and we are shown that she is the daughter of a smuggler. We then go into a sequence showing Mr. Lockwood trap some opium smugglers. Since there is a young lady who appears in these opium smuggling scenes who resembles Miss Allison somewhat, the audiences are going to be led to believe that she is figuring in that sequence when, as a matter of fact, she is supposed to be resting on the lakes near Pidgin Island, without any knowledge of the opium smuggling in which her father is concerned. It might be that Miss Allison did figure in this incident originally, because in the hazy lighting of the Chinatown scenes I couldn't swear whether it was she or not. In any event, the production has been so edited now as to give you to understand that she was not the girl in that part of the story, according to what we see later on.

The last two or three reels were devoted to love scenes between Mr. Lockwood and Miss Allison, and to her assisting in the recovery of pearls which her father was attempting to smuggle into the country by use of an aeroplane, which was to drop them on storm-tossed Pidgin Island.

I believe that any one will enjoy this production, because of the wonderful scenes of the surf. Outside of that there is little to make it more distinctive than the ordinary action melodrama having to do with smugglers.

There were two beautiful sunset bits taken across the rolling surf, and many of the exteriors were exquisite bits of composition.

In the supporting cast were Lester Cuneo, Fred Wilson, Lillian Hayward, "Doc" Pomeroy Cannon and Yukio Avyoma.

The Box Office Angle

I believe that the personal popularity of Mr. Lockwood and Miss Allison will make this a good box office attraction, and undoubtedly many have read this story by Mr. McGrath and will want to see it visualized.

I would concentrate my advertising upon the beauty of the exteriors, guaranteeing that the production is one of the most artistic offerings ever screened in which surf scenes predominated.

I would refer particularly to the recent Lockwood-Allison production, "Mister Forty-four," in which there were many beautiful exteriors, and make it plain that this production has been photographed by the same cameraman.

I wouldn't go too strong in promising that the story is "great," because many may feel disappointed in the production as developed on the screen. However, if you will concentrate upon the personalities of the stars and the beauty of the exteriors and so center the attention upon them, I'm quite sure that your patrons will be more than pleased.

Joseph M. Attie

SEVEN YEARS EXPERIENCE

In Theatrical and Photoplay Productions

IN FRANCE

Author of Two Successful Plays—Produced in Paris

A native of Algiers, educated in France, I have traveled extensively in North Africa and could supervise any costume production relating to that pitcuresque land.

PLAYED JUVENILE LEADS TWO YEARS
In Motion Pictures in Paris

DESIROUS OF OPPORTUNITY AS JUVENILE LEAD
or as
COSTUME AND DETAIL PRODUCER
For Recognized Company

Address—CARE OF THIS OFFICE

"DOUBLE EXPOSURES" OF STAR AND GOWNS MAKE THIS ENTERTAINING

Kitty Gordon in

VERA THE MEDIUM

Kitty Gordon Film Corp.

DIRECTOR ..... G. M. Anderson
AUTHOR ..... Richard Harding Davis
AS A WHOLE ..... Kitty makes it interesting
STORY ..... "Vampire who reforms" stuff
DIRECTION ..... At times splendid; often very "stagey"
PHOTOGRAPHY ..... Close-ups and some scenes perfectly handled; many scenes very old-school
LIGHTINGS ..... Some bits excellent; many sets too uniform
CAMERA WORK ..... At times excellent; frequently ordinary
STAR ..... Worked figure and gowns to the limit; dominated all the action
SUPPORT ..... Hitchcock rather good; others ordinary
EXTERIORS ..... Ordinary; not many
INTERIORS ..... A few good; several quite "stagey;" some camera angles used too often
DETAIL ..... Acceptable
TIME ..... Sixty-seven minutes

KITTY GORDON'S "figger" and a beautiful assortment of gorgeous raiment make this decidedly interesting and quite acceptable as entertainment. The story is unusual, and yet it is a very old theme.

The plot tells of a woman of the world who wagered herself against a thousand dollars that she could win a man away from his family in a week. She moved into the flat across the hall, and, as the days passed, forced herself upon the righteous husband so thoroughly that he "fell" very easily when she laid a trap for him on the last day.

We then had the good old situation twisted from "Camille," with the man's daughter pleading with the woman that daddy be allowed to return to them. The woman reformed and discovered that the man with whom she had made the wager was a sweetheart from her youth.

On the finish we had a title in which the vampire said that she was a good woman, even though the world didn't think so, and that may be, but I'd like to know who paid for her gowns.

Most of the action of this occurred in the two apartments, the apartment hallways and on the balconies of the apartments, which looked down on the driveway. It seemed like a continuous performance, with the husband always coming home and Miss Gordon always framing some way to meet him. That was the main action throughout the offering, it happening at least fifteen or twenty times.

There was a decided variance in the atmosphere presented, because some of the scenes were very poorly photographed on account of the settings being so arranged as to make it stiff and unnatural and decidedly "stagey." At other times the camera work made the atmosphere classy, and most of the close-ups were particularly well handled.

Miss Gordon gave us many "double exposures," the famous back and quite some of the front being presented for observance quite frequently. She wore about forty-three gowns, and several of them were very "niftik." Surely Miss Gordon photographed wonderfully well throughout. In many of her close-ups she was perfectly lighted, and she screened to better advantage than she ever has in any of her past productions. It was certainly not her fault that this was not a truly big offering. As it stands, you can figure that this will be considered quite interesting and rather better than the average program release.

Walter Hitchcock, as the family man who "fell," handled a difficult characterization very nicely.

Joyce Fair as the daughter was rather pretty, but lacked depth.

Harris Gordon was introduced as the wayward son in order to provide the reason for the plot, but somehow he failed to come home through the week which followed. Possibly he got "stewed" because father wouldn't let him play with Kitty.

The story, particularly the explanatory incidents relating to the previous life of Miss Gordon, were rather jumpy and were helped along by explanatory titles, which didn't altogether cover the gaps. This was possibly due to the fact that it was originally intended to present this offering in more footage.

In one of the titles they spell bosom thus: "Bossom." That should be caught immediately, because it will get a laugh at the wrong time.

The weakest spot in the story is the situation where Miss Gordon is shown to be making preparations to go home, when the man comes to collect the wager. She says: "My God, I forgot the wager!" Since she had, in writing, a statement from the husband that he was ready to go away with her, it would have seemed logical that she could have declared the wager won, and hence there would have been no necessity for her agitation.

The supporting cast, outside of the principals mentioned, were rather ordinary.

The Box Office Angle.

I believe that Miss Gordon pulls rather well at the box office in most sections, despite the fact that she has had several very ordinary pictures. You can safely promise that she photographs to better advantage in this than in anything in which she has appeared. You can say that she has scores of beautiful gowns, and you can make quite some fuss over the fact that this story was written by Richard Harding Davis. Those points should bring you some business, and I feel sure that most any audience will think that this is an acceptable offering, even though they do not become enthusiastic about it. The chief asset of the film is the abundant display of Miss Gordon. Since many seem to prefer that to other detail, you may find that this will be a very successful film.

You can undoubtedly stir up a lot of interest in this by asking the question: "Would you believe that a beautiful woman could deliberately win a happy husband from his home in the short space of one week, after the man had publicly denounced her as a menace to the community? See Kitty Gordon triumph because of her magnetic personality in 'Vera, the Medium.'"

Try to get a lot of photographs of Kitty exposing her famous (because of the press agent) back, and talk about the wonderful gowns she wears. That ought to bring out those who like to look at the beautiful—gowns.

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THEATRIC, UNCONVINCING, CONVENIENT PLOT BADLY OVERPLAYED

Marc MacDermott and Miriam Nesbitt in

THE LAST SENTENCE

Edison-K.-E.-S.-E. Service

DIRECTOR	Ben Turbett
AUTHOR	Maxwell Gray
SCENARIO BY	Edward H. Griffith
CAMERAMAN	Fred S. Brace
AS A WHOLE	Overplaying and theatric mannerisms mar ordinary action drama
STORY	Female "Enoch Arden," with coincidence situation on finish
DIRECTION	Painfully old school; permitted constant overacting
PHOTOGRAPHY	Generally clean-cut, but old-school methods
LIGHTINGS	A few good; many too uniform; not artistic or distinctive
CAMERA WORK	Good straight stuff
STARS	Overplayed
SUPPORT	Rather theatric; unconvincing
EXTERIORS	Some good snow stuff, but many ordinary
INTERIORS	Some very good; some "junky"
DETAIL	Convenient
TIME	Sixty-eight minutes

IT is possible that some audiences may consider this acceptable entertainment, because at the end we have a coincidence situation which is a bit better than the early part of the story, and consequently fairly interesting, but I fear that your regulars will be so thoroughly out of patience before the finish is reached that they'll mark this as decidedly not worth while.

The chief fault with this is that all of the characters have overplayed in almost every scene, the action being unconvincing because of the theatric tendencies of all the players. It was about like an old 10-20-30 "rep" show melodrama, with the additional fault that many of the characters played to the camera rather than to the people they were conversing with. Almost every gesture was mechanical and noticeably theatric. The note of conviction was lacking all the way.

From the general calibre of the work in this I'd say that the offering is an old one, because the methods employed were decidedly old-school. The story contained nothing new and the main incidents have been used so often that most audiences will guess the developments long before the story reaches them.

It is the tale of the artist who married a fisher maid and learned that she could not adapt herself to her new conditions. She was deserted and the husband afterward heard that she was dead. He married again and then the first wife pulled the "Enoch Arden" stuff, showing up at the wrong time. The bigamist denied knowing his first wife and she died in a snow drift.

We now hurdled enough years to permit the first wife's child to grow up, and we found her secretly marrying the spoiled son of wealthy parents. The son was then sent to Canada to reform, and eventually we found the daughter brought before her own father, who was a judge, on a charge of having murdered her child.

It became necessary for the father to pronounce the death sentence upon his own child, he being stricken with paralysis when he did so. Of course, on the finish, we learned that she had not killed the child, but had taken it to her husband in Canada. This finale was quite "flat."

One of the funny angles of the final attempt to arouse some dramatic suspense was a number of scenes showing the young husband riding like mad across the snows of Canada to reach a telegraph station so that he might send a wire clearing his wife. He did a lot of trick riding, which seemed entirely unnecessary, and he finally fell from his horse, for no apparent reason other than to make it a little more "dramatic" when he dragged himself into the telegraph office.

The overacting in this was possibly the fault of the director, because every character was guilty. The situations were lacking in human strength, to begin with, and the theatric presentation by the cast made them even less effective.

In the supporting cast were Grace Williams, Gladys Gane, Herbert Prior, Elaine Ivans, Raymond McKee and Mrs. Wallace Erskine.

The Box Office Angle

It is possible that you can get this by as a filler on a night when you are not too particular, but I'd be very careful regarding it, because it is an old-fashioned, ordinary action drama, with nothing unusual about the story, and surely nothing distinctive about the playing or atmosphere. The overacting keeps it from being convincing, and although the final scenes are fairly dramatic, it is rather overdrawn coincidence and discriminating audiences will not be greatly impressed.

If you are catering to an audience which likes its drama a little over-emphasized, as, for instance, the sort of audiences which generally support the cheap repertoire companies, then they may think this very acceptable. I have an idea, however, that most of the old repertoire patrons have become picture-wise to the extent of appreciating the difference between convincing and unconvincing drama.

It would be better to go very easy on this if you feel that you must book it. There is nothing decidedly wrong with it save the very important basic principles of weak, ordinary, unconvincing plot and very mechanical, theatric overplaying. If you feel that your audiences will like this sort of production and you intend to play it, use a line something like this: "If you were a judge and your daughter was found guilty by a jury, would you have the strength to pass sentence of death upon her?"

I'm not much of a lawyer, but I have a hunch that it would be impossible for any father to serve as judge in a case where his daughter was the prisoner—but maybe no one will argue that point with you.

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(*Continued from page 4.*)

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WID'S

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Feature Films as Wid Sees Them

REASON PERCENTAGES ARE MISSING

Because of the unusual number of special features recently released I found myself a bit behind on some reviews. In order to get as many in as possible this week I omitted the tabulated percentage reports. The percentages will apear as usual next week.

The Postoffice Department has found a new technicality every month for some time now to delay the granting of a second class mailing permit to Wid's. I cannot afford to increase the size of "Wid's" until Uncle Sam's servants in their wisdom decide that I, who serve only my readers, am entitled to the privileges now accorded many publications controlled by advertisers.

GUSHY STAR (?) IN PAINFULLY ANCIENT IDEA POORLY PLAYED

June Caprice in

A MODERN CINDERELLA

Fox Film

DIRECTOR	John G. Adolfi
AUTHOR	Florence Auer
CAMERAMAN	Rial B. Schellinger
AS A WHOLE	Insipid, slushy, light comedy
STORY	Painfully poor
DIRECTION	Allowed much overplaying; presented forced contrasts
PHOTOGRAPHY	Acceptable; sometimes poor
LIGHTINGS	Frequently lacked definition; never distinctive
CAMERA WORK	Used many tricks, with little result
STAR	Gushed and acted too much
SUPPORT	Very unimpressive
EXTERIORS	Nothing remarkable
INTERIORS	Acceptable; some rather cheap
DETAIL	Convenient
TIME	Fifty-five minutes

THIS "Modern Cinderella" thing has been done so much that I had a hunch that it was through. Possibly Mr. Fox is working on the basis on which another producer has insisted that he works, that being to give the public the same old stories week after week, because they seemed to like them.

It is possible that such a policy can be adopted to a certain extent, particularly where a personality is presented in the same type of character frequently, but I can't consider Caprice a personality. From where I sit, she registers as a fairly good-looking kid who tries so hard to act and gushes so much in an attempt to ooze cuteness that she kills any of the natural sweetness which she may have. In this offering she does the jumping-up-and-down stuff and pouting, until you feel like yelling murder.

The story is the ancient stuff about the kid sister who wanted to be grown up, contrary to her parents' wishes, with the Cinderella idea predominating to the extent that they even pulled some Cinderella scenes, with Caprice later doing a modern reproduction of Cinderella losing a slipper on the way home from the dance.

Of course, on the finish the hero, who had entered into an agreement with Caprice to make older sister jealous, decided that it was younger sister he wanted.

It is possible that this sort of inconsequential stuff may be accepted by some audiences who are not very particular about what they see, but surely this can't be considered a well-played, well-constructed, well-produced film.

We had canoeing scenes and a couple of dance bits and various bits of society outdoor sports stuff, with the cameraman doing a different sort of double exposure, fade-in or dissolve about every twenty scenes. [illegible] the entire offering centered about Caprice and I doubt very much if she will register in a manner to satisfy generally.

In one place Caprice jumped off a yacht lying at anchor, in order to make the hero rescue her [illegible] and he, instead of swimming back to the yacht with her, which was about ten feet, swam all the way to shore, which was about one hundred yards. He looked like a guy that might do that sort of thing.

Betty Prendergast, as Caprice's sister, "acted" almost as much as Caprice did. Her profile, which came in view decidedly too often, had quite a suggestion of the type of nose which we have always associated with the step-sisters of Cinderella.

Stanhope Wheatcroft gave his usual performance of too much acting.

Frank Morgan, as the hero, might have had a chance if it had not been necessary for him to appear as foolish as Caprice, but, surely, some of the things he had to do in this, and some of the things he did do whether he had to or not, will keep him from registering as a favorite.

Others in the cast were Grace Stevens and Tom Brooke.

The Box Office Angle.

You undoubtedly know by now whether or not Caprice has any pull at your box office. If you've never played her, my advice would be to continue to do the same. If you have played any of her recent pictures, I can tell you that this is as bad as any of them have been.

It is a combination of incident after incident, attempting to contrast what was supposed to be cuteness on the part of Caprice with peevishness on the part of her sister. Much happens, but little is of any importance.

VERY HUMAN SITUATIONS VERY WELL HANDLED MAKE THIS HIT

Dorothy Phillips and Maude George in

THE PIPER'S PRICE

Bluebird

DIRECTOR	Joseph De Grasse
AUTHOR	Mrs. Wilson Woodrow
SCENARIO BY	Ida May Park
CAMERAMAN	King D. Gray
AS A WHOLE	Tense human drama beautifully handled
STORY	Splendid situations nicely developed and twisted
DIRECTION	Gave good atmosphere, tense action and fine little touches
PHOTOGRAPHY	Excellent
LIGHTINGS	Many very effective; generally good
CAMERA WORK	Splendid
STARS	Held difficult situations perfectly, making action human
SUPPORT	Very good types; kept human
EXTERIORS	Good composition and lighting
INTERIORS	Distinctive class to atmosphere
DETAIL	Some fine little touches
TIME	Sixty-six minutes

I believe that human drama dealing with conditions which are found everywhere is the most popular material for film stories at this moment.

In this offering we get the situation of a man who was compelled to have business dealings with his divorced wife, which resulted in a misunderstanding with his second wife, whom he loved.

The fourth principal character is an old friend of the first wife, who remained her faithful lover, until she finally realized the folly of her renewed affair with her divorced husband and turned to the old friend as a haven, deciding to give up her divorced husband to his second wife because of the coming of a child.

The husband returned to his home when he learned that his divorced wife had married her old friend, and started to shoot himself, his action being halted by the crying of his baby.

Producer De Grasse is deserving of real credit for having made all of this action decidedly human and truly tense and dramatic. Miss Phillips, Miss George, William Stowell and Lon Chaney must be commended for having handled the rather difficult characterizations with just the right shadings of emotion to keep them from being modern and make them ring true.

The atmosphere of the entire offering was decidedly classy, with scores of little human touches carefully introduced at just the right moment. There were a number of good twists in the development of the story, the suspense being nicely maintained. There was no overplaying on the part of the principals, and in some of the more important scenes the points were registered with such a pleasing suggestion of repressed power as to call for particular comment, since a year ago the same artists were in most instances overplaying, possibly because of direction.

The titles were very well worded and properly placed to bring out the psychology of the situations. There were some good contrasts provided, these being particularly well handled where we found the second wife receiving a phone call in the presence of her old friend, with the husband soon afterward receiving a call from his wife in the presence of his first wife.

There was one scene which could have been bettered. Miss Phillips was shown to enter a room and look over her husband's shoulder and then to exit without being heard. The angle of the door made this seem rather questionable, whereas it would have been just as easy to have had her come from a point which would have made it more reasonable to suppose that she could not have been seen or heard.

The Box Office Angle.

I believe that you can do very well with this, particularly if you have had any success with this director's recent offering, "The Price of Silence."

This is one of the most human dramas of modern society conditions of recent months, and it has been very effectively played and produced. You can safely boost this as a particularly tense human drama, presenting a new angle on the divorce problem in a decidedly interesting manner.

From the general audience viewpoint, I'd say that this is one of the best Bluebirds of many weeks, because it hits home many times and deals with situations which might develop in thousands of American cities any day.

To arouse interest in this, you might use lines like this: "Is it safe for a man who is married the second time to meet his first wife frequently in adjusting business affairs? See 'The Piper's Price.'"

INTERESTING NUT REPORTER MURDER MYSTERY; WILL GET OVER

Hayward Mack and Gertrude Selby in

THE DOUBLE ROOM MYSTERY

Red Feather

DIRECTOR	Hobart Henley
AUTHOR	Stella Wynne Herron
SCENARIO BY	E. J. Clawson
CAMERAMAN	Stephen S. Norton
AS A WHOLE	Interesting, although unconvincing
STORY	Fanciful newspaper yarn with obliging twists
DIRECTION	Gave fine atmosphere touches, good action and held interest despite story
PHOTOGRAPHY	Good; at times uneven
LIGHTINGS	A few very effective; generally acceptable
CAMERA WORK	Good
STARS	Gave good characterizations
SUPPORT	Acceptable; a few good types
EXTERIORS	Ordinary
INTERIORS	Some good atmosphere bits
DETAIL	Newspaper life overdrawn a bit
TIME	Sixty-four minutes

CONSIDERED as entertainment, this is fairly interesting. It is a melodrama dealing with the sort of characters who sometimes work as reporters. Attempts to inject comedy met with varying success.

The story is obliging to the extent of providing several convenient coincidences. As a matter of fact, the hero reporter calmly rests in bed while his boss prepares to fire him, and then the much-sought murderer rushes into his room. That is the one central situation. Of course, after several hours figuring things out, the reporter finally dopes a way to make the murderer his prisoner, and, after doing so, he calmly proceeds to his office and writes up the story, registering a real "beat."

There are some police court incidents early in the action, which are fairly interesting, because good types were used and some human touches put over. Gertrude Selby as a slavey in a boarding-house, provided the heroine persecuted by the "willun," who was afterwards

urdered by the escaped crook just as he was about assault the heroine servant girl. This was immediely before the murderer burst into the reporter's room nd held him prisoner until the searchers had departed. They saved us from the love interest between the reorter and the servant, for which I am thankful, showg the slavey and the man servant about the house beg started on their honeymoon by the reporter, who vidently was ready to continue as he had been in the ast, which was quite logical, since such characters— nd we have many of them in this land of independence -drift along just about as this man was pictured.

The most necessary thing to help this along would e to give the titles considerable attention. Much of the ttempted comedy as it now stands fails utterly and freuently injures what might be effective scenes with ost members of an average audience.

Hayward Mack as the reporter made this character ather human and, although he may have overdrawn bit in one or two places, I have known a number of ast such "nuts" as he is supposed to depict. The character will register as interesting, at least, anywhere.

Miss Selby is pretty and did rather well with the small opportunities as the boarding-house slavey.

Others in the cast were Edward Brady, Edward Hearn and Ernest Shields.

The Box Office Angle.

If you are catering to audiences which like action melodrama with a bit of the unusual and some suspense, I have a hunch that this will be considered rather good entertainment. They will probably laugh a few times at some of the overdrawn bits, such as the escape of the crook who is unwisely left alone with the captain of police, and the thoughtlessness of the owner of the jewelery store, who ran down the street after two thieves, leaving his store entirely unprotected. But, considered as amusement for an hour, I don't believe you will find many complaints.

The title should pull you some business in a theatre which has been playing Red Feathers regularly, and I would make it plain in my advertising that this is a story of an unusual type of newspaper reporter.

VERY ANCIENT ONE REEL IDEA WISHED ON SWEET STAR

Bessie Love in

NINA THE FLOWER GIRL

Fine Arts-Triangle

DIRECTOR	Lloyd Ingraham
AUTHOR	Mary H. O'Connor
CAMERAMAN	Frank Urson
AS A WHOLE	Never grips and lacks distinction
STORY	Old theme with obvious development
DIRECTION	A few good touches, but frequently missed fire
PHOTOGRAPHY	Occasionally artistic, but generally drab
LIGHTINGS	A few good; many ordinary
CAMERA WORK	Varied
STAR	Nothing to do
SUPPORT	Lacked distinctive personalities
EXTERIORS	A few very pretty; others ordinary
INTERIORS	Just acceptable
DETAIL	Convenient
TIME	Fifty-eight minutes

CERTAINLY Bessie Love has been terribly handicapped by the material provided recently.

This offering is the well-known former one-reel of the blind girl and her hunchback sweetheart, which did such excellent service in the years gone by. As the offering develops, the coming action is quite obvious, and, although there are a few human little touches that appeal, the principal incidents fail to hold the interest properly and the offering never grips.

After wandering along for several reels, we find Miss Love's sight being restored by an operation, with the hunchback boy fearing that this will ruin his life because his sweetheart can now see him.

We got a flash of him starting to jump to death under a moving train, and then there is considerable footage of the finish of the operation on the blind girl's eyes. Suddenly we see the hunchback coming from a hospital with his back straightened, and he and his sweetheart lived happily ever after, because the man who had asked her to marry him obligingly stepped aside.

I have an idea that most of the regulars in your audience will groan a bit when the hunchback looms up after the operation. Most of them will know that he is going to get back into the story, because the development has planted that as the logical ending. Some may even suggest what came to my mind—that the scenario writer might be going to have him jump in front of the train so that the wheels might cut the hump from his back. Surely this is anything but fitting material for a five-reel feature.

There were some scenes in the studio of some artists which presented one shapely miss in black tights and another as a "hula" dancer, but that sort of thing can't save a feature.

In the supporting cast were Elmer Clifton, Bert Hadley, Loyola O'Connor, Alfred Paget, Adele Clifton, Rhea Hines, Jennie Lee, Fred Warren and Mrs. Higby.

The Box Office Angle.

I'd go very easy on this—and, in fact, if you don't have to play it I'd dodge it, because it lacks the essentials. Miss Love has so little to do that she can't save the production, and the story is so ancient and has been so frequently done that every regular will know it by heart. The production lacks distinction as to atmosphere, and if you have to play it I certainly would not make any promises.

If Bessie Love has any pulling power in your territory, be careful about this, because a few more productions of this type will kill her off. If she is without pulling power for you, this is certainly a poor bet.

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Blanche Sweet in

THE EVIL EYE

Lasky-Paramount

DIRECTOR	George Melford
AUTHOR	Hector Turnbull
SCENARIO BY	George D. Proctor
CAMERAMAN	Percy Hilburn
AS A WHOLE	Unconvincing melo obvious and poorly done
STORY	Never grips; becomes wild-eyed at end
DIRECTION	Situations missed fire; atmosphere "pictury"
PHOTOGRAPHY	Generally very good; at times lacked definition
LIGHTINGS	Some good; some poor
CAMERA WORK	Not enough close-ups; same angles held too long
STAR	Had authority, but handicapped by "meller" action
SUPPORT	Youthful principals and a bunch of arm-waving "extras"
EXTERIORS	Acceptable; rather well lighted
INTERIORS	Ordinary
DETAIL	Convenient
TIME	Sixty-four minutes

SURELY this is a "weak sister."

The plot is centered about the simple fact that Mexican laborers became panic-stricken because of a superstition that a doctor's lamp worn by Miss Sweet in treating an epidemic was an evil eye, which caused them to throw away her medicine, the consequence being that many died.

In addition to this, we had the time-honored incident of the heroine's weak-willed brother, who ruined the servant girl, with the hero suspected until the finish, when the brother confessed and the hero and heroine came to a "clutch."

As a background to this painfully poor central incident, we had a lot of "extras" presented as Mexican laborers in a Southern California vineyard. They did the arm-waving mob stuff upon any and all occasions.

After two or three tiresome reels, establishing the fear of the natives for the woman doctor's "evil eye," the wild-eyed "meller" of the assembling mobs was started, this being enhanced by an attempt to burn out Miss Sweet's eyes with a poker, the hero, of course, rescuing her at the proper moment. Then weak-willed brother's confession came for a finale.

I think this is one of the Paramounts that you should dodge if you can. It lacks conviction and surely it will not register as entertainment with the average audience. The action will not be taken seriously, and Miss Sweet, although she stands out above the weak supporting cast, is unable to carry the production.

There are a few good exteriors nicely arranged for artistic lighting effects, but the offering as a whole is surely not distinctive as to atmosphere.

In the supporting cast were Tom Forman, Webster Campbell, J. Parks Jones, Ruth King, and William Dale.

The Box Office Angle.

I'd say that this one should be sidestepped. If you are playing Paramount for a week or for three days, I would put this on the shelf and put something in its place.

If Miss Sweet has pulling power in your territory and you can afford to give them a weak picture and take a chance on the effect of the criticism which will result, then you might put this through. I consider that poor business.

Even with an audience which likes melodrama, I'd say that they will consider this unconvincing as to the wild-eyed action and tiresome, because of the fact that we have too many scenes played too far from the camera, with not enough close-ups to give the necessary intimacy to bring out the human touches.

This story might have made a good one-reel if it had been carefully done. It is surely not feature material.

CUTE KIDDIE IN TRIM PARTS MAKES IT ENTERTAINING

Baby Marie Osborne in

TWIN KIDDIES

Balboa-Pathe

DIRECTOR	Henry King
AUTHOR	Calder Johnstone
CAMERAMAN	William Beckway
AS A WHOLE	Entertaining because of cute star
STORY	Impossible situation, but will be accepted generally
DIRECTION	Registered cuteness of kiddie contrasted against melodrama
PHOTOGRAPHY	Generally too uniform, with some effective exteriors
LIGHTINGS	A few very good; generally too uniform
CAMERA WORK	No attempt for effects; double exposures fine
STAR	Had much to do and did it well
SUPPORT	Nothing unusual, but satisfactory
EXTERIORS	A few very pretty; many ordinary
INTERIORS	Acceptable
DETAIL	Convenient, but acceptable
TIME	Sixty-two minutes

THIS is another of the Little Mary Sunshine productions, and, as usual, everything depends upon this youngster's cute tricks. The production is not elaborate, nor is the story truly convincing, but we have plenty of Little Mary Sunshine, and, because of that, I believe most audiences will consider this a pleasing bit of entertainment.

The story provided an uncanny coincidence, in that we had the daughter of a workman at a mine, exactly similar in appearance to the grand-daughter of the owner of the mine, Baby Marie playing both parts. In the latter part of the offering, this likeness was explained through there having been a family connection, but I have an idea that your audiences will not worry a great deal over whether this might be possible or not. They will take the plot for what it is worth and enjoy the antics of the kiddie without stopping to analyze.

A strike threatened at the plant, and the owner came on a visit, bringing his grand-child with him. A neglectful nurse allowed the grand-child to wander in the woods, and there she met the youngster who looked like her, and, in typical kid fashion, they agreed to trade the

pretty dress of one for the toy boat of the other.

Suddenly aroused, the nurse searched for her charge, came across the workman's child attired in the grandchild's dress and carried her away to the rich man's home, despite all her kicking and yelling in protest. The grand-child wandered in the woods until found, and she was put to bed ill from the exposure.

The next development was the change denoted in the home of the wealthy man because of the bright, sunny disposition of the stolen kiddie, who felt that she was having a short stay in Fairyland. The child's father called at the owner's home for an arbitration meeting, discovered his child, and, when the owner learned that his grand-child was ill and realized the fate of the families of the strikers, he declared the strike off.

The double exposure scenes showing Little Mary Sunshine in both characters were made in pretty exteriors and were exceptionally well handled. They will puzzle even your most expert fans, because there is not the least sign of a division line between the characters. Baby Marie timed her action perfectly in these scenes, making them uncanny in their realism.

There were many cute little kid dialect titles, and in one place we had a typical touch of a kiddie's imagination when the lost youngstser saw some shaking bushes, and we had a double exposure registering her fear that concealed behind them was an awful dragon.

In the supporting cast were Henry King, Ruth Lackaye, Daniel Gilfether, R. Henry Grey, Loretta Beecker, Edward Jobson, and Mignon Le Brun.

The Box Office Angle.

I would say that you can safely count on this as a production which will prove entertaining anywhere. I wouldn't bill it as a tremendous offering or any such rot, but would make it plain that it is a simple little story of the effect of a cute kiddie upon a wealthy old tyrant who was oppressing his workmen. It will not be necessary for you to say much about the story if you have played the recent Baby Osborne films, because I believe they have made a very favorable impression, and certainly they are clean-cut, wholesome offerings that should appeal particularly to the kiddies and to folks who like a pleasing little bit of entertainment devoid of sensational and sex angles. There is a touch of melodrama in this, but not enough to be objectionable.

You might stir up considerable discussion by asking in your advertising if your fans think there is another child in the world like Little Mary Sunshine. Say that you are going to show them her twin, asking them to pick out which is which. The double exposures will be so good that you can pretend that you don't know whether they found the twin for Baby Marie or not. You can say it looks like it.

POORLY HANDLED MELO WITH CONTRASTY SPOTS

Douglas Gerrard in

POLLY PUT THE KETTLE ON

Red Feather

DIRECTOR	Douglas Gerrard
AUTHOR	Grace Henry Bailey
SCENARIO BY	Elizabeth C. Hendrix
CAMERAMAN	Anton Naty
AS A WHOLE	Poorly handled; never arrives
STORY	Combiantion of old favorites, with melo bits added
DIRECTION	Atmosphere lacked distinction; action unconvincing; grouping very poor
PHOTOGRAPHY	Not good
LIGHTINGS	One or two effects, but generally poor and frequently bad
CAMERA WORK	Ordinary
STAR	Theatric and too old for juvenile
SUPPORT	Kids cute at times; others ordinary
EXTERIORS	Ordinary
INTERIORS	Only acceptable
DETAIL	L. A. cops in N. Y., and other slips
TIME	Sixty-two minutes

ORDINARY melodrama with kid stuff figured to save it is about where this may be classed. Since the kid stuff was not well-handled, it is a question in my mind as to whether it will save the offering, because I have a hunch that most audiences will decide that this is wofully lacking in the accepted essentials.

The plot is one of those obvious, convenient melodramas in which the characters wander about doing things which dovetail so as to bring about action which we anticipate, because it has been done so many times in the past.

These included the wonderful play accidentally sent by a friend. We find that this play is produced and becomes a great success without any one knowing whose it was. I'll say they don't do such things.

The hero lost his eyesight in one of those convenient explosions, and then, on the finish, we had the customary operation, with the "wonderful" specialist permitting the patient to remove the colored glasses while he was sitting and staring straight into an open fireplace. 'Tain't done!

The atmosphere of the offering was very poor, with the lightings detracting from the general impression. Throughout we found characters grouped in a painfully theatric manner, the principals being placed so that they could play to the camera, with many scenes showing four or five people grouped in such a "stagey" manner that any child would feel that the scene was not natural.

At first we got some college stuff, which suggested that Mr. Gerrard must have a peculiar idea as to American college life. The kids were allowed to occupy considerable footage, one incident of their burlesquing a movie scene being dragged in. It was fairly humorous.

In the cast were Ruth Clifford, Zoe Rae, Thomas Jefferson, Anna Dodge, Martha Maddox, George Gebhardt, Lawrence Noskowski, Armin Von Harder, T. D. Crittenden, Lena Baskette and Marvel Spencer.

The Box Office Angle.

I can't see any pulling power in the title of this, and surely I don't believe that the name of Douglas Gerrard will help particularly. It is possible that you can stir up a little interest by calling attention to the presence of Zoe Rae and several other cute kiddies, but it isn't really a kid picture.

If it is not necessary for you to play this, I'd dodge it. It lacks distinction and has no real personalities to help carry the poor story. If you have to play it, I'd go very easy with my advertising and let it slide through. If you have not promised much, many of your patrons may think it a satisfactory little melodrama.

HAROLD LOCKWOOD LESTER CUNEO MAY ALLISON
Heavies
YORKE METRO

POOR HANDLING KILLS GOOD SUSPENSE SITUATIONS; IS INTERESTING

Gail Kane and Carlyle Blackwell in

ON DANGEROUS GROUND

Brady-World Film

DIRECTOR	Robert T. Thornby
AUTHOR	Burton E. Stevenson
CAMERAMAN	Lucien Andriot
AS A WHOLE	Interesting, but fails to grip
STORY	"Woman spy" stuff with good possibilities
DIRECTION	Failed to realize on material; situations lacked tenseness; battle stuff poor
PHOTOGRAPHY	Just good; poor in spots
LIGHTINGS	A few good; many lacked definition
CAMERA WORK	Varied; often rather poor
STARS	Worked hard; helped somewhat
SUPPORT	Poor
EXTERIORS	Rather ordinary
INTERIORS	Acceptable; some good; some poor
DETAIL	Several slips
TIME	Sixty-four minutes

WHILE this story has several unusual situations and the entire offering can surely be called interesting, it fails to become distinctive, principally because the action has not been handled so that it might grip.

Throughout the offering the director has been unable to make his dramatic situations tense and a very poor supporting cast has handicapped the two stars in their efforts to keep the action human.

There are many details which were not correct, such as uniforms which didn't belong, willow trees in an exterior which was supposed to be Heidelberg, etc. The make-ups on several of the minor characters were very poor.

Most of the battle stuff was poorly handled, the battles for the most part being "suggested" by the use of smoke pots..

We find early in this story the very unusual situation of a beautiful girl rushing into an American's room in a hotel and welcoming him as her husband. She afterwards explained that this was done for the reason that she was a spy and needed his passport to escape. The forgery of the passport was not convincing, because passports generally contain photographs and descriptions and cannot be forged by the simple insertion of the words "and wife."

The action from this situation down to the point where an escape was made from the hotel was fairly good, and at least interesting. The situation calling for Miss Kane to proceed to undress in front of a window blind in order to make the guard outside believe that she and her "husband" were retiring as usual, this and the previously mentioned situation being the most startling incidents of the successful novel, "Little Comrade," from which this production was adapted.

Following the escape, which was made possible by a member of the secret service who conveniently arrived to aid the fugitives, we had a chase through the woods with four soldiers in pursuit who were either crippled or had bad eyesight, since they were very close to the fugitives once or twice, but seemed unable to either shoot them or catch them. Finally these soldiers allowed the fugitives, who were suspected of having papers of tremendous importance, to swim across a rather narrow river and escape, the reason given being that this river marked the boundary line between the two armies. Since no soldiers were in evidence, it is hard to understand why the Germans would not pursue across the river. It would surely have been worth the effort.

The following scenes, which showed Mr. Blackwell going out to look at a dead soldier while Germans came along and captured Miss Kane, seemed to be painfully convenient, because there was apparently no other reason for him leaving her alone save that he wanted to take a look at the battlefield. When she was captured, the man who could furnish evidence against her was conveniently killed by a sharpshooter, and then the commanding officer just "happened" to be an old friend of her American sweetheart, and so she was released.

Miss Kane is a beautiful girl and registered rather well in most of her scenes, with Mr. Blackwell doing the hero in an acceptable manner.

The support was decidedly poor, there being considerable unnecessary overacting. In the supporting cast were William Bailey, Stanhope Wheatcroft, Frank Leigh, Florence Ashbrook and John Burkell.

The Box Office Angle.

You may be able to do quite a little business on this, because of the presence of Gail Kane and the fact that you can announce this as a production of the successful novel, "Little Comrade."

If you will talk about the unusual situation of the beautiful woman rushing into an American's room to welcome him as her husband, you will arouse considerable interest, and it is possible that your audiences will not stop to criticise too severely, providing you have not made any unreasonable claims for the production.

Whatever you do, don't promise that this is a "gripping, stirring, spectacular war drama," because it isn't.

Joseph M. Attie

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QUAINT CONTRASTS PROVIDE SOME WHOLESOME HUMOR

Ruth Stonehouse with Jack Mulhall in

FIGHTING FOR LOVE

Red Feather.

DIRECTOR	Raymond Wells
AUTHOR	Raymond Wells
SCENARIO BY	Fred Myton
CAMERAMAN	R. E. Irish
AS A WHOLE	Pleasing light entertainment
STORY	Not to be taken seriously
DIRECTION	Gave beauty spots, considerable fun and snappy action
PHOTOGRAPHY	Some exceptionally fine; some ordinary
LIGHTINGS	Many exquisite bits; some too uniform
CAMERA WORK	Varied
STAR	Pleasing
SUPPORT	Got over desired impression
EXTERIORS	A few wonderfully beautiful; generally well chosen
INTERIORS	Quite impressive, except floor of throne room
DETAIL	Good enough for comedy
TIME	Sixty-eight minutes

IN order that no one shall gain the wrong impression, they've tacked a title on to this at the very beginning which explains that the production is not to be taken seriously, but has been written for entertainment purposes only.

Considered from the viewpoint of whether or not it passes an hour pleasantly, I would say that most any audience would consider this quite enjoyable. There is plenty of action and the entire atmosphere provides a very quaint contrast between the rough and ready cowboy of Arizona and the army of a small, hardly-on-the-map kingdom in central Europe.

We've had many Western pictures and we've had many "little kingdom" pictures. This production, which contrasts the methods of the kingdom with those of the roughneck cowboys, is really quite funny at times.

The atmosphere of this is "in and out." Some of the scenes in and about the European palace were wonderfully beautiful, and they were lighted in such a manner as to show them to exquisite advantage. There were other scenes, however, which looked rather cheap and were not photographed to the best advantage, with the result that they pulled down the standard of class that should have been held throughout.

Ruth Stonehouse as the princess was pleasing, but most of the attention was centered upon Jack Mulhall as the hero cowboy, because he was given the comedy business.

Noble Johnson as an educated Indian handled his part very well, but the title writer hung a few phrases on him which seemed rather overdone even for the comedy effect which was being tried for.

Jean Herscholt as the wicked "willun" king proved to be quite an efficient harem keeper and was a good type for the degenerate royalty stuff.

Some of the titles in this were particularly well handled and registered a few laughs, but others were a bit overdone and consequently missed fire.

There was one little incident which will probably interest many, that being the scenes where the European "chickens" made such an effort to make good with the stalwart American Indian. Surely these "chickens" were "fighting for love."

The title writer, in calling the "willun" king's country "Bewaria," is sure of at least one laugh, because every audience will "come to" when they read that caption.

Others in the supporting cast were J. F. Briscoe and Ruby Marshall.

The story of this was very simple, having to do with a millionaire cowboy and his fighting companion, who wandered into a small European kingdom, learned that the queen was threatened with war by a neighboring "willunous" monarch and consequently sent for a handful of roughneck cowboys from the West to come over and clean up the "kink's" army, which they did.

The Box Office Angle.

Although this fails at times to ring true, I believe that everyone will overlook any of the minor shortcomings and accept the broad strokes of comedy as good entertainment. Undoubtedly the contrast between the dinky little kingdom and the free and easy manner of the Western cowboys provides an element of fun which has not been used to any extent before.

I wouldn't bill this like a circus, but I'd play it as regular program stuff and emphasize the fact that it is a delightful little comedy full of real action and romance. Be sure they all understand the comedy element, because many would enjoy this who would have no use for it if it were straight melodrama.

In your advertising you might use lines of this sort: "Could you imagine the result if a score of Arizona cowboys, veterans of the Spanish-American War, butted in on a war between a couple of one-horse kingdoms in central Europe. See 'Fighting for Love.'"

While Miss Stonehouse is starred in this with Mr. Mulhall featured in support, I believe you will be justified in giving Mr. Mulhall equal prominence in the billing because he is the central figure in the comedy action.

DISTINCTIVE ATMOSPHERE IMPRESSES, BUT PLOT SLUMPS AT END

Norma Talmadge in

PANTHEA

Talmadge-Selznick Pictures

DIRECTOR	Allan Dwan
AUTHOR	Monckton Hoffe
SCENARIO BY	Allan Dwan
CAMERAMAN	Roy Overbough
AS A WHOLE	Impressive, effective atmosphere, but drama slumped at end
STORY	Started great; slumped, but held nicely until finish, when missed fire; scattering sympathy
DIRECTION	Made atmosphere distinctive; registered good individual incidents, but permitted faulty ending
PHOTOGRAPHY	Mostly dark backgrounds with spotlighting; generally effective but occasionally lacked definition
LIGHTINGS	Some very effective bits; at times too contrasty
CAMERA WORK	Excellent
STAR	Made characterization interesting; was over-exposed occasionally
SUPPORT	Some fine types, giving good characterizations
EXTERIORS	Fitted atmosphere
INTERIORS	Distinctive
DETAIL	Good
TIME	Seventy-eight minutes

WHEN Petrova played "Panthea" the character was presented as a dominant woman of repressed power, who suggested at all times tremendous force held in restraint. I believe that the success of the story as played was due to Petrova's personality. In the film we find Miss Talmadge working hard in her emotional scenes, but coming down to lighter moments in her delightful girlish manner, with the unfortunate effect that the heavier dramatic bits failed to grip and convince as they should have, because we somehow felt that the little beauty was hardly forceful enough to dominate the action.

The production started off with a swinging tempo that really stirred, because it was straight melodrama presented in an effective manner, in distinctive settings, with a predominence of spotlighting that gave an added touch of class to the atmosphere. These scenes had to do with the part of the story suggested, but not shown, in the play, and consequently the director had a free hand to color as he saw fit.

The incidents leading up to the shooting of the guard and the escape from prison were carefully handled, and then, following these rushing melodramatic moments, we had an exceptionally effective sequence of scenes dealing with a fire at sea. I have seen many directors attempt to picture a burning ship and the resultant panic, but seldom, if ever, have I seen it more effectively done than in this offering.

We then came to the story proper, showing Panthea's rescue and her weeks in the home of the English family, which resulted in her elopement with the young musical genius, who married her and took up his residence with her in Paris.

It was from this time on that the story seemed to slip, because of developments which showed us the gradual weakening of the husband on account of his inability to achieve success, which was followed by the wife's agreement to give herself for one month to an impressario in return for his producing the weak-kneed husband's opera. This situation, in varied forms, has been done many times in the films, and somehow it fails to register as effectively as it should.

The scenes registering the development of this sequence were so handled as to make the sacrifice seem truly repulsive to the wife, and yet she doesn't gain the proper sympathy from the average audience.

When, at the end of the month, the impressario refused to carry out his agreement to kill himself, the wife murdered him and was afterwards taken prisoner, to be sent to Siberia with her husband, the audience feels that something should have been done to provide a way out of this obnoxious situation. The title which comes after we see them in Siberia, stating that the husband's letters should have reached his father, with the result that England would rescue them, is supposed to register a happy ending. But when it was flashed at the Rialto there was a noticeable murmur in the house, making it plain that the ending was not satisfactory. Truly, it left the sympathy scattered to the wild winds.

Throughout the production Mr. Dwan used the effective technique of dark sets with spotlighting, and, while this may register as decidedly distinctive with many, it may not appeal to many others, because at times it became quite contrasty and frequently there is a lack of proper definition.

Miss Talmadge demonstrated that she has true depth as an emotional actress, and if she fails to reach the dominance expected in this part, it may only be due to the fact that Petrova is so well remembered in the character.

Very frequently Miss Talmadge suffered from overexposure. It seemed to me that some of this was unnecessary, and I have a hunch that a good many members of your audience are going to feel that some of it is being forced upon them.

In the supporting cast, L. Rogers Lytton, as the impressario, made that characterization stand out in a truly repulsive manner.

As the weak husband, Earle Fox was a well-chosen type, and he registered his points nicely—possibly a bit too nicely to hold the sympathy properly.

Murdock McQuarrie, as the police agent, made his bit loom up, he being assisted in this by a very effective make-up, part of which was an exceptionally well-done scar.

George Fawcett, as the police official, had an unfortunate moustache, because it hit me right between the eyes that he looked exactly like Frank Daniels in that make-up. I'm sure that many of your regulars are going to be reminded of Daniels in the part of Kernel Knutt when they see Fawcett in his uniform, decorated with this moustache.

Eric von Stroheim made a small bit stand out early in the offering by the authority with which he carried his scenes. He appeared as the lieutenant who arrested Miss Talmadge.

Frank Currier had a few splendid scenes as the old doctor, and, in fact, the entire cast was exceptionally well chosen as to type, with many of the bits very nicely handled.

The Box Office Angle

I believe you can safely make a lot of noise about this and get much real coin with it without having any one raise any serious objections. The story misses fire in some of the more dramatic incidents through failure to convince or grip, but it has been presented in such a distinctive atmosphere with such an exceptional cast of types that you'll not find many who will say that they don't like it.

In advertising this, I'd make a lot of noise about it being a remarkable story of a beautiful Russian political fugitive, who, after marrying a young Englishman, sacrificed herself for his career. You can talk particularly about the fact that this has been lavishly produced, because the staging is surely distinctive enough to merit your promise.

It might be inadvisable to mention the fact that this was Petrova's great success, because it would naturally tend to make your audiences compare Miss Talmadge with Petrova, which isn't altogether desirable in this particular production.

INTERESTING NOVELTY, BUT DISCONNECTED TIRESOME DEVELOPMENT

Allan Holubar, Matt Moore and Jane Gail in

20,000 LEAGUES UNDER THE SEA

Universal Special

DIRECTOR ..... Stuart Paton
SCENARIO BY ..... Stuart Paton
AUTHOR ..... Jules Verne
PHOTOGRAPHY BY ..... Eugene Gaudio and staff
AS A WHOLE ..... Impressive novelty quite interesting, although fails to grip as drama
STORY ..... Told backwards; much wild-eyed adventure with obliging coincidences
DIRECTION ..... Missed fire on dramatic scenes
PHOTOGRAPHY ..... At times very fine; occasionally lacked definition; undersea stuff marvelous
LIGHTINGS ..... Many very artistic and effective; some not so good
CAMERA WORK ..... Submarine views real novelty; other scenes varied
STARS ..... Personalities helped carry burdensome plot
SUPPORT ..... Some good; some overplayed
EXTERIORS ..... Many beautiful bits; some ordinary; bottom of sea locations very interesting
INTERIORS ..... Generally very good
DETAIL ..... Good, considering nature of offering
TIME ..... Two hours and five minutes

YOU can figure on this as a production which will surely register as slow but interesting, and consequently entertaining, almost anywhere. It is an unusual novelty. It is a very unwieldy plot as pictured and the present assembling gives most of the submarine scenes immediately, with the story going back a generation in the second part to tell with considerable detail the incidents which led up to the action which we have seen.

The wisdom of this construction is questionable. As a matter of fact, it would seem to me that the bulk of this offering should have been held strictly to the story as written by Jules Verne, without undue attention given to any development that might have occurred before the story opened.

The hundreds of scenes taken on the ocean bottom, under water, are certainly a novelty, but, because of the limited action possible where the characters are all wearing diving suits, these scenes become after a time more or less tiresome. The same is true of the scenes of the submarine, because of too little dramatic incident. Most of the incident which we saw was the result of obvious coincidences.

The spectacular scenes having to do with the revolution in India, which was tied in to get over the part of the story preceding Vernes' novel, were fairly well handled in very big sets, but they will not be effective enough to justify the footage given to them.

The chief fault as it stands is that the story fails to grip at any time, and the incidents are accepted as they unfold chiefly because of the unusual atmosphere in which they are enacted.

Jane Gail, as the wild girl discovered on Mysterious Island, was decidedly interesting in her Eve costume, and her early scenes were effectively lighted. In a number of dramatic situations in which she apppeared, her emotional work was the best of any of the principals.

Allan Holubar, as Capt. Nemo, the inventor of the submarine, was presented in a make-up which made it impossible for him to do much except emote with his eyes. He did this on any and all occasions, using his heavily-haired eyebrows for all they were worth.

Matt Moore, as the young hero, was quite pleasing when he had an opportunity, but there was really so little to the story that he did not become a prominent factor in the offering.

Your audiences will like this if they are sufficiently impressed by the novelty of the undersea photography. If not, they will think it quite tiresome.

In the supporting cast were Edna Pendleton, Curtis Benton, Howard Crampton, Wallace Clark, Martin Murphy, Leviticus Jones, William Welch, Dan Hanlon and Lois Alexander.

The Box Office Angle.

Because of the reputation of this story, which at the time it was written was truly a wonderful forecast of coming inventions, and the fact that you can advertise the novelty of the photography under sea, you can probably do a very big business. I wouldn't advise that you play it for a long run, because I fear that most of your audiences will be rather disappointed with the production, feeling that it drags badly and becomes tiresome, and consequently they will not recommend it to their friends.

The production as now assembled gets so little of the best part of Jules Verne's book onto the screen that many may be particularly disappointed from that angle.

The introduction of so much footage telling about incidents which were not incorporated in the original novel will also be objected to. There will possibly be little objection to the detail, because of the fanciful character of the offering. However, many may think that the yacht used in the scenes supposed to be preceding the Civil War was entirely too modern as to equipment.

I'd suggest that you play this, bill the undersea stuff and the name, without any guarantee as to the production itself, get what money you can and get through with it before it has a chance to die on your hands.

You can't say too much about the undersea stuff, because it is wonderfully novel, but there's little else to the offering worth making any fuss about.

UNCANNY SINCERITY OF CUTE STAR MAKES OLD STUFF REGISTER

Ella Hall in

HER SOUL'S INSPIRATION

Bluebird

DIRECTOR ..... Jack Conway
AUTHOR ..... Harris Anson
SCENARIO BY ..... Maie Havey
CAMERAMAN ..... Ed J. Kull
AS A WHOLE ..... Star's quaint sincerity made this very human
STORY ..... Ancient, obvious theme saved by handling
DIRECTION ..... Little twists and intimate contrasts made old stuff register
PHOTOGRAPHY ..... Some excellent; some ordinary and indistinct
LIGHTINGS ..... A few very good; generally ordinary
CAMERA WORK ..... Just good
STAR ..... Human sincerity gives quaint appeal
SUPPORT ..... Handled characterizations very well
EXTERIORS ..... Some very good; surf stuff helped; others ordinary
INTERIORS ..... Acceptable; not unusual
DETAIL ..... Some good little bits
TIME ..... Sixty-five minutes

IT is remarkable that such an old idea as the child who was left homeless while another took her place with wealthy relatives is still good for five reels of entertainment, but surely Producer Conway and Miss Hall, with the aid of sincere work on the part of the supporting cast, have been able to take this obvious old plot and make it register, with a human note predominating sufficiently to make it seem real. Even to the hardened old "regular" who begins to growl about it being old stuff, there will be moments in this when he will chuckle and others when he will feel the humanness of Miss Hall's characterization.

Of course, on the finish, after many adventures, we find our homeless heiress, Miss Hall, a successful dancer, who comes into her own when she no longer needs it, but all of her little struggles accompanied by her mongrel pup have been crowded with little intimate touches sincerely played, and somehow you can't help but enjoy the bubbling optimism of this youngster. I believe Miss Hall can portray the kiddie of fourteen to sixteen with more sincerity than most any other film favorite.

Regarding the work of the supporting cast, one scene by Ed. Hearn stuck out. It was the bit where he came home drunk and found the little waif asleep in his shack and was brought to the realization of her innocence by her snuggling his hand close to her cheek as she muttered, "Daddy, I'm so tired." Unfortunately, Mr. Hearn's make-up was noticeable in his close-ups. This is surely to be regretted, because he did a nice bit of characterization.

The entire cast was well-chosen as to type, the others being Marc Robbins, Alice May Youse, Marcia Moore, Margaret Whistler, R. Hasset Ryan and Ray Whittaker.

The Box Office Angle.

It would seem to me that Ella Hall should be a real box office value for you, since she has appeared in a number of exceptionally successful productions. There is an uncanny sincerity about the way she plays the youngster absolutely lacking in worldly knowledge, and I believe that her characterizations of such little girls have won her a very large following.

While this story isn't big, all of the action centers about her, and I believe you can safely promise that all of her admirers will consider it a delightfully human little story, made entertaining by the quaint little bits of pathos and humor registered by the star.

In billing this I'd concentrate all of my attention upon Miss Hall, referring in all of my advertising to the fact that she has appeared in "Jewel," "The Love Girl" and many other distinctively human offerings.

INTERESTING PREACHMENT, FINE TOUCHES, BUT PLOT MISSES FIRE

William Farnum in

THE PRICE OF SILENCE

Fox Special

DIRECTOR ..... Frank Lloyd
AUTHOR ..... William Piggott
SCENARIO BY ..... Frank Lloyd
AS A WHOLE ..... Interesting, impressive at times, but plot doesn't grip
STORY ..... Obvious melo with preachment sidelights
DIRECTION ..... Gave distinctive atmosphere, but unable to overcome artificiality of plot
PHOTOGRAPHY ..... Generally very good
LIGHTINGS ..... A few excellent; many too uniform
CAMERA WORK ..... Good; not remarkable
STAR ..... Forceful, but seemed cramped in store clothes
SUPPORT ..... Some splendid; others ordinary
EXTERIORS ..... Good
INTERIORS ..... Some quite impressive
DETAIL ..... Good
TIME ..... Sixty-four minutes

THIS is avowedly a preachment against child labor. There are many human bits, with splendid character touches, some of which were quite pathetic and some decidedly humorous. But, as a whole, the action and the story proper failed to convince or grip, principally because it was quite obvious that the dramatic situations were simply a means to an end.

Some of the oldest of the melodramatic basic principals were introduced. There was one of those "martyr" endings which killed off the love interest.

Mr. Farnum, presented as a senator, who, through meeting a boy cripple in one of the factories, became the champion of child labor agitation, was forceful at all times and dominated most of the action, but we have come to know Mr. Farnum as a blue-shirt hero, and somehow he doesn't seem exactly at ease in store clothes.

Gordon Griffith, who played the crippled boy, gave a splendid performance and made his work stand out almost as strongly as that of Mr. Farnum.

Charles Clary gave the proper suggestion of repressed power as the villain, and provided effective opposition to Mr. Farnum.

The other members of the cast were rather ordinary.

There were a number of what could be called big scenes in this, showing the legislature in session and crowds assembled outside, and these helped to make the offering impressive. Some of the scenes of the factory were very well handled.

The plot provided one of those situations where the beautiful girl's guardian was under financial obligations to the villain and the hero used his influence to kill the great reform measure in order to save the girl from exposure. After accepting this bribe to get the money to save the girl and destroy the evidence, he confessed his action and was sent to prison, his confession causing the passage of the bill.

I feel quite certain that most members of your audience will raise the same question which came up in my mind—why not destroy the evidence immediately after accepting the bribe and then proceed to have the bill passed? The villain could not accuse him of having accepted a bribe, although he might sue him for the $100,000 which he had borrowed. Incidentally, I'd like to know how a loan constitutes a bribe, anyway. Of course, as presented, it is presumed to be more dramatic, although I believe that the present arrangement takes the sympathy away from the character despite the "martyr" stuff on the finish, and since the love interest is gone the ending is not altogether satisfactory.

After reading the synopsis sent out by the company, it would seem that this production has been changed quite a bit from the original idea of the story, it evidently being realized that the plot itself had many weak spots.

In the supporting cast were Ray Hanford, Frank Clark, Vivian Rich, and Brooklyn Kellar.

The Box Office Angle.

Mr. Farnum's presence in this will undoubtedly make it a good box office attraction. The fact that the story is a preachment against child labor also gives it a popular appeal, and it will undoubtedly prove quite acceptable almost anywhere, because it is surely interesting and has enough good moments to make it register as better than the average program release.

The introduction of a couple of old types, who provided some very good comedy, and a couple of crippled children, who registered pathetic touches, gave it a human appeal at times, and I believe that you can figure that it is a safe bet to plug pretty strongly, feeling that most every one will decide that it is quite worthwhile.

I would concentrate my advertising, however, on the star and the theme of the story. Don't promise that it is the greatest production of recent times, etc., because such a promise is unnecessary and may get you in bad. You can say that there are thousands of characters appearing in the production and promise that some very realistic scenes have been presented, showing Mr. Farnum addressing the legislature on his great child labor reform bill.

Mr. Farnum's appearance in dress clothes, in a part where he has only one chance to bust a guy on the jaw, may appeal as a novelty, and I'd call particular attention to the fact that this is the first production in many months in which he hasn't worn the faithful old blue shirt.

QUAINT ATMOSPHERE AND STAR'S TRICKS LIFT SCANT PLOT

Mary Pickford in

THE PRIDE OF THE CLAN

Pickford-Artcraft

DIRECTOR	Maurice Tourneur
AUTHORS	Elaine Stearn and Charles Whittaker
CAMERAMEN	John Vanderbroeck and Lucien Andriot
SCENIC SETS BY	Ben Carre
AS A WHOLE	Atmosphere, development of incidents and human touches make this very entertaining
STORY	A scant skeleton; ancient and obvious
DIRECTION	Registered quaintness and star's cute tricks to splendid advantage
PHOTOGRAPHY	Most of it very effective; at times uncertain
CAMERA WORK	Very good
LIGHTINGS	Generally very good; fitted atmosphere
STAR	Registered pathos and quaint bits of humor beautifully
SUPPORT	Some exceptional types; all very good
EXTERIORS	Some wonderful surf stuff and excellent atmosphere
INTERIORS	Fitted picturesque atmosphere
DETAIL	Carefully handled
TIME	Eighty minutes

I BELIEVE that this will register everywhere as very satisfying entertainment. The story is truly scant, decidedly ancient and rather obvious, and yet, because of the atmosphere provided by Producer Tourneur and the scores of delightful little human touches registered by the star, most of your fans will never stop to complain about the plot, because they will have lived with the people of this Scotch island for an evening and will have laughed heartily over the many cute little tricks of their favorite of the screen.

There were a few moments when the pathos really registered, although it missed occasionally because of the obvious trend of the story, but surely most any audience will be stirred by the swing of the tempo at the opening and the same swing on the finish.

The greater part of this moved at a slower tempo registering the human bits quietly, with many, many audience-appeal touches of animals and a few quaint little incidents which had little to do with the story and yet registered much as to character.

Unfortunately, this production as shown at the Strand had been trimmed of almost one-sixth of its footage, and since I took the trouble to see this a second time in its proper length, I can tell you definitely that the cutting seriously marred the tempo and the continuity in many of the sequences. This was particularly true of the finish.

In the cutting at the Strand, one character, who provided a human contrast at the first and figured very definitely in the finale, was eliminated entirely.

M. Tourneur managed to develop the situation of Little Mary being caught a prisoner on the boat which had been her home, when it was cast adrift and began to go to pieces on the rocks, into a situation that really held very well. These scenes were made sufficiently realistic to cause a large percentage of the women in the audience to become decidedly nervous as to the outcome.

It is unnecessary for me to tell you that little Mary was wonderful. She always is. There is no other who can do the little things in just the same way, time after time, and win us no matter how often we may have seen her.

Matt Moore, as her fisherman sweetheart, was a happy choice, because of his sincerity and likeable personality.

There were some wonderful types among the minor characters, and not a weak spot in the cast.

Many beautiful surf scenes and some unusual shots made with night photography helped make the offering distinctive. The titles were particularly well worded, being kept in the dialect of the characters without at any time losing their smoothness.

The story, briefly, tells of two sweethearts on a little Scotch isle, whose happiness is unclouded until the boy is informed that he is really the son of a titled lady. Her visits to him are misunderstood by Little Mary, since her lover is sworn not to reveal his identity, and she, in her grief, casts her boat adrift, with the result that she is caught and comes very close to death before

being rescued by her lover. Realizing the depth of their affection, the boy's parents then agreed that they should live happily ever after.

When you realize that Producer Tourneur has presented a truly entertaining seven-reel production from this scant material, you must agree with me that he is really a genius.

Others in the cast were Kathryne Browne, Ed. Roseman, Warren Cook and Joel Day.

The Box Office Angle.

Of course, you can get much real money with this. As compared with "Less Than the Dust," it is tremendously better as entertainment, and I believe that the atmosphere is of a more human character, with many more appealing touches developed through the presence of quaint types.

I would bill this to the limit, promising a delightful entertainment, and I would devote all of my attention to the star and the atmosphere, telling nothing of the story. Make a particular appeal for the co-operation of all Scotch societies, and you will probably find that they will be very much interested.

Make it plain that this presents Little Mary as a human little Scotch lassie in a very quaint, picturesque atmosphere.

HACKNEYED PLOT BADLY OVERPLAYED FAILS TO CONVINCE

Mabel Trunnelle and Robert Conness in

THE MASTER PASSION

Edison-K.-E.-S.-E. Service

DIRECTOR	Richard Ridgely
AUTHOR	Everett MacNeil
CAMERAMAN	George W. Lane
AS A WHOLE	Unconvincing, and overacted old-school drama
STORY	Hackneyed and obliging
DIRECTION	Atmosphere rather good, but action very theatric
PHOTOGRAPHY	Generally very good
LIGHTINGS	Very good; a few too uniform
CAMERA WORK	Few effects; not enough good close-ups
STARS	Personalities lacked necessary magnetism
SUPPORT	Quite ordinary; painful attempt to be French
EXTERIORS	Some quite artistic
INTERIORS	Many very good; others quite poor
DETAIL	Quite convenient
TIME	Sixty-five minutes

THIS is rather an old-school, theatric drama based on a hackneyed theme, with the entire cast overplaying all the time. The action doesn't convince and the story lacks the human elements to make it truly interesting and appealing.

It is the old-time theme of the wife who ran away to become a great singer, but this one, after being ditched by her friend, with whom she eloped, was fortunate enough to be made the protege of a great prima donna, who obligingly fell ill about the time the protege had reached the point in her training where she might take her place. Truly, "They do it in the movies."

The deserted husband made a fortune by a session over the telephone—you know, one of those stock market deals that they get over quick with one title and a short scene—and then he took his grown-up daughter to Europe so that they might wander around until the author got ready for them to bump into mother.

It didn't take many scenes for this, because a penniless count who had been mother's lover saw a chance to get his hooks on the millions of the young American girl's father, and so he ditched mother to arrange an engagement with daughter, not knowing, of course, that she was his ex-sweetheart's daughter.

Mother, now a successful prima donna, discovered the situation and managed to put the penniless count out of commission. When the telephone millionaire discovered, however, that the prima donna had not been true to him for eighteen years, even though he knew she had run away with another guy, he walked out on her and said he could never forgive her.

Since it wouldn't do to have an unhappy ending on this sort of a production, the author changed his mind real quick and sent hubby back to the sorrowful prima donna wife. They finished with a "clutch."

In the first part of the offering we had Richard Tucker doing a he-vampire part, apparently under instructions to make it rather "Frenchy." Later on we had Bigelow Cooper doing the penniless count with rather undue emphasis on the French gestures.

Mr. Conness and Miss Trunnelle, and, in fact, all the other members of the cast overplayed upon any and all occasions. They didn't make their action ring true at any time, and consequently this will certainly not have any great effect upon any audience.

We had a rescue stunt that was rather humorous, it being a runaway horse attached to a sleigh in which daughter was frantically pretending that she was greatly scared. Our young hero grabbed a sled from a friend and coasted down a hill until he had gone ahead of the runaway, and then he jumped out in front of the horse with a heroic pose that might have suggested that he was going to bat the "wild" animal on the right ear. As the horse approached, he made a wild leap, which was very funny, because the runaway by that time was barely jogging. The hero had to jump toward the horse to reach him, because he stopped almost before he got to him. This should be good for a laugh almost everywhere.

The general atmosphere of the offering was rather commendable, but the photography lacked the vignetting effects and intelligent discrimination in camera angles such as we find in artistic successes of recent months.

In the supporting cast were A. Lincoln, Helen Strickland, William Wadsworth, Ann Leonard, Raymond McKee, and Olive Wright.

The Box Office Angle.

If you occasionally run ordinary stuff to fill in on bad nights this may be acceptable, because it has a rather good atmosphere and may satisfy the average patron, even though he fails to consider it convincing. The overplaying of the various characters and the obliging coincidences of the plot development keep it from registering as anything but ordinary "movie" stuff.

Don't promise very much on this, because, if you do, you are inviting an argument. If you need a filler put it over quietly and try to have an alibi ready for those who may kick.

Considered as a whole, this is about on a par with the class of productions which we used to get in single and double reel stuff of a few years ago, with the footage stretched into five instead of two or three reels.

While Miss Trunnelle and Mr. Conness have been in a great many films, I can't feel that they have the essential personalities to prove big box office assets.

VAMPIRE STUFF WITH UNUSUAL ATMOSPHERE SURELY INTERESTING

Cleo Madison in

BLACK ORCHIDS

Bluebird

DIRECTOR	Rex Ingram
AUTHOR	Rex Ingram
CAMERAMAN	Duke Hayward
AS A WHOLE	Interesting and unusual, with good moments
STORY	Rather different; will impress generally despite depressing incidents
DIRECTION	Effective atmosphere provided made offering register
PHOTOGRAPHY	Generally excellent; occasionally just good
LIGHTINGS	Very effective; often artistic; mostly spotlight effects
CAMERA WORK	Very good
STAR	Distinctive vampire characterization
SUPPORT	Some good types
EXTERIORS	Good; not remarkable
INTERIORS	Decidedly distinctive, except for a few which were very ordinary
DETAIL	One or two bad points
TIME	Sixty-four minutes

CLEO MADISON is a beautiful girl and knows right well how to handle a vampire characterization.

In this offering we get an unusual story decidedly suggestive of the more daring French production. It is a story within a story, with the author of the vampire tale telling his daughter of the novel he has just written in order to explain to her the danger of trifling with men.

This story-within-a-story idea takes the curse off the fact that the vampire tale is a tragedy, since it brings the characters back to modern times for the finish.

The vampire tale tells of a crystal gazer, played by Cleo Madison, who is loved by both father and son. The father arranged it so that his boy would be sent to war, in order to get rid of him, and he even saw to it that his regiment was to be the first on the firing line.

Meanwhile, the vampire began to favor a friend of the father, and he attempted to poison him. Learning of his attention, the vampire switched the glasses so that the father was poisoned, and she then married the father's friend, only to leave him when the son afterwards returns.

The vampire made her husband believe that her lover had insulted her, so that a duel would be fought, trusting to her lover's skill as a swordsman to save him.

The husband was left for dead and the lovers went away together, but what had been described as "the best sword arm in France" seemed to have lacked the killing power, because hubby got up and walked around for a couple of days in the same blood-stained shirt, while he trailed the lovers, until he finally locked them together in a dungeon to meet their doom.

The introduction of a hunchback and a chimpanzee, employed by the vampire in her plottings, gave an added touch of gruesome distinction to this offering.

While there were a few moments which were quite impressive, the situation showing the walking about of the husband, for two days after he had been left for dead will cause the story to lose its grip. Nevertheless, it will be considered interesting.

There were some very good types in the supporting cast, the entire action, however, centering about Cleo Madison, the others simply providing a frame for her characterization.

In the supporting cast were Richard La Reno, Francis McDonald, Wedgwood Nowell, Howard Crampton and William J. Dyer.

The Box Office Angle

If Cleo Madison is a favorite in your community—and she is generally—you should be able to do particularly well with this, because you can announce that she appears in an exceptionally powerful vampire characterization, which is effectively contrasted against a characterization, also done by Miss Madison, of an innocent, carefree young beauty. The story is rather heavy in spots, but is unusual enough to be interesting.

It is quite possible that some of your regulars will take exception to the final scenes, following the duel, but you can feel pretty sure that they'll consider the offering as a whole worth while, if for no other reason than that it is different.

INTERESTING BUT ORDINARY MELO WITH POLICE CHIEF AS CROOK

Emmy Wehlen in

VANITY

Pop. P. & P.-Metro

DIRECTOR	John B. O'Brien
AUTHOR	Aaron Hoffman
SCENARIO BY	Wallace C. Clifton
CAMERAMAN	Harry B. Harris
AS A WHOLE	Interesting, although unconvincing, crooked police-murder-mystery stuff
STORY	Conveniently planned melo holds fairly well
DIRECTION	Many scenes lacked class; dramatic moments didn't grip, but offering will be accepted
PHOTOGRAPHY	Varied; frequently lacked definition
LIGHTINGS	A few good; many rather poor
CAMERA WORK	Varied
STAR	Pretty; kept emotions in check
SUPPORT	Helped action quite a bit; some good types
EXTERIORS	A few very pretty; others ordinary
INTERIORS	Lacked real class; a few poor
DETAIL	Acceptable
TIME	Sixty-five minutes

THE author of this has prepared one of those murder-mystery-suspense things that never really worries anyone as to how it is going to finish, although the characters are presumed to be greatly excited over the danger of the consequences. The chief of police is presented as all kinds of a crook in this, and in some places I believe the story rather oversteps the bounds in this regard.

Miss Wehlen is a little girl he fancied, with the result that he "framed" a charge against her and made her act as stool pigeon in collecting evidence against the hero, who was suspected of murder.

Of course, the star and the hero fell in love, and then, when she betrayed him, he thought she was all wrong, but all through the story the author had an ace up his sleeve in another character, who had been carried along for no other reason than to bring to light after her death the fact that she was the second wife of this crooked police chief, which made it possible for the hero to be set free, because the chief of police was a bigamist and could not afford to prosecute.

Of course, the hero had never committed the crime, it

having been one of those struggle things to kill a blackmailer who knew something about the boy's father. It seemed that father had been a real rough guy in the years gone by in the West, a few scenes of this being shown to prove how "rough" he was. He had accidentally killed a man in a quarrel. Hence the blackmail.

The tempo of the dramatic action in this was decidedly slow in many places, there being many unnecessary scenes used to pad out the development.

There was a general lack of distinction in the settings, and when we first saw the gambling resort said to be fashionable, we surely didn't find a very fashionable-looking gathering sitting about the table.

Miss Wehlen will please in this because she held her emotions sufficiently under control that, while she did practically nothing, it was far better than to try too much and fail.

Paul Gordon, a very good-looking lad, was a pleasing hero.

Thomas O'Keefe looked like a real crook, as the chief of police; and Edward Martindell was the hero's father.

Others in the cast were W. W. Black, J. W. Hartman, Esther Evans, Norman Kaiser, Tom Cameron, Dixie Marshall and Emile Agoust.

The Box Office Angle.

Most audiences will consider this interesting and acceptable, because there is a lot happening, with many twists and turns to the plot which, though convenient, are fairly absorbing. Certainly very few, if any, will be thrilled or convinced by the action, because it doesn't grip as true drama.

If Miss Wehlen's name has any box office value in your community, you will be able to play this and get by nicely. If she has no box office value, you will be missing nothing if you skip it.

If you've had any trouble over censorship, or any supervision by the police authorities over your productions, I would be very careful about this, because it presents the chief of police as forty-three kinds of a blackguard.

CROOK PLAY OF SPLENDID SUSPENSE SHOULD GO BIG

William Courtenay and Mollie King in

KICK IN

Astra-Pathe

DIRECTOR	George Fitzmaurice
AUTHOR	Willard Mack
SCENARIO BY	Ouida Bergere
CAMERAMAN	A. C. Miller
AS A WHOLE	Very interesting crook play
STORY	Has much action, doesn't always convince, but holds; ending weak
DIRECTION	Kept action moving, but offering lacked distinctive class
PHOTOGRAPHY	Just good
LIGHTINGS	Ordinary; little attempt for effects
CAMERA WORK	Acceptable
STARS	Will register satisfactorily
SUPPORT	Some good types
EXTERIORS	Ordinary, but fitted atmosphere
INTERIORS	Acceptable
TIME	Sixty-four minutes

THE fact that this was rather successful as a play in New York may be generally known, and, if so, it should help the film adaptation. In any case, you can consider this an interesting crook drama with enough action to hold the interest nicely up to the finish.

The production is lacking in distinction of atmosphere, there being little or no attempt to secure effective lightings, with many of the scenes played at such a distance from the camera as to lose some of the intimacy which helps so much in making the characterizations human.

The play contained many good lines, which helped decidedly in registering certain points, and these were sadly missed in many of the scenes.

The offering was just like many other crook plays in the early scenes and failed to hold particularly well until it got down to the situation which justified the play.

Unfortunately, the ending doesn't get over particularly well on the screen, because the charity of the commissioner when he learns about the coming of his baby is received with such a shock that it seems like a decided let-down.

There was a lack of close-ups which might have helped materially in making the action more gripping, the production having been made without many of the new ideas which have been incorporated into our most successful recent productions in evidence.

Mr. Courtenay, as the hero, was a splendid type, and he registered what was to be done quite satisfactorily. He hardly looked the part of a crook at any time, but we know that there are some crooks who don't look it, so that point shuld be passed.

Miss King, as the heroine, handled her scenes rather well, although all of the principals would have shown to decidedly better advantage had they been introduced to the audience more intimately.

Others in the cast were John Boyle, Robert Clugston and Suzanne Willa.

The Box Office Angle

I believe that you should be able to do very well with this by billing it as an adaptation of a big New York play success, and, while the distinctive class of some of our better recent pictures is absent, there is enough good, snappy action in this to put it over as a very satisfactory offering with even a discriminating audience.

It is to be regretted that the producer didn't make this a more intimate study, because, by doing so, he could have made some of the scenes decidedly more intense, and consequently more human and convincing.

You might use lines such as these in billing this: "Is a crook allowed to go straight after being caught once? See 'Kick In.'" "Is our treatment of reformed criminals fair? See 'Kick In.'"

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UNUSUAL COMBINATION OF REINCARNATION CONTRASTS FAIRLY DONE

Valkyrien and Harris Gordon in

THE IMAGE MAKER

Thanhouser-Pathe

DIRECTOR	Eugene Moore
AUTHOR	Emmett Mixx
CAMERAMAN	George Webber
AS A WHOLE	Fanciful reincarnation melo mildly interesting
STORY	Ancient romance contrasted with modern; only fair construction
DIRECTION	Fair atmosphere; action moderately interesting, although very conventional
PHOTOGRAPHY	Just good
LIGHTINGS	Rather ordinary; not many effects
CAMERA WORK	Acceptable
STARS	Didn't impress particularly
SUPPORT	Ordinary; many poor "extras"
EXTERIORS	Florida, with beach sands for Egypt
INTERIORS	Just good; etxerior sets "stagey"
DETAIL	Acceptable
TIME	Sixty-two minutes

THIS story is a mixture of Egyptian scenes, suggesting the story of "The Image Maker of Thebes" contrasted against a modern situation, with two modern lovers presented as the reincarnation of the Egyptian lovers. The modern sweetheart was a sculptress and a film star, the lover being the son of wealthy parents idling in Florida.

The love-at-first-sight effects which manifested themselves between these two were tied up to the Egyptian romance by having the same characters appear in the Egyptian episodes.

The action throughout was melodrama, which, while it may prove fairly interesting, will never be considered convincing or gripping. Most of the time it was just plain "movie" stuff, and the introduction of a film company making scenes added to the theatric atmosphere which pervaded the entire offering.

A number of large exterior sets were built for this production, and they looked very good at a distance. Unfortunately, the director moved too close to them very frequently, with the result that what was supposed to be portions of the old tombs of Egypt loomed up very plainly as painted canvas and compo board.

In the supporting cast were Inda Palmer, Arthur Bauer and Morgan Jones.

The Box Office Angle.

This thing is different enough that a great many of your patrons may consider it good for that reason, even though it is never anything more than interesting considered as drama.

If Valkyrien has any box office value in your section, you may be able to do a little business with this, but I wouldn't boost the production too strong except as an interesting study in reincarnation. I would devote most all of my advertising to questions such as these: "Whom do you think you were two thousand years ago? Do you believe in reincarnation? See 'The Image Maker.'" "Do you think you were ever an Egyptian princess in the by-gone days? See 'The Image Maker.'"

ARTISTIC HANDLING MAKES DICKENS CLASSIC DISTINCTIVE

Louise Huff and Jack Pickford in

GREAT EXPECTATIONS

Famous Players-Paramount

DIRECTOR	Robert G. Vignola
AUTHOR	Charles Dickens
CAMERAMAN	William Marshall
AS A WHOLE	Artistic, distinctive atmosphere makes quaint story entertaining
STORY	Best moments nicely handled
DIRECTION	Made production classy and kept in period nicely
PHOTOGRAPHY	Excellent
LIGHTINGS	Many unusualy artistic and effective
CAMERA WORK	Splendid
STARS	Made characterizations human, although overshadowed by atmosphere
SUPPORT	Some splendid types
EXTERIORS	Very well chosen; some very artistic
INTERIORS	Excellent
TIME	Sixty-four minutes

UNDOUBTEDLY the lightings and care with which the atmosphere of the period has been maintained will do much towards making this a pleasing bit of entertainment. The youthful stars registered some splendid moments, but were really overshadowed by the story and the atmosphere.

There was a splendid element of suspense in the development up to a certain point, where, unfortunately, one title anticipates about thirty feet, when it could have been much more effective without this title.

The title to which I refer was one wherein it was stated that the old convict had left his daughter with Lawyer Jaggers. I mentioned this at the showing, and so the title may be removed. It will certainly help the action if that is done.

Aside from this one point, the story moves nicely, with several interesting bits of melodramatic action and a tempo which at times makes the possibilities very absorbing.

Frank Losee, as the old convict, gave a splendid performance, and Grace Barton, as the mad spinster, made her characterization stand out.

Herbert Prior handled the part of Lawyer Jaggers with a nice mixture of dignity and sympathetic concern.

Others in the cast were Marcia Harris and W. W. Black.

The Box Office Angle

By billing this as a particularly well-handled adaptation of a Dickens story presented in an artistic correct atmosphere, you should be able to make an especial appeal to the literary societies and the schools. You can safely promise that it is an absorbing drama of human frailties, bearing the general tendency of failing to appreciate what has been done to us.

It is possible that the names of Jack Pickford and Louise Huff will not mean much in your territory, but you should be able to pull business by laying the greater emphasis upon the name of the story, with the promise that it has been beautifully produced.

There is enough of the ordinary melodrama in this to please the average patron, who knows nothing about Dickens, and consequently this should be a very satisfactory offering in any theatre, at any time. The story as adapted is not so complicated but that anyone can follow it without any effort.

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TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
338	Metro Average	73.4	69.1	19
472	Fox Average	71.1	68.9	64
1438	Paramount Average	72.7	66.6	259
1207	Triangle Average	72.9	66.3	236
235	Greater Vitagraph Av.	66.7	66.1	43
321	World Average	69.7	62.2	26

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

Reports		% P. P.	% B. O.	Repeat
1438	Paramount	72.7	66.6	259
3	In Bishop's Carriage	85	93	
1	The Lost Paradise	50	85	
4	The Virginian	90	78	1
2	Where Trail Divides	100	100	1
7	Wildflower	88	76	4
1	What's His Name	75	100	
2	Behind the Scenes	97	85	
5	Man from Mexico	90	70	2
1	Circus Man	94	95	
3	The Bargain	83	83	2
1	Ghost Breakers	60	60	
4	The Crucible	94	92	1
3	Sign of Cross	88	88	
1	Cameo Kirby	80	65	
4	Cinderella	85	97	1
1	The Million	70	90	
2	Girl of Golden West	95	85	1
3	The Italian	77	62	1
1	Dancing Girl	70	55	
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
4	Goose Girl	97	96	3
1	After Five	82	80	
3	Her Triumph	60	74	1
1	Warrens of Virginia	66	82	
1	Country Boy	60	60	
3	David Harum	82	60	
1	Love Route	60	60	
1	Sunshine Molly	40	20	
2	Gretna Green	100	100	1
2	Are You a Mason?	78	78	
1	Pretty Mrs. Smith	65	90	
1	The Unafraid	80	75	
1	When We Were 21	75	63	
2	Snobs	67	40	
5	Captain Courtesy	84	66	1
3	Captive	82	67	
2	Niobe	75	55	1
3	Help Wanted	80	75	
4	The Woman	88	53	1
5	House of Lost Court	82	54	2
2	Fanchon, the Cricket	93	95	2
3	Betty in Search of Thrill	83	87	
4	Stolen Goods	78	70	
2	Wild-Goose Chase	60	55	1
4	Pretty Sister Jose	82	73	1
5	Jim the Penman	64	65	
4	Dawn of To-morrow	92	90	1
5	Arab	89	56	2
2	The Dictator	45	45	
4	Wild Olives	87	82	
5	Chimmie Fadden	90	71	
2	The Little Pal	70	70	
4	Rugmaker's Daughter	40	50	
1	The Clue	80	100	
5	Kindling	80	82	
2	Fighting Hope	82	85	
4	Kilmeny	76	72	
3	Seven Sisters	90	90	
3	Puppet Crown	83	85	
7	Rags	90	95	4
1	Sold	80	65	
4	Secret Orchard	88	85	
4	Nearly a Lady	67	74	
4	Marriage of Kitty	70	55	
3	Poor Schmaltz	63	37	
7	Helene of the North	85	78	1
1	The Majesty of the Law	40	40	
3	Heart of Jennifer	68	55	
2	Incorrigible Dukane	75	55	
3	Esmeralda	85	85	1
1	Case of Becky	80	80	
1	Out of Darkness	60	40	
1	Peer Gynt	82	100	
3	Explorer	69	57	
4	'Twas Ever Thus	53	63	
2	Voice in the Fog	75	67	
4	Fatal Card	72	66	
4	Zaza	91	67	2
3	Girl of Yesterday	95	83	1
6	White Pearl	70	73	
4	Blackbirds	57	58	
6	Chorus Lady	70	65	
4	Secret Sin	76	83	1
6	The Yankee Girl	58	54	
5	Masqueraders	59	58	
9	Carmen	80	91	2
9	Still Waters	85	80	6
7	Madame Butterfly	80	88	1
7	Mummy and Humming Bird	64	56	
5	Bella Donna	96	78	3
6	Armstrong's Wife	85	65	
[illegible]	Chimmie Fadden Out West	88	76	2
7	Gentleman from Indiana	85	76	
7	Prince and Pauper	91	86	2
9	Mr. Grex of Monte Carlo	83	66	
9	Jane	75	51	
8	Unknown	79	69	1
14	The Cheat	94	80	8
7	The Reform Candidate	80	49	
8	The Immigrant	72	59	
9	Old Homestead	88	83	[illegible]
8	Lydia Gilmore	82	61	[illegible]
7	Temptation	76	70	1
5	Foundling	79	77	1
3	Tongues of Men	77	51	1
3	Mice and Men	78	77	1
4	The Golden Chance	81	68	1
1	My Lady Incog	40	40	
4	Ragamuffins	77	57	
4	Call of Cumberlands	77	72	
5	The Spider	85	63	1
7	Pudd'nhead Wilson	83	62	3
7	Tennessee's Pardner	64	58	
5	Madame Le Presidente	19	49	
6	Nearly a King	54	52	1
10	Trail of Lonesome Pine	71	88	2
6	Fell in Love With Wife	55	48	1
7	Blacklist	61	53	1
8	Out of the Drifts	89	88	2
[illegible]	Diplomacy	59	50	1
10	Poor Little Peppina	89	80	5
11	To Have and To Hold	74	70	[illegible]
9	Ben Blair	71	64	
[illegible]	For the Defense	67	64	1
5	Code of Marcia Gray	66	61	2
7	Lost Bridegroom	70	61	2
[illegible]	Saleslady	75	66	1
10	Audrey	75	75	3
6	Sowers	64	58	
7	Heart of Paula	68	51	1
7	The Race	70	63	
6	Eternal Grind	68	81	3
5	The Love Mask	61	54	[illegible]
6	Molly Make-Believe	93	87	5
6	The Red Widow	62	51	1
9	Heart of Nora Flynn	68	55	4
6	Moment Before	50	63	1
8	David Garrick	61	39	
7	Innocent Lie	52	46	
13	Maria Rosa	82	80	4
10	Alien Souls	68	64	1
10	The Fued Girl	59	51	
14	Pasquale	78	50	3

WID'S

Reports	% P.	% B.O.	Repeat
12 Sweet Kitty Bellairs	70	57	2
17 Saints and Sinners	52	47	
15 Thousand Dollar Husband	68	59	4
19 Gutter Magdalene	60	61	1
Evil Thereof	41	39	
13 Making of Maddalene	62	54	3
20 Silks and Satins	86	88	14
33 Destiny's Toy	59	50	
18 The Clown	78	54	3
18 Susie Snowflake	66	57	2
14 World's Great Snare	72	78	4
18 American Beauty	62	62	3
21 The Dupe	65	63	1
20 The Smugglers	53	49	1
24 Selfish Woman	72	69	4
25 Davy Crockett	67	62	
18 Dream Girl	69	64	3
26 Under Cover	80	71	5
26 International Marriage	55	50	1
26 Common Ground	64	63	
32 Hulda From Holland	95	96	21
29 House of Golden Windows	73	63	3
21 Woman in the Case	72	72	3
21 Little Lady Eileen	87	90	8
20 Stronger Love	50	50	
21 Public Opinion	82	72	4
19 Rolling Stones	63	63	2
18 Honorable Friend	70	62	1
17 Victory of Conscience	59	60	2
16 Each Pearl a Tear	76	72	2
17 Parson of Panamint	81	70	5
10 Big Sister	47	58	
5 Reward of Patience	62	54	
9 House of Lies	76	64	1
9 Daughter of MacGregor	51	43	
12 Ashes of Embers	88	87	4
11 Quest of Life	55	55	
9 Anton, the Terrible	43	48	
10 The Lash	55	52	
6 The Storm	73	55	1
7 The Intrigue	85	87	
8 Her Father's Son	69	56	
6 Witchcraft	38	43	
5 The Kiss	71	67	
5 Rainbow Princess	83	64	
4 Seventeen	92	70	
3 Miss George Washington	100	100	3
4 Heir to the Hoorah	81	69	1
5 Soul of Kura San	89	71	
5 Son of Erin	85	66	
4 Unprotected	54	50	
1 Nanette of the Wilds	20	10	
4 Years of the Locust	45	45	
4 Plow Girl	78	53	
1 Yellow Pawn	40	60	

TRIANGLE

1207 Triangle	72.9	66.3	236
5 Iron Strain	81	52	2
7 The Lamb	87	74	3
7 Old Heidelberg	71	61	1
8 The Coward	84	63	1
6 Martyrs of the Alamo	68	58	2
11 The Disciple	84	75	2
6 Matrimony	80	78	1
4 Sable Lorcha	65	54	
4 Golden Claw	65	75	
6 Double Trouble	65	62	2
5 Aloha Oe	56	65	
4 Lily and the Rose	64	56	
8 Jordan is a Hard Road	55	53	
8 Winged Idol	53	54	
3 Penitents	28	32	
9 Edge of the Abyss	68	62	
2 Submarine Pirats	85	78	1
4 Cross Currents	47	45	
8 Between Men	72	70	1
12 Let Katy Do It	85	64	6
4 The Corner	56	44	
4 Missing Link	55	43	1
8 Beckoning Flame	67	47	
3 Wood Nymph	54	51	1
7 The Conqueror	71	71	
8 Price of Power	55	52	
9 Green Swamp	80	78	1
10 Acquitted	68	50	
5 D'Artagnan	59	54	
15 His Picture in the Papers	89	78	4
10 Honor's Altar	78	72	2
10 Betty of Greystone	78	68	2

Reports	% P.	% B.O.	Repeat
21 Peggy	95	91	14
6 Don Quixote	57	62	
7 Last Act	80	78	1
10 Daphe and the Pirate	72	58	1
15 Heil's Hinges	92	88	9
15 Flying Torpedo	88	82	8
11 Bullets and Brown Eyes	86	76	3
11 Martha's Vindication	86	79	2
12 Moral Fabric	76	60	1
12 Hoodoo Ann	69	66	1
12 The Raiders	82	72	
9 Habit of Happiness	96	86	4
7 The Waifs	70	58	1
6 Little Meena's Romance	63	59	1
13 The Aryan	85	84	6
6 Sold for Marriage	72	73	1
11 Stepping Stones	86	77	2
8 Sunshine Dad	31	41	
7 Civilization's Child	66	61	1
11 Children in the House	79	64	2
8 Beggar of Cawnpore	58	49	
14 The Good Bad-Man	91	80	4
12 The No-Good Guy	72	60	3
12 Susan Rocks the Boat	75	66	
15 Not My Sister	82	78	3
14 Child of Paris Streets	61	61	
16 Primal Lure	81	75	4
7 Mr. Goode, the Samaritan	55	54	
16 Market of Vain Desire	83	69	4
15 Going Straight	80	77	3
18 Bugle Call	95	78	4
17 Reggie Mixes In	91	81	7
12 Sorrows of Love	67	71	1
15 Innocent Magdalene	66	68	1
12 The Dividend	67	65	
16 Wild Girl of Sierras	39	48	
15 Apostle of Vengeance	82	86	2
14 Casey at the Bat	41	49	
20 The Phantom	87	77	7
22 Flirting With Fate	87	83	7
25 The Deserter	83	67	8
19 Little School Ma'am	73	64	2
21 Eye of the Night	73	55	4
14 Stranded	57	54	
22 Captive God	68	69	2
18 Half Breed	70	74	2
17 The Payment	82	72	3
15 Marriage of Molly O	46	44	
15 Honor Thy Name	89	69	4
16 Devil's Needle	61	62	1
16 Shell 43!	91	62	2
19 Hell-to-Pay Austin	82	70	6
16 Lieutenant Danny, U. S. A.	61	60	
13 Pillars of Society	56	51	1
14 Home	90	79	7
15 Gretchen the Greenhorn	63	62	1
15 The Patriot	76	79	5
16 Social Secretary	89	72	5
11 The Thoroughbred	77	66	
9 Little Liar	66	55	
15 Wolf Woman	90	91	5
12 Dawnmaker	56	80	2
11 Diane of the Follies	70	72	1
15 Manhattan Madness	95	92	9
12 Plain Jane	89	81	3
9 Old Folks at Home	82	68	
11 The Jungle Child	58	58	1
10 The Rummy	68	50	1
12 Return of Draw Egan	91	86	5
10 Vagabond Prince	72	66	2
9 Somewhere in France	79	66	
6 Corner in Colleens	97	94	4
3 Sister of Six	82	58	1
8 Fifty-Fifty	94	86	3
3 War's Women	62	57	
5 Atta Boy's Last Race	56	61	
5 American Aristocracy	99	100	8
2 Microscope Mystery	40	27	
4 Honorable Algy	94	75	1
5 Jim Grimsby's Boy	66	50	2
1 Children Pay	80	65	

WORLD

321 World	69.7	62.2	26
1 Daughter of the Sea	60	50	
2 The Warning	88	48	
2 The Little Dutch Girl	80	85	
1 The Price of Her Silence	80	90	
1 Master of House	60	65	
1 The Dragon	60	30	

Reports	% P.	% B.O.	Repeat
1 The Price	80	65	
1 Love's Cross Roads	85	60	
1 Better Woman	75	65	
1 By Whose Hand	60	55	
1 Her Great Hour	60	40	
1 When it Strikes Home	60	65	
2 Circus Romance	65	55	
1 Old Dutch	75	50	
2 Ballet Girl	82	62	
2 Marrying Money	80	62	
1 Wishing Ring	64	60	
2 The Dollar Mark	55	42	
1 Gentleman from Mississippi	60	40	
1 As Ye Sow	100	45	
1 Stolen Voice	60	60	
1 Face in the Moonlight	80	60	
1 Women and Wine	60	40	
1 Alias Jimmy Valentine	80	60	
3 Trilby	83	58	1
1 Idols	40	40	
2 Master Hand	86	80	
3 Devil's Toy	57	73	
3 Salvation Nell	60	47	
3 Family Cupboard	50	57	1
3 Heart of Blue Ridge	85	72	1
1 Butterfly on Wheel	80	70	
2 Hearts of Men	80	52	
1 Body and Soul	40	45	
1 The Ransom	55	45	
3 The Labyrinth	57	58	
3 Should a Wife Forgive?	90	90	
1 The Senator	75	60	
3 Sins of Society	76	65	
1 Camille	86	75	1
1 The Rack	100	60	
1 The Clarion	60	75	
2 Women in 47	76	80	
4 Yellow Passport	82	85	2
2 Price of Happiness	52	60	
1 Women's Power	30	50	
1 Cowardly Way	60	60	
1 Passersby	60	60	
3 Man and His Angel	62	45	
3 Supreme Sacrifice	77	63	
2 The Struggle	60	60	
2 Hand of Peril	72	60	
2 Then I'll Come Back to You	85	77	1
3 The Reapers	77	67	
1 Shadow of Doubt	75	60	
1 Social Highwaymen	75	75	
3 Closed Road	87	81	1
5 Feast of Life	55	73	
5 Her Maternal Right	56	72	
4 Sudden Riches	79	70	
1 Twin Triangles	80	30	
5 Tangled Fates	53	60	
3 Fate's Boomerang	42	53	
5 His Brother's Wife	83	74	2
9 Perils of Divorce	60	61	
12 La vie de Boheme	48	50	
2 What Happened at 22	82	80	
5 Crucial Test	59	58	
6 Weakness of Man	61	69	
9 Sally in Our Alley	61	62	
13 Paying the Price	69	70	1
11 Miss Petticoats	58	59	
14 Woman's Way	75	74	4
12 Summer Girl	53	55	
11 Rail Rider	66	71	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
11 Velvet Paw	73	66	1
8 Friday, the Thirteenth	72	70	
9 Dark Silence	77	78	2
3 The Revolt	62	58	
6 Gilded Cage	73	66	
5 The Hidden Scar	77	64	
4 Scarlet Oath	70	56	
6 Man Who Stood Still	70	61	
6 Heart of a Hero	55	43	
6 Bought and Paid For	91	92	4
4 Madness of Helen	53	36	
1 The Rise of Susan	100	100	1
1 The Deep Purple	70	60	
2 Without a Soul	80	90	
1 Men She Married	80	50	

METRO

338 Metro	73.4	69.1	19
1 Her Reckoning	60	40	

Reports	% P. P.	% B.O.	Repeat
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
2 Shooting of Dan McGrew	80	85	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	85	
2 Second in Command	77	80	
1 The Vampire	80	90	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	87	
1 An Enemy of Society	60	40	
9 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	70	60	
2 Final Judgment	80	85	
9 Pennington's Choice	92	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
4 Yellow Streak	84	60	
3 House of Tears	80	65	
4 Rosemary for Remembrance	73	68	
3 Black Fear	73	57	
5 What'll People Say?	80	84	
4 The Turmoil	70	55	
8 Lure of Heart's Desire	56	56	
5 Her Debt of Honor	49	50	
5 Man and His Soul	84	84	1
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
4 Price of Malice	62	59	
4 Soul Market	83	73	1
1 Blindness of Love	70	80	
2 Lovely Mary	57	80	
1 My Madonna	80	85	
4 Her Great Price	78	66	
7 Wall Between	75	81	
4 Kiss of Hate	55	70	
5 Half-Million Bribe	71	47	
6 Playing With Fire	80	78	
9 The Come-Back	76	71	1
5 Snow Bird	81	76	
4 Million a Minute	74	89	
1 Spell of the Yukon	70	90	
3 His Great Triumph	63	52	
7 Scarlet Woman	78	77	1
6 Dorian's Divorce	77	58	
6 Masked Rider	63	61	
6 Flower of No Man's Land	53	74	
7 Purple Lady	83	61	
8 Eternal Question	73	83	
10 The Quitter	76	73	
12 River of Romance	88	76	5
6 The Child of Destiny	44	55	
11 Devil at His Elbow	60	55	1
11 God's Half Acre	74	60	1
11 Weakness of Strength	68	52	
9 The Pretenders	83	74	1
6 The Upheaval	56	63	
8 Light of Happiness	72	73	1
3 Mister 44	95	94	3
7 Wheel of the Law	77	65	
8 Dawn of Love	67	59	
5 Iron Woman	47	60	
3 Life's Shadows	68	62	
8 In the Diplomatic Service	69	86	2
4 Brand of Cowardice	65	49	
4 Gates of Eden	81	55	
6 Extravagance	80	81	
2 The Wager	88	73	
1 My Madonna	80	85	
1 The Wager	90	70	
2 The Sunbeam	73	50	
2 Big Tremaine	75	85	
2 Black Butterfly	85	65	
1 Stolen Triumph	70	45	
1 Awakening of Helen Ritchie	65	75	
1 Pidgin Island	90	85	

FOX

472 Fox	71.1	68.9	64
1 Girl I Left Behind Me	0	25	
2 St. Elmo	52	92	
4 Fool There Was	82	96	2
2 Dr. Rameau	90	87	1
2 Kreutzer Sonata	90	85	
2 The Idler	55	65	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	82	1
2 Walls of Jericho	40	35	
1 Woman's Resurrection	80	45	
2 Anna Kerinina	67	65	
2 Life's Shop Window	35	57	
2 The Nigger	100	70	
5 Gilded Fool	67	73	
3 Devil's Daughter	77	95	
4 Should a Mother Tell?	83	86	
1 Wormwood	80	80	
1 Lady Audley's Secret	90	65	
1 Princess Romanoff	60	60	
1 Valley of the Missing	50	40	
1 Children of the Ghetto	75	40	
1 Samson	80	50	
1 The Thief	90	40	
7 Two Orphans	84	86	2
1 Song of Hate	90	90	
6 Regeneration	74	67	5
4 Wonderful Adventure	75	75	
4 Sin	63	80	
1 Little Gypsy	80	75	
4 Soul of Broadway	81	78	1
1 Family Stain	90	60	
1 Carmen	100	100	1
2 Blindness of Devotion	57	55	
2 Woman's Past	77	45	
8 Broken Law	84	64	1
7 Galley Slave	76	74	1
2 Unfaithful Wife	75	70	
2 Mother's Secret	75	65	
2 Soldier's Oath	82	62	
4 Destruction	85	95	
2 Green-Eyed Monster	45	85	
1 Parisian Romance	80	80	
1 Fourth Estate	85	85	
5 The Serpent	92	93	
4 Ruling Passion	55	60	
4 Merely Marry Ann	55	46	
6 Fool's Revenge	44	49	
7 Fighting Blood	71	65	
4 The Witch	63	59	
4 Marble Heart	41	60	
9 Gold and the Woman	65	86	1
8 The Bondman	79	61	1
4 Wife's Sacrifice	56	60	
7 Blue Blood and Red	81	64	
4 Slander	80	73	
7 Modern Thelma	57	48	1
8 Man of Sorrow	63	62	1
6 Blazing Love	67	65	
9 Eternal Sapho	85	87	3
9 Sins of Men	76	61	1
1 Sins of the Parents	80	50	
11 Battle of Hearts	60	60	
8 Spider and the Fly	70	71	1
10 Hypocrisy	76	68	
8 Woman's Honor	71	74	
16 East Lynne	89	86	9
14 Ambition	71	67	
14 Man From Bitter Roots	83	82	2
14 Caprice of the Mountains	68	65	1
14 Tortured Heart	71	68	
17 The Beast	83	69	5
19 Under Two Flags	94	92	13
12 End of the Trail	74	75	
13 Sporting Blood	65	62	1
13 Litle Miss Happiness	77	69	3
17 Daredevil Kate	73	76	2
13 Unwelcome Mother	65	68	
11 Her Double Life	84	89	2
7 Where Love Leads	63	57	
8 Fires of Conscience	56	63	
6 Straight Way	63	71	
5 Ragged Princess	71	61	
7 War Bride's Secret	66	41	1
5 Romeo and Juliet	82	84	2
1 Love and Hate	60	60	
1 Mischief Maker	100	100	1
2 Jealousy	75	85	
2 The Mediator	70	60	

MUTUAL

95 Mutual	72.1	69.4	11
1 Buzzard's Shadow	85	80	
1 Death Lock	98	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	65	70	
1 Ghosts	80	65	
1 Cup of Life	85	40	
1 His Wife	70	75	
1 House of Scandal	90	75	
1 Infatuation	60	50	
9 Miracle of Life	83	80	1
1 Inner Struggle	40	20	
1 Mill of Floss	75	90	
2 The Painted Soul	82	85	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
2 Bird of Prey	85	87	
2 Inspiration	70	100	1
2 As a Woman Sows	86	82	
1 The Decoy	50	85	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	40	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	90	
1 My Partner	50	50	
2 The Bruiser	80	60	1
1 Hidden Law	100	90	1
2 Love Liar	72	82	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	58	
1 Feathertop	85	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	60	
3 Isle of Love	80	85	1
4 Whispering Smith	59	67	
4 Soul Mates	61	52	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
2 Highest Bid	58	67	1
2 Her American Prince	62	65	
4 Doorsteps	63	64	1
2 House of Mirrors	77	75	
2 Wall Street Tragedy	65	80	
2 Youth's Endearing Charms	77	60	1
2 Strength, Ronald Mackenzie	75	72	
5 Judith of the Cumberlands	68	68	
1 Manager of the B & A	30	50	
1 Pearl of Paradise	50	75	
1 Dulcie's Adventure	90	66	
1 Faith	75	25	

MUTUAL-CHAPLIN

3 The Fireman	80	83	
4 The Vagabond	55	88	
5 The Floorwalker	97	100	2
8 One A. M.	63	81	1
13 The Count	87	77	8
8 The Pawnshop	69	72	2
5 Behind the Scenes	94	93	4
2 The Rink	98	98	1

PATHE

98 Pathe	66.3	69.3	9
1 The Spender	80	80	
2 At Bay	82	86	
1 The Galloper	40	90	
1 Closing Net	60	80	
1 Nedra	55	45	
1 Affair of Three Nations	75	90	
1 Beloved Vagabond	85	80	
1 Greater Will	50	55	
6 Excuse Me!	90	73	2
2 King's Game	62	62	
5 Madame X	75	93	3
3 Love Trail	38	52	
3 Hazel Kirk	60	55	
1 Simon the Jester	60	35	
6 New York	80	74	1
2 Precious Packet	67	65	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	73	1
7 Shadow of Her Past	34	81	
4 The Fugitive	75	63	

Reports	% P. P.	% B.O.	Repeat
5 Little Mary Sunshine	90	77	
5 Shine Girl	[illegible]	70	
2 Fear of Poverty	65	95	
1 The Test	60	55	
1 Saint, Devil and Woman	32	50	
1 Light That Failed	70	65	
3 Shadows and Sunshine	98	80	1

BLUEBIRD

145 Bluebird	60.3	63.0	15
2 Jeanne Dore	27	45	
1 Secret Love	20	20	
1 Hops	20	15	
6 Undine	78	89	[illegible]
1 Wrong Door	75	95	
1 Grip of Jealousy	75	85	
1 Rupert of Hentzau	58	80	
1 Strength of the Weak	80	[illegible]	
2 The Flirt	42	77	
1 Great Problem	80	62	
2 Gaylord Waring	62	72	
3 Crippled Hand	59	75	1
2 Gilded Spider	45	65	
1 Measure of a Man	50	50	
2 Love Never Dies	65	48	
3 Son of the Immortals	63	71	
3 Eye of God	57	82	1
2 Bobby of the Ballet	65	80	
2 Evil Women Do	45	45	
7 Three Godfathers	66	74	1
12 Shoes	73	76	3
7 Broken Fetters	49	57	1
6 Love Girl	67	69	1
5 Grasp of Greed	71	75	1
6 Silent Battle	73	84	
8 Secret of the Swamp	71	56	2
6 Love's Lariat	58	60	
6 Bettina Loved a Soldier	70	74	
6 Little Eve Edgarton	59	63	1
6 Girl of Lost Lake	58	54	
5 Unattainable	46	42	
9 Saving the Family Name	79	53	1
5 Behind the Lines	52	56	
6 Wanted—A Home	75	68	
2 Chalice of Sorrow	68	55	
2 Social Buccaneers	65	47	
1 Stranger from Somewhere	45	20	
2 Gloriana	75	75	
1 End of Rainbow	65	40	
1 Honor of Mary Blake	60	50	

UNIVERSAL

1 Jewel	75	70	
1 Scandal	80	72	
1 Langdon's Legacy	80	60	
1 Love's Pilgrimage	60	[illegible]	
1 College Orphan	70	60	
1 Colorado	90	100	

RED FEATHER

58 Red Feather	65.9	59.4	2
1 It Happened in Honolulu	80	80	
1 The Madcap	70	70	
1 Soul Enslaved	60	80	
1 Knight of the Range	80	[illegible]	
1 Beckoning Trail	85	60	
2 Man From Nowhere	75	90	1
2 Path of Happiness	85	65	
1 The Sphinx	60	60	
2 Pool of Flame	70	75	
1 Lords of High Decision	60	40	
2 Black Sheep of Fame	60	62	
2 Autumn	65	67	
3 Her Bitter Cup	72	71	
1 The Yoke of Gold	45	64	
1 Heritage of Hate	90	85	
1 Thrown to the Lions	60	20	
2 Huntress of Men	35	20	
2 Youth of Fortune	60	50	1
2 What Love Can Do	50	80	
3 Half a Rogue	78	60	
1 Sons of Satan	60	40	
2 Two Men of Sandy Bar	72	67	
1 Folly of Desire	20	40	
1 Brigadier Gerard	50	40	
2 Romance of Billy Goat Hill	75	55	
4 The Target	76	46	
2 Whirlpool of Destiny	62	65	
2 Narrow Path	82	60	
[illegible] Drugged Waters	57	52	
3 If My Country Should Call	58	62	
2 Black Friday	60	62	
2 The Place Beyond the Wind	80	73	
1 The Isle of Life	60	65	
1 The Mainspring	65	65	
1 Morals of Hilda	80	80	
1 Mixed Blood	65	65	

GREATER VITAGRAPH

235 Greater Vitagraph	66.7	66.1	43
1 Heartaches	70	78	
2 Geoffrey Manning	70	75	
[illegible] The Juggernaut	70	70	2
5 The Island of Regeneration	80	78	3
1 Sporting Duchess	40	30	
3 Sins of the Mothers	87	87	1
3 Crooky	70	[illegible]	2
1 Playing Dead	75	75	
4 Dust of Egypt	69	55	2
1 Rights of Men	50	80	
2 Turn of the Road	77	77	
2 The Caveman	75	57	
3 Heights of Hazard	75	44	
2 Price of Folly	95	95	2
3 Great Divide	90	70	2
2 Thou Art the Man	72	57	
4 Green Stockings	89	90	2
1 Milady's Slipper	90	[illegible]	
2 Island of Surprise	95	97	
4 Gods of Fate	63	58	
7 A Night Out	79	73	1
1 The Crown Prince's Double	75	60	
1 Writing on Wall	90	30	
1 Kennedy Square	88	66	1
2 For a Woman's Fair Name	80	85	
5 Hunted Woman	74	54	1
3 Hero of Submarine D-2	75	70	
3 Dollars and the Woman	78	55	1
1 Supreme Temptation	60	60	
2 The Two-Edged Sword	70	32	
2 Vital Question	80	55	
1 Flames of Johannis	40	40	
4 Salvation Joan	81	57	
6 God's Country and Woman	86	84	[illegible]
1 Love's Toll	60	80	
5 Law Decides	77	59	2
8 The Ne'er-Do-Well	94	94	6
4 Ordeal of Elizabeth	58	50	
9 The Suspect	79	76	2
2 Lights of New York	70	80	
6 The Destroyers	65	52	1
1 Redemption of Dave Darcey	100	100	
3 Man Behind the Curtain	87	75	
8 Shop Girl	78	79	1
3 The Conflict	67	47	
[illegible] Fathers of Men	65	[illegible]	
7 The Tarantula	81	71	2
11 Daring of Diana	65	79	
4 Hesper of the Mountains	57	64	
9 Light at Dusk	83	71	3
6 The Alibi	70	69	
1 The Dawn of Freedom	0	50	
2 Footlights of Fate	60	87	
9 The Combat	83	86	1
3 The Kid	59	60	
2 Phantom Fortunes	42	62	
1 His Wife's Good Name	30	90	
5 Through the Wall	85	69	1
11 The Chatter	66	80	1
5 Prince in a Pawnshop	55	58	1
2 Blue Envelope Mystery	52	52	
3 Firm of Girdlestone	35	45	
5 The Last Man	86	68	
1 Devil's Prize	40	50	
2 Price of Fame	40	50	
1 Dollar and the Law	70	70	

KEYS

75 K. E. S. E. Service	67.9	61.4	18
1 The Woman	60	75	
1 Work	75	75	
1 Vultures of Society	80	60	
1 Between Savages and Tigers	90	100	
1 Quo Vadis	60	40	
1 The Spendthrift	80	60	
1 Officer 666	25	40	
1 When Love is King	20	25	
1 The Magic Skin	[illegible]	75	
1 Woman Next Door	60	90	
1 The Havoc	5	20	
1 Sentimental Lady	65	40	
2 The Scarlet Road	70	55	
2 Destroying Angel	90	87	
1 Musty Suffer	80	90	
1 Devil's Prayer Book	50	60	
1 Children of Evil	70	65	
1 Green Cloak	70	60	
2 The Spoilers	92	95	
4 Graustark	88	90	3
2 The Slim Princess	77	94	1
1 The Rosary	80	20	1
2 A Texas Steer	72	65	
1 House of Thousand Candles	40	30	
2 The Raven	87	20	
1 The Alster Case	90	80	
2 Daughter of the City	60	70	
3 Misleading Lady	73	50	1
2 Cycle of Fate	62	75	
3 Carmen (Chaplin)	50	93	2
1 Little Shepherd of Bargain Row	90	70	
1 Sherlock Holmes	75	50	
2 Into the Primitive	40	50	
2 That Sort	75	37	1
4 Valiants of Virginia	85	75	
3 The Prince Chap	40	33	
5 Return of Eve	85	84	2
4 Country God Forgot	74	67	
4 Chaplin Revue	63	79	
1 Heart of the Hills	50	39	
2 Prince of Graustark	85	82	1
1 Cossack Whip	90	13	

SPECIAL FEATURES

1 Garden of Knowledge	100	100	1
3 The Christian	77	70	1
12 Battle Cry of Peace	95	80	4
2 Fall of a Nation	65	90	
2 Unwritten Law	35	80	
2 The Escape	67	70	1
5 Birth of a Nation	100	100	4
8 The Common Law	90	96	4
4 Less Than the Dust	54	79	2
2 Flower of Faith	50	25	
4 Jaffery	63	55	
2 Civilization	40	60	
2 Cabiria	45	45	
1 Marvelous Maciste	70	50	
2 Faded Flower	82	74	1
4 The End of the World	20	56	
1 Birth of Character	20	50	
3 Birth of Man	62	88	
1 Love's Sacrifice	60	60	
1 Fire and Sword	20	60	
3 Doctor Neighbor	53	49	
3 Iron Hand	60	30	
3 Police	63	81	
2 Tilly's Punctured Romance	95	95	2
1 Salomy Jane	90	100	
2 Tess of the Storm Country	100	85	2
5 Whirl of Life	72	88	3
2 Silver Threads Among Gold	84	92	1
2 Victory of Virtue	50	100	1
5 The Melting Pot	78	53	2
4 Ramona	73	63	
2 The Typhoon	88	78	1
1 Hiawatha	40	100	1
1 The Aftermath	40	40	
2 Salisbury's Wild Life in America	60	73	
1 Hypocrites	60	90	
1 The Only Son	40	60	
1 Judge Legard	80	40	
2 The Alien	95	72	
5 Eternal City	90	95	3
9 Dumb Girl of Portici	48	62	
3 Little Girl Next Door	87	97	2
1 Neptune's Daughter	80	80	1
1 Diana	75	100	1
5 Where Are My Children?	88	92	2
5 Alice in Wonderland	76	86	1
9 Romeo and Juliet (Metro)	82	57	1
1 Purity	92	96	1
1 The Clansman	99	100	3

SERIALS

12 Gloria's Romance	75	81	
2 Crimson Stain Mystery	52	60	
4 Mysteries of Myra	87	86	
2 The Yellow Menace	40	40	

(Continued on last page.)

THE ROLL OF HONOR!!

These features have at least five reports, and all have a combined average for Pleased Patrons and Box Office of 80 per cent or more.

In the case of several Features having the same percentage, we have placed the one with the higher percentage of repeats first.

Reports	Features	Company	% P. P.	% B. O.	Repeats
5	The Birth of a Nation	Griffith Special	100	100	4
5	American Aristocracy	Triangle	99	100	3
5	The Floorwalker	Chaplin-Mutual	97	100	2
32	Hulda From Holland	Paramount	95	95	21
8	Mister 44	Metro	95	94	3
8	The Ne'er-do-Well	Vitagraph	94	94	6
6	A Corner in Colleens	Triangle	97	91	4
15	Manhattan Madness	Triangle	95	92	9
5	Behind the Scenes	Chaplin-Mutual	94	93	3
8	The Iron Claw	Serial	94	93	
19	Under Two Flags	Fox	94	92	13
21	Peggy	Triangle	95	91	14
8	The Common Law	Selznick	90	96	4
5	The Eternal City	Fam. P. Spec.	90	95	3
7	Rags	Triangle	90	95	4
5	The Serpent	Fox	92	93	
6	Bought and Paid For	World	91	92	4
9	Habit of Happiness	Triangle	96	86	4
15	The Wolf Woman	Triangle	90	91	5
6	Molly Make-Believe	Paramount	93	87	5
15	Hell's Hinges	Triangle	92	88	9
5	Where Are My Children?	Univ. Special	88	92	2
8	Fifty-Fifty	Triangle	94	86	3
12	Return of Draw Egan	Triangle	91	86	5
21	Little Lady Eileen	Paramount	87	90	8
7	Prince and the Pauper	Paramount	91	86	2
8	Out of the Drifts	Paramount	89	88	2
16	East Lynne	Fox	89	86	9
12	Ashes of Embers	Paramount	88	87	1
12	Battle Cry of Peace	Vita. Special	95	80	4
20	Silks and Satins	Paramount	86	88	14
5	Bella Donna	Paramount	96	78	3
14	The Cheat	Paramount	94	80	8
18	The Bugle Call	Triangle	95	78	4
11	Her Double Life	Fox	84	89	2
6	The Soul of a Woman	Metro	93	80	1
17	Reggie Mixes In	Triangle	91	81	7
9	The Eternal Sapho	Fox	85	87	3
9	The Old Homestead	Paramount	88	83	6
14	The Good Bad-Man	Triangle	91	80	4
9	Carmen	Paramount	80	91	2
15	The Flying Torpedo	Triangle	88	82	8
6	God's Country and Woman	Vitagraph	86	84	2
22	Flirting With Fate	Triangle	87	83	7
7	Two Orphans	Fox	84	86	2
12	Plain Jane	Triangle	89	81	3
14	Home	Triangle	90	79	7
10	Poor Little Peppina	Paramount	89	80	5
13	The Aryan	Triangle	85	84	6
5	Return of Eve	K-E-S-E Serv.	85	84	2
5	Madame X	Pathe	75	93	3
5	A Man and His Soul	Metro	84	84	1
15	Apostle of Vengeance	Triangle	82	86	3
7	Madame Butterfly	Paramount	80	88	1
8	The Combat	Vitagraph	82	86	1
6	Undine	Bluebird	78	89	2
15	His Picture in the Papers	Triangle	89	78	4
5	Little Mary Sunshine	Pathe	90	77	
5	Romeo and Juliet	Fox	82	84	2
11	Still Water	Paramount	85	80	6
11	Martha's Vindication	Triangle	86	79	2
14	Man From Bitter Roots	Fox	83	82	2
7	Scarlet Woman	Metro	78	87	1
13	The Count	Chaplin-Mutual	87	77	8
7	Wild Flower	Paramount	88	76	4
20	The Phantom	Triangle	87	77	7
12	River of Romance	Metro	88	76	5
5	Chimmie Fadden Out West	Paramount	88	76	2
5	What Will People Say?	Metro	80	84	
6	Excuse Me!	Pathe	90	73	2
11	Stepping Stones	Triangle	86	77	2
7	Helene of the North	Paramount	85	78	1
5	Alice in Wonderland	S. R. Special	76	86	1
13	Maria Rosa	Paramount	82	80	4
11	Bullets and Brown Eyes	Triangle	86	76	3
5	Kindling	Paramount	80	82	
7	The Lamb	Triangle	87	74	3
16	The Social Secretary	Triangle	89	72	5
7	Gentleman From Indiana	Paramount	85	76	
6	Extravagance	Metro	80	81	
5	Chimmie Fadden	Paramount	90	71	
5	Whirl of Life	S. R. Special	72	88	3
5	Man From Mexico	Paramount	90	70	2
15	Not My Sister	Triangle	82	78	3
5	The Soul of Kura San	Paramount	89	71	

MUCH FOOTAGE OF STAR BEING FOOLISH MISSES FIRE BADLY

Lillian Walker in

INDISCRETION

Greater Vitagraph

DIRECTOR.....Wilfrid North
AUTHOR.....William A. Lathrop
CAMERAMAN.....Thomas A. Molloy
AS A WHOLE.....Lacked purpose and wandered badly
STORY.....Much foolishness led to one incident; an ancient idea
DIRECTION.....Gave us too much inconsequential matter
PHOTOGRAPHY.....Generally excellent, although lacking artistic distinction
LIGHTINGS.....A few fine; generally too uniform
CAMERA WORK.....Not enough vignetting; generally acceptable
STAR.....Worked too hard being vivacious had unfortunate character
SUPPORT.....A few good types, but others lacked distinction
EXTERIORS.....A few very fine; generally rather ordinary
INTERIORS.....Some good; some only fair
DETAIL.....Very little
TIME.....Fifty-eight minutes

WHOEVER picked this out as a five-reel script was guilty of more than "Indiscretion." There was not enough material here for a good one-reel, and surely the idea has been done as an incident hundreds of times.

It may be that they figure that the first few scenes, in which Miss Walker disports herself in a bathing suit, very much a la Annette Kellermann, and the title, will be enough to pull business. I can't imagine any intelligent audience feeling that this offering amounts to anything.

We get four reels showing this young lady doing various foolish little things, such as smoking cigarettes in a boarding school, taking rides, unchaperoned, etc., etc., until finally, in the fifth reel, she is lured to a roadhouse by a married man, is caught there and becomes co-respondent in a divorce suit. Going to the wife, she told her story and the wife obligingly told her that it would be all right so long as she didn't do it again. I've seen some pretty bad junk in the way of stories, but I certainly figure that this was a very "weak sister."

Most of the footage is occupied by scenes of Miss Walker in a bathing suit, driving a car, riding horse-

back, fishing, wading in a stream, etc., etc. She was not photographed to the same advantage that she has been in a number of her recent productions, and consequently there were many places when she didn't look as pretty as she has in the past.

No matter how partial audiences are to any particular star, it is quite probable that they'll become tired of seeing them in the course of five reels in which nothing of especial interest happens.

Walter McGrail, as Miss Walker's sweetheart, was lacking in the necessary qualities of authority and poise to make him register as a sure-enough hero.

Thomas R. Mills, as the luring husband, was a sneaky little villain. The other members of the cast failed to make any impression.

The Box Office Angle

If you can afford to shoot a weak one by once in a while, get the money on this and offer alibis afterward. You can probably do some business with this by billing the name and using some of the photographs showing Miss Walker in a bathing suit. Personally, I don't think this is good business, if you have a community house. But there are so many different kinds of communities that far be it from me to undertake to say what you can or cannot do in your own particular town.

As an honest-to-goodness feature, this one fails to arrive at any time and would probably prove disappointing. Remember, that if you bill this strong, with the use of the name and photographs of Miss Walker in bathing costume, you are going to lead them to expect something that doesn't materialize. They have the scenes in bathing and she is finally in a roadhouse with the villain, but those things won't register as exciting with your regulars any more.

PAINFULLY OBVIOUS LIGHTWEIGHT OFFERING MISSES FIRE

Fannie Ward in

BETTY TO THE RESCUE

Lasky-Paramount

DIRECTOR	Frank Reicher
AUTHORS	Beatrice De Mille and Leighton Osmun
CAMERAMAN	Dent Gilbert
AS A WHOLE	Obvious, unconvincing plot, poorly handled
STORY	Painfully poor
DIRECTION	Failed to lift story out of rut
PHOTOGRAPHY	Just good; nothing unusual
LIGHTINGS	Acceptable; some only fair
CAMERA WORK	Ordinary; groupings poor; not enough close-ups
STAR	Couldn't save it
SUPPORT	Ordinary
EXTERIORS	Orange groves and mine stuff; not artistic
INTERIORS	Acceptable; bad back drop in cabin
DETAIL	Convenient
TIME	Fifty-eight minutes

SURELY a few more productions like this are going to seriously injure Miss Ward's box office possibilities.

This is a light, inconsequential, unconvincing romance, which is perfectly obvious from the first, with touches of melodrama which fail to become dramatic. The story is one of those "hero provided for heroine without her knowledge" things, with the worthless gold mine from which she thought her money was coming finally developing into a fortune-giving Godsend.

The audience knew from the first that the gold mine was all right and consequently it was only a question of wading through a lot of footage until the characters found it out. Certainly this is not feature material for a producing company of the first class.

Mixed in with this plot were a few scenes which gave us an insight into the industry of orange growing, and this may be interesting, from an educational viewpoint, but surely they are not worthy of the footage given to them. The fact that they owned the oranges, and the fact that frost killed them was the reason for their being in the "drama" (?).

At the start we had Miss Ward introduced as a tousle-headed girl in overalls, her title being, "Betty of the Orange Country." There was a bit of business having to do with an irrigation ditch, which was certainly inane. I want to register here an emphatic kick against the fact that Miss Ward's lips in this introduction were so heavily made up as to be very noticeable. Through the remainder of the film her make-up was all right, and it is unfortunate that this unfavorable impression should be made where she was introduced. Jack Dean was presented wearing a beard, as Miss Ward's guardian, a sort of W. J. Locke character. Mr. Dean was acceptable, but his personality will not arouse any real enthusiasm.

The other characters were quite ordinary, there being a scheming engineer who, after he had found it was impossible to purchase the mine, tried to marry the heroine, and the usual assortment of miners, etc.

After the footage had gotten down toward the end we found Miss Ward having a dream, which told her that her mine was worth much money, and the next day she landed at the mining town in a comic opera outfit, carrying a big gun. I can't understand why it was considered necessary for her to be equipped with a gun.

By way of added suspense (?) we found the hero on a train which was held up by a bridge being burned, which they explained by a title, and some miners "salted" Miss Ward's mine so that she could find gold and then be disappointed and think her mine worthless. They even sent her to a gambling house for one last chance before the "willun" proposed and was accepted, the miners, of course, discovering among the nuggets which they had planted in the mine one lost by Miss Ward at the gambling-table, which they had never seen before. This brought to light what the audience and the "willunous" engineer had known all the time—the fact that the mine had real gold in it.

The miners then went in to take a look at it, and after one glance at the side of the wall, said: "It's worth a million." SOME quick estimators, those boys.

There was a general lack of distinction about this offering, there being very little that could be called artistic, and we found in the cabin interior, which was used quite frequently, a very bad back drop, painfully noticeable through the door upon frequent occasions. There was a lack of close-ups, which might have given the story intimate touches to help it over, and there was really nothing to redeem the entire offering.

In one place they dragged in a basket of kittens and, while I am generally decidedly in favor of animal and kid stuff, I must admit that this was surely dragged in.

Of course, the plot finished with the bearded bachelor doing a clutch with the maid of the mine. She had to ask him, but they got to it just the same.

In the supporting cast were Lillian Leighton, James Neill, Charles H. West and Theodore Duncan.

The Box Office Angle

Although this is painfully light, terribly obvious and surely lacking in the essentials of dramatic development, it is quite possible that the average audience will pass it over without subjecting it to severe criticism. Certainly it isn't what could be called a good production, and I can guarantee you that if you play it your patrons will not be enthusiastic over it, and rather a good percentage of them will kick.

Miss Ward's personality is not given a fair chance in this, and there is nothing in the story or the production to lift it. I'd advise you to dodge it if you can. If Miss Ward has proven a drawing-card in your community, a few more like this one will kill her forever, and since it is quite possible that she will be given some worth-while vehicles soon, it is just as well to keep her as strong as possible for the future.

MUCH POOR COMEDY CHEAPENS DRAMA WITH GOOD MOMENTS

Virginia Pearson in

BITTER TRUTH

Fox Film

DIRECTOR	Kenean Buel
AUTHOR	Mary Murillo
CAMERAMAN	Frank Kugler
AS A WHOLE	Has fine dramatic moments, but awful comedy cheapens it
STORY	Combination of "reformed crook" stuff and "Governor's Lady" theme
DIRECTION	Registered some good drama, but comedy injured it seriously
PHOTOGRAPHY	Some good; much of it muddy; close-ups excellent
LIGHTINGS	A few very effective; others poor
CAMERA WORK	Varied
STAR	Wonderfully beautiful; gave excellent distinction in two characterizations
SUPPORT	Some excellent types; some bits overdone
EXTERIORS	Acceptable; boat stuff interesting
INTERIORS	Lacked class, but acceptable
DETAIL	A few bad spots; generally good
TIME	Seventy-two minutes

SOME one ought to take Mr. Fox out into the quiet country and carefully explain that his attempts to inject comedy into dramatic productions often seriously injure the dramatic development of his stories.

We had here a story which incorporated the idea of the play, "The Governor's Lady," and presented other characters in a parallel theme, dealing with "the reformed crook and his sweetheart," the sweetheart in this case seeking revenge against the judge who had sent her and her lover up, she becoming a vamaire who figured in "The Governor's Lady" idea almost separating the successful man from his home-loving little wife.

This is presented in six parts. We get at least one thousand feet of very cheap, poorly done, overdrawn comedy, which is dragged in at the most undesirable times, with the result that it so cheapens the production that the dramatic story loses most of its significance. If this comedy were eliminated, except for possibly a few flashes, the offering would register as a very good drama, with some human touches that would certainly appeal.

Without doubt, Miss Pearson's personality will do much to carry this offering. She is surely beautiful and has been given scores of close-ups which register her beauty in a most effective manner. In the first part of the story she appeared as a young girl, and the suggestion of girlishness was truly startling, since we have known her generally as a red-blooded society woman of big dramataic situations. In the last half of the offering she became a vampire, seeking revenge against the judge who had sentenced her to prison, and in the scenes where she developed a successful campaign against her victim we found her a truly tempting vampire. In one or two places it seemed that she was a bit too vampirish, but, considering the fact that she was playing a part rather than presenting her natural self, as shown by the character, this was entirely within reason.

William H. Tooker, as the judge, later become governor, gave a forceful characterization in a difficult part, and his work would have been more effective were it not for the fact that the cheap comedy scenes are sure to get any audience into a frame of mind which will make it impossible for them to appreciate the dramatic situations as played.

Alice May was a splendid type for the governor's wife.

Jack Hopkins held the sympathy nicely as the reformed crook.

The scenes on board the Albany boat were rather interesting, and the bit where Miss Pearson was seen to leap into the water was particularly well handled.

There were some splendid types introduced as characters of the slums, and many little touches of the East Side saloon will register as decidedly human.

The story carried along to the point where the vampire was about to succeed in trapping her victim, the judge, into a scandal which would have ruined his chances for nomination as governor, when she came to a realization of the wrong she was doing, and confessed to the plot, in which she had a part. That, of course, brought the happy finish, with the judge recognizing the worth of his wife's love, and the vampire turning again to her reformed crook to become the wife she had planned to be in the years before.

The photography was quite varied in this, with some of the scenes clear-cut and others decidedly muddy. There were plenty of close-ups properly placed, however, and all of these were perfect photography.

There is one point which many will undoubtedly complain about, that being that the judge would certainly have recognized in the vampire who made such an impression on him, the girl he had caught in his own home in such a dramatic manner, and had afterward sentenced to prison.

The Box Office Angle

Without the comedy, I would say that this would please almost anywhere as a dramatic offering. With the cheap comedy that is now present it is a decided question in my mind as to whether an intelligent audience will enjoy this, because I fear that the comedy will ruin the dramatic situations for them. The cheaper class of patronage will undoubtedly think this excellent, because the comedy may appeal to them as much as the drama.

Certainly, Miss Pearson is worthy of centering all of your attention on, if you are going to play this, and her beauty may be sufficient to carry the offering over. If you are playing Fox films before an intelligent community audience, I'd register a decided protest with my exchange against so much cheap comedy being injected into the offering.

In advertising this you might call particular attention to the fact that Miss Pearson appears as a beautiful young girl of about eighteen in the early part of the story and afterwards as a vampire with villainous intentions, giving both characterizations a distinctive touch, which makes her work truly remarkable.

BIG SET SHOWING CONGRESS HELPS FAIR PLOT STAR IMPRESSIVE

Robert Warwick in

THE MAN WHO FORGOT

Brady-World

DIRECTOR ..... Emile Chautard
AUTHOR ..... James Hay, Jr.
CAMERAMAN ..... Lucien Tainguy
AS A WHOLE ..... Fairly interesting, but never gripping
STORY ..... Combination of "lost memory," with reformer and boss political melo
DIRECTION ..... Had some very good moments, but failed to make action truly convincing
PHOTOGRAPHY ..... Varied; at times lacked definition
LIGHTINGS ..... Often gave pleasing effect, but faces lacked definition; sometimes very contrasty
CAMERA WORK ..... Varied
STAR ..... Forceful and dignified as white-haired reformer-hero
SUPPORT ..... Very good, except newspaper owner
EXTERIORS ..... Some fine Washington bits; generally quite acceptable
INTERIORS ..... A few very fine, particularly Congress scene; generally acceptable
DETAIL ..... Very good; although convenient at times
TIME ..... Sixty-five minutes

DESPITE the presence of many "Hurrah!" titles dealing with preachment against the liquor interests and the fact that this is a story recording the success of a reformer in battle against the wicked corruptors of politics, I fear me that this will not truly impress the average audience to the extent of gripping them as tense human drama. It will be interesting to most every one and will be generally accepted as a good bit of entertainment, with some unusual action and impressive settings.

Most audiences will be particularly impressed by the big set, which is a reproduction of Congress in session. This set was used for the World production, released some months ago, entitled, "The Velvet Paw," as were several other sets supposed to be in the Capitol building. A man sitting behind me was very emphatic in explaining to his friend that these film companies get permission to do things like that—"They can take pictures anywhere nowadays." There's the best evidence in the world that this was a good set. It looked real.

The story of this gets away to a bad start, because it is based on that old, threadbare thought of lost memory. The plot hinges about the fact that the hero could not remember his past and, although he knew that he wanted to fight liquor, and he had been able to amass a fortune with which he did the fighting, he could not conscientiously deny the accusations concerning his past, because he really didn't remember what had happened in the earlier years of his life.

Of course, there was the usual "willun" and the woman who swore falsely, with the heroine always having faith in her hero, and the grand finale where the political crooks were bested and the hero and heroine did a clutch.

There were scenes of a demonstration for prohibition upon the steps of the Capitol and, according to the story, the country has been voted "dry." Undoubtedly this will come some time in the present generation, and it may be that the film will be particularly interesting to many because of the preachment contained therein. As a matter of fact, considered as drama, there are too many titles, with many of them being entirely unnecessary. In spots the offering becomes written preachment, rather than pictures.

Doris Kenyon, as the heroine, was quite pleasing, and there were a number of excellent types in the supporting cast.

J. Reinhart, as the newspaper owner, was surely miscast, and his characterization of this publisher spoiled a good many scenes.

Others in the cast were Gerda Holmes, Alex K. Shannon, Ralph Delmore and Fred Truesdell.

The Box Office Angle

You can safely say that this is an interesting story of a tremendous political battle in Washington, showing the prohibition interests lined up against the liquor syndicate. You can talk about handsome Robert Warwick and the wonderful views of Congress in session.

It will not be necessary for you to promise that this is a tense human drama. Keep the soft pedal on that and make the most of your noise about how interesting and unusual this offering is. Emphasize the prohibition angle in accordance with the trend of your particular community.

I'd make a particular play upon the scene of Congress in session, because this is a perfect reproduction, and in order to stir up some interest in this you might ask in your advertising how many of your fans have ever seen Congress in session, and whether they thought it was possible to photograph inside such a large building. Make it a question as to whether this big scene is a studio scene or the real thing, and ask your patrons to decide. Tell them that you don't know, and see if they do. That should start a good argument and bring some additional business.

Joseph M. Attie

AT LIBERTY

A native of Algiers, educated in France, I have traveled extensively in North Africa and could supervise any costume production relating to that picturesque land.

SEVEN YEARS EXPERIENCE

Producing and Playing in France

Address Care WID'S, TIMES BLDG., N. Y. C.

VERY SLOW DEVELOPMENT MARRED CHARACTERIZATION PLOT AT TIMES

Frank Keenan in

THE CRAB

Ince-Triangle

DIRECTOR.....Walter Edwards
AUTHOR.....C. Gardner Sullivan
CAMERAMAN.....Robert Newhard
AS A WHOLE.....Small-town human stuff hit and missed in spots
STORY.....Slow development of characterizations
DIRECTION.....Registered some points beautifully, but others missed fire
PHOTOGRAPHY.....Generally good, but few effects
LIGHTINGS.....A few good bits; generally to uniform
CAMERA WORK.....Just good
STAR.....Unusual characterization; generally excellent; missed at times
SUPPORT.....Kid splendid; a few fine types
EXTERIORS.....Excellent small-town atmosphere
INTERIORS.....Fitted story
DETAIL.....Very good
TIME.....Fifty-eight minutes

YOU will probably find this rather a tricky offering, because it is one of those slow characterization things that has very little story and moves quite deliberately from situation to situation. It has a number of splendid touches and at times it is remarkably human in the points developed, but, nevertheless, many of your regulars may feel that it is entirely too slow, and because of this slowness of tempo they may lose interest and consequently fail to be impressed by the better points when registered.

In the first reel we were introduced to the characters of the village and to "The Crab," who is an old grouch, feared by all, played by Mr. Keenan. In the second reel his wife died, and we were given an insight into his love for the woman who passed out of his life. We then had Thelma Salter, the little blonde-haired kiddie, coming into the story in need of a home, with Mr. Keenan taking her practically on a dare. The balance of the footage was devoted to her gradual softening of this old crab's heart.

Personally, I believe that this sort of story is what the more intelligent fans like to see. In other words, I believe that they want characterization, with an underlying theme, more than they do action melodrama. Nevertheless, this sort of thing must be perfectly done to register. If it slips at half a doze npoints, the general effect is seriously marred.

In this offering the action does drag badly at times, and there are other moments where Mr. Keenan is permitted to overstep a bit in his expressions of emotion, with the result that his scenes miss fire. Because of the peculiar lines in his face, Mr. Keenan is undoubtedly one of the most difficult men appearing before the camera to handle. Properly timed, his scenes are tremendous. If they are allowed to hang a few seconds too long, or if he is permitted to twitch certain muscles once or twice too often, his scene is ruined. In this offering, Mr. Keenan had scores of scenes that were beautifully done, but there are a few places where his action did not register. These few bits will naturally detract from the general impression.

Little Thelma Salter, as the kiddie, had some exceptional bits, but in her case, also, the cutting permitted her scenes to remain just a trifle too long, with the result that they caused a let-down in the tempo, which marred the general effect. As a matter of fact, it was editing as much as anything else which was at fault in this offering. The film was quite short, however, as presented, and it was possibly the desire to keep it in feature length that caused these shortcomings.

In the supporting cast were Ernest Butterworth, Gertrude Claire, Thomas Guise and J. P. Lockney.

The Box Office Angle

Since Mr. Keenan has had a number of very successful offerings, and particularly because he is generally known to be at his best in parts typifying the grouch, I'd say that you should be able to bill this heavily and do considerable business with it.

This offering isn't, by any means, the best thing Mr. Keenan has done, but there are enough human bits to command the respect of almost any audience and, while many may feel that it misses fire, at certain times, you will hardly find that there will be any general tendency to severe criticism.

I would also play up the presence of Thelma Salter, because this little kiddie has done many good things in the last few years, and the promise of a human little story, with Mr. Keenan and Miss Salter as the central figures, surely sounds interesting.

If your fans know anything about the authors, you might announce that this was written by C. Gardner Sullivan, because C. Gardner has penned a few "peaches" in the past.

Be careful that you don't promise specifically that this is an exceptionally powerful or human offering, because, unless a film is truly tremendous, it is generally dangerous to say that it will be considered the "biggest of the year," or anything of that sort. It always better to stick to specific statements which you can stand back of.

CLASSY ATMOSPHERE AND STARS

Myrtle Stedman and House Peters in

THE HAPPINESS OF THREE WOMEN

Morosco-Paramount

DIRECTOR.....William D. Taylor
AUTHOR.....Albert Payson Terhune
SCENARIO BY.....Adele Harris
CAMERAMAN.....Homer Scott
AS A WHOLE.....Classy atmosphere, lightings and personalities made old situations entertaining
STORY.....“Hero unable to prove alibi because of woman” idea
DIRECTION.....Made offering distinctive and action interesting
PHOTOGRAPHY.....Generally excellent
LIGHTINGS.....Many very effective; some quite artistic
CAMERA WORK.....More vignetting would have helped; generally good
STARS.....Personalities that pleased; he a bit conscious in playing nervous
SUPPORT.....Some excellent types
EXTERIORS.....Well chosen; some very well lighted
INTERIORS.....Generally classy
TIME.....Fifty-seven minutes

PRODUCER TAYLOR is deserving of considerable credit for this production because he has taken a situation which is pretty well remembered by most every one who has attended the films with any degree of regularity and he has clothed it with an atmosphere which has made it very good entertainment.

The stars helped materially, in that they both have pleasing personalities, and the supporting cast was made up of some excellent types. On a few occasions Mr. Peters seemed to overplay a bit in his anxiety to register the fact that he was nervous, but generally his work was very pleasing. Miss Stedman was beautiful and gave a nice characterization of the false wife who felt that it was perfectly all right to be friendly with an ex-sweetheart.

The plot was the old stuff of placing the hero in a compromising position where all was lovely, but looked bad, with a man accused of a bank robbery bumping into the hero and heroine at a time which would provide an alibi for the accused.

MAKE OLD ALIBI IDEA REGISTER

Because of the scandal which would result, the hero was unable to come forward and prove the alibi, but through a little mental-suggestion work he managed to secure a confession from the real criminal in time to save all concerned from unhappiness.

The watchman, who actually committed the robbery, was so much larger than the man he accused, which served as a means of trapping him into a confession, that his story seemed decidedly crude. The type chosen for this fitted, if we were to take it that he suddenly conceived the idea of robbing the bank. From his early manner we might have thought that he was a crook who had gained his position in order to rob the bank, and under those circumstances his story would have been unworthy of his experience. Fortunately, they failed to diagram the watchman's past, so that this point will be passed over.

There were a number of effective night scenes, with automobile headlights, etc., and, considered as a whole, the offering will be accepted as rather entertaining, chiefly because it has been nicely handled.

In the supporting cast were L. W. Steers, Daisy Robinson, William Hutchinson, Lucille Ward and Milton Brown.

The Box Office Angle

Although this idea for a plot will surely register as quite an “old friend” with your regulars, it is possible that a large percentage of your patrons will not recognize it so easily, and for that reason it may be considered a very safe offering. In any case, the atmosphere, the types and the personalities of the players and the manner in which the action has been handled justify your billing this as good entertainment, beautifully done.

Myrtle Stedman and House Peters should pull you some business, and the name listens well. I wouldn't tell them very much about the story, but would play up the stars and the title, leaving the details to the imagination of your patrons.

You might arouse some interest in this by lines like these. “Did you ever lie to your husband? See “The Happiness of Three Women.’” “Did you ever lie to your wife? See ‘The Happiness of Three Women.’” If you've found “teaser” campaigns successful, you might start by using these lines, without mentioning the name of the picture for a few days, and then tie it up with the name of the film and the name of your theatre.

“WILL MARRIAGE” IDEA AGAIN; ACTION FAILS TO REGISTER

Lillian Gish in

THE HOUSE BUILT UPON SAND

Fine Arts-Triangle

DIRECTOR.....Edward Morrissey
AUTHOR.....Mary H. O'Connor
AS A WHOLE.....Half-baked plot weakly registered
STORY.....Combination of old junk, poorly put together
DIRECTION.....Had a few good touches, but much very old impossible matter
PHOTOGRAPHY.....Generally soft and artistic; occasionally quite ordinary
LIGHTINGS.....A few fine bits; much of it very ordinary
CAMERA WORK.....Generally very good
STAR.....Fitted character
SUPPORT.....Ordinary
EXTERIORS.....A few splendid; most of them ordinary
INTERIORS.....A few cheap; others good
DETAIL.....Acceptable
TIME.....Fifty-seven minutes

THE good old will which provides that the children must marry to inherit an estate, looms up in this, with the addition of the wonderfully original and entirely new (?) situation of a wife misunderstanding her husband's attentions to a woman neighbor, whose husband also misunderstands.

To make this even more original and thrilling, they hand us, toward the end, the original situation of burning up an old, barn-like building, which had been used as a club, with the innocent husband of the neighbor's wife trapped in the burning building, where the woman conveniently fainted and the man stood around, like a lunkhead, until the smoke was rolling under the door in quite some clouds. He did the “rescue” thing down the burning stairs and then went back to rescue the drunkard husband of the woman neighbor and, of course, this caused the final blow-up between the suspicious wife and the hero. Since they had been living under the same roof without speaking, in an effort to stick it out for six months, when the estate

could be collected, we had supposed that the estate had something to do with the plot. But, somehow, on the finish, they forgot all about the estate and allowed the couple to split up and afterward come together for a clutch, without any reference as to what happened to the money.

Miss Gish, as the flitter-flutter society bud who knew nothing about the serious angle of life, fitted rather well into the character, and she registered a few little scenes that were quite pleasing. But, considered as a whole, I believe this is quite hopeless as an offering expected to make a genuine appeal to the average American audience. It is a weakly tied-together combination of old stuff that never gets anywhere as to dramatic developments.

The best incident in the entire offering is a little comedy bit where Miss Gish takes her husband's pipes and cleans them all up with soap suds. It was the only touch in the entire offering that actually rang true.

There was one series of three titles, following the rather forced elopement when the husband carried his bride away to his country home after the civil ceremony and before the religious ceremony, which will undoubtedly get some ha-ha's in certain sections. These titles came where the husband had gone in to see the executor of the estate, and he was inquiring regarding the bride. They read: "Well, how's she taking it?" Answer: "She's in bed, and won't get up." Answer: "Such is married life. You'll get used to it in time."

While many of the interiors and some of the exteriors were photographed in such a manner as to give them an artistic distinction, there were many other sets and exteriors which were decidedly ordinary and, as a whole, the offering doesn't rank as an artistic success.

The Box Office Angle

I doubt very much if this will pull you much money or please many patrons. It lacks any genuine heart interest, because Roy Stewart, as the hero, was conscious all the time that he was acting, and the melodrama fails to really convince, so that there was nothing left save the cute tricks or dramatic incidents. We didn't get enough of either to make the production truly interesting.

Unless you have to play this I believe it would be quite advisable to pass it over, because, to my mind, it lacks the essentials. Starting off with the old "will" stuff and finishing up with the burning building and the misunderstood hero, I fear your regulars will complain regarding the age of the situations.

STAR'S PERSONALITY HELPED POOR OFFERING, SUPPORT WEAK

Ethel Clayton in

THE BONDAGE OF FEAR

Peerless-Brady-World

DIRECTOR	Travers Vale
AUTHOR	Rosalind Ivan
CAMERAMAN	Max Schneider
AS A WHOLE	Unconvincing melo, with one or two good spots
STORY	Convenient, but had possibilities; not well developed
DIRECTION	Failed to provide classy atmosphere or make action truly human
PHOTOGRAPHY	Just good; lacked definition at times
LIGHTINGS	Often too uniform; didn't show principals to best advantage
CAMERA WORK	Varied
STAR	Lifted offering at times; had a few splendid scenes
SUPPORT	Failed to register; seemed to be acting
EXTERIORS	A few good; generally ordinary
INTERIORS	Lacked class
DETAIL	Acceptable
TIME	Sixty-two minutes

THIS production wandered slowly through a couple of reels, planting the fact that the country girl heroine married a wealthy city chap, while the "willunous" unsuccessful suitor lurked in the offing, and then we arrived at the first situation when, for purposes of the scenario, the husband and wife went to a bungalow in the country for a little rest, without taking any servants except the chauffeur, despite the fact that three had been seen floating about the house in town.

The "willunous" unsuccessful suitor followed to the country and the husband was obligingly summoned to the city immediately. Taking the chauffeur with him, he left the wife alone in the country, which was an impossible situation.

The "willunous" ex-suitor attacked the wife while she was alone, and a burglar conveniently arrived to kill the "willun." The wife secured the recolver and covered the burglar, but he informed her that she couldn't afford to hold him because of the scandal which would result from the dead man being found in her bedroom, which was another incident of unable-to-prove-alibi stuff, and so she submitted to blackmail through a good many scenes following the disposal of the dead man's body by the burglar.

Finally, when the blackmailing burglar-murderer arrived at her home one night, the wife killed him and then 'phoned the police and dramatically told them that a burglar was coming into her room, asking what she should do. When told that she should get a weapon and defend herself, she said that she would, and fired a shot while the receiver was open, thus providing an alibi for her having killed the man, with the result that she lived happily ever after with her hubby.

It may be that certain elements in your patronage will find this quite interesting, but surely the more intelligent will not be impressed, and it certainly lacks the human note that makes real drama.

The general atmosphere of the offering was lacking in class, and most of the characters failed to make any of their business register effectively.

Miss Clayton, as the wife, had much footage, with little or nothing to do, but she managed to make the two situations provide interest.

Rockliffe Fellowes, as the husband, seemed ill at ease most of the time, his eyes shifting nervously to the front very frequently as if he were asking the director what he should do next. He certainly didn't make a favorable impression.

John Bowers, as the "willun," scowled around through quite a lot of footage until he was finally shot and sunk in the lake.

Arthur Ashley, as the burglar-murderer, took such pains to appear "willunous," particularly in his close-ups, that his overdrawn characterization missed fire.

Your regulars may accept this as an ordinary bit of melodrama, partly because of Miss Clayton's presence, but surely they'll never enthuse over it or consider it a good film.

In the supporting cast were Ed M. Kimball, Frances Miller, William Nash, Elsa Bambrick and George Morgan.

We found in this some decorated titles which were certainly crude in most instances. The drawings presented with the titles in many cases were so exaggerated as to be funny, and surely these titles are going to interfere decidedly with the possibility of some of the better situations having a chance to register. Decorative titles are an excellent thing if they are well done, but when they are poorly done they are decidedly worse than the ordinary printed title.

The Box Office Angle

Figuring on the prestige of Miss Clayton's popularity, you may get this by, but you will very probably find a number of your regulars who will want to know why they don't manage to make her stories a bit more human. I wouldn't promise anything specific as to the merit of the production, but would depend entirely upon Miss Clayton's popularity and the name of the film, in case I was going to play this.

If you are catering to audiences who like ordinary melodrama, the fact that there are a couple of situations in this may be sufficient to carry it over with them. If you have an intelligent community audience I would be cautious about playing this sort of thing too frequently, because they'll certainly kick in time—or if they don't kick they'll go elsewhere to be entertained.

OBVIOUS PLOT FAIRLY DONE ONLY MILDLY INTERESTING

Dorothy Bernard in

THE RAINBOW

Sherrill-Art Dramas

DIRECTOR.....Ralph Dean
AUTHOR.....Augustus E. Thomas
SCENARIO BY.....Anthony P. Kelly
CAMERAMAN.....Wm. A. Reinhart
AS A WHOLE.....Too long, didn't grip, but fairly interesting
STORY.....Rather obvious; development too detailed
DIRECTION.....Poor camera angles and composition; failed to give intimacy to make situations human
PHOTOGRAPHY.....Some fine effects, but generally lacked definition
LIGHTINGS.....Some artistic; many left faces indistinct
CAMERA WORK.....Generally too far from action; failed to give intimacy to characters
STAR.....Tried hard, but mis-cast
SUPPORT.....Some overplayed; others quite acceptable
EXTERIORS.....Good; not remarkable
INTERIORS.....Generally good; not photographed to advantage
DETAIL.....Good
TIME.....Sixty-seven minutes

DOROTHY BERNARD has considerable ability as an emotional actress, and has a personality that registers with true force in tense dramatic situations, but I cannot feel that she was altogether a happy choice for the innocent ingenue character in this offering. Miss Bernard looks entirely too sophisticated to do the unsuspecting-child thing. She did her durndest with this part and looked rather girlish in some scenes, with her hair down, but those eyes gave the lie to her registered actions.

The selection of Miss Bernard as the ingenue of this offering made the task of having the scenes register in a convincing manner rather difficult, but this could have been accomplished had the characters been handled more cleverly in the grouping of the scenes.

We found upon almost every occasion that the camera angles were poor, characters being allowed to work at too great a distance from the camera, or to come down to the foreground in a stilted manner.

The grouping was not good, and there was a decided lack of close-ups, which would have given the necessary intimacy to help hold the attention and register the proper appeal. In most of the scenes, particularly those in which no attempt was made to secure a light effect, we found characters at a distance from the camera, with the lightings failing utterly to give the proper definition, so that the expressions registered might be caught by the audience. There were many light effects which were rather good, but the poorly lighted scenes allowed the interest to sag, so that the general effect wasn't satisfactory.

For some reason, this production has been allowed to run in six part, when surely it would have been much more satisfactory in less footage. If many of the long scenes where the camera is held at the same angle were trimmed down and the tempo quickened, the dramatic action would have a decidedly better appeal.

The plot has to do with a husband who allowed his wife to leave him rather than to disillusion her regarding her brother, who killed himself. The brother had misappropriated all of the wife's fortune and the husband secretly provided her with an income until the last reel, when she learned what he had been doing and they came to a clutch again.

In the meantime, we had much footage, in which the daughter of the estranged parents was slowly bringing them together, because she loved them both.

Jack Sherrill, as the brother, appeared in a number of scenes at the first of the offering and, unfortunately, he was permitted to overplay in almost every bit. The character was that of a weak young man, decidedly wild in his ways and equipped with an unreasoning temper, but, even with such a character, the scenes as played by Mr. Sherrill registered too emphatically.

While there is a certain amount of interest in the development of this story, it is rather an obvious theme, with no one greatly perplexed as to how it will end. I can't consider it a truly forceful dramatic offering. Surely the situations fail to grip, and frequently they are unconvincing.

The supporting cast presented several good types, but nothing in the way of an exceptional characterization which could be exploited in your advertising. In the cast were Jean Stuart, Jean La Mott, Robert Conness, Eleanor Gist, Marion Adams, Jack Hopkins and Sydney Wingfield.

The Box Office Angle

Although this is too long and never really grips, it is fairly interesting at times and you may be able to play it as a "filler" very acceptably.

I surely would not promise anything definite regarding the merits of the production, but would rather center the attention upon the fact that Dorothy Bernard is the star and that the story was written by Augustus Thomas. Undoubtedly the offering would be better in less footage, but I hardly thing that it will be cut, now that it has been released.

It's a question if the title alone means a great deal in the average community, despite the fact that the play has been done rather extensively both by touring companies and stock companies. If you play this you should emphasize the fact that this has been a successful legitimate attraction.

PERSONALITIES AND HUMAN TOUCHES HELP OLD ALIBI IDEA

Antonio Moreno and Peggy Hyland in

HER RIGHT TO LIVE

Greater Vitagraph

DIRECTOR.....Paul Scardon
AUTHOR.....Paul West
CAMERAMAN.....Robert A. Stuart
AS A WHOLE.....Human touches make old situations rather entertaining
STORY.....Planted weapon, with no new twists, can't-prove-alibi-because-of-scandal idea,
DIRECTION.....Made some incidents quite human, and action generally quite plausible, with slip on political meeting scene
PHOTOGRAPHY.....Generally clean-cut; few effects
LIGHTINGS.....Acceptable; sometimes fine; sometimes too contrasty
CAMERA WORK.....Generally good; not unusual
STARS.....Pleasing personalities helped offering
SUPPORT.....Well-chosen types
EXTERIORS....None exceptionally artistic, but very good
INTERIORS.....Just good; one hallway set poor
DETAIL.....Good, except political meeting riot
TIME.....Sixty-seven minutes

CONSIDERING the fact that this is an obvious plot, rather well-known to most regulars, I believe that the offering has been exceptionally well handled in order to keep it interesting, and there have been many little human touches planted at proper moments to take the curse off some of the situations.

After getting the characters all nicely planted, we found our hero accidentally leaving his cane at the "willun's" home, and immediately all of your regulars will know that trouble is to result.

Soon after we found the heroine and three kiddies—her brother and two sisters—conveniently dropping in at the hero's bungalow in the country to find shelter for the night. The hero arrived and slept on the floor with Bobby Connelly, giving up his bed to Miss Hyland and her kid sisters.

The "willun," with the hero's cane, murdered the wicked political boss, and then the hero couldn't prove his alibi without dragging the heroine into a scandal.

To make it a bit more "intrickut," the "willun" learned that the heroine could prove an alibi for the hero ,and so he sent her away to another city, where she was locked up in a hotel room.

They then resorted to the old paper hat stunt, with the kiddie taking a newspaper from the dresser drawer, which told of the arrest of the hero. The heroine climbed down the fire-escape and boarded a train without a ticket, was put off and got the last coach on the fly, riding into town on the steps, so that she might arrive to prove the alibi.

The "willun" was convicted and the lovers lived happily ever after.

By introducing some good human touches in the incident where the orphan children moved from their old home and registering many little bits of business throughout the offering, in which Miss Hyland, Bobby Connelly and a couple of cute kiddies figured, Director Paul Scardon managed to keep this entertaining. In the scenes where the children ran away to take refuge in the poorhouse, we found some excellent types, and this incident was nicely handled so as to keep it from being impossible melodrama.

Considering the fact that this was the third picture in one week to contain this unable-to-prove-alibi situation, it seems to me that somehow these plots appear to run in flocks. From my angle, I can't feel that any great scandal could result from the hero having spent the night in the same bungalow as the heroine, with three kiddies as chaperones.

Miss Hyland was quite pretty in most of her scenes, and Tony Moreno has a truly likeable personality. These facts added materially to the pleasing qualities of the offering.

The production, as a whole, is acceptable entertainment, although it surely is not convincing or gripping drama.

There was one situation which was certainly an error as handled. We found an opposition political party rushing into a political meeting to break up the session, carrying many banners declaring in favor of the opposition candidate. We frequently have, in politics in this country, instances where rough-necks are sent to break up political meetings of the opposition, but when these things occur they are done under cover and never with banners to make it plain that the opposition is countenancing such despicable tactics. If an opposition party anywhere in this country should pull such a riot as pictured, openly, it would kill their chances for carrying an election.

In the supporting cast were Mrs. Costello, Helen Connelly, Mildred Platz, John Robertson, Jack Ellis and Julia Swayne Gordon.

The Box Office Angle

I have a hunch that you can get this by as rather a pleasing bit of entertainment, despite the hackneyed situations, because of many littls bits of business which will appeal.

I'd suggest that you talk particularly about Miss Hyland and Mr. Moreno, with a mention of Bobby Connelly, and center the attention upon their personalities rather than upon the story itself. Don't promise that it is a tense dramatic offering. Talk about the fact that it is an entertaining little human story.

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STAR'S PERSONALITY AND ATMOSPHERE LIFT STORY LACKING HERO.

Ethel Barrymore in

THE AWAKENING OF HELENA RICHIE

Rolfe-Metro

DIRECTOR	John W. Noble
AUTHOR	Margaret Deland
SCENARIO BY	John W. Noble
CAMERAMAN	H. O. Carleton
AS A WHOLE	Well-done, but lacked love interest
STORY	Interesting, but scattered sympathy
DIRECTION	Gave excellent atmosphere, artistic photography and some good dramatic moments
PHOTOGRAPHY	Generally artistic; a few particularly fine bits
LIGHTINGS	Generally very good; a few lacked definition
CAMERA WORK	Very good
STAR	Personality helped decidedly
SUPPORT	Some very fine types
EXTERIORS	Well-chosen for atmosphere
INTERIORS	Very good
DETAIL	Good
TIME	Sixty-two minutes

MISS BARRYMORE'S personality and the splendid atmosphere provided by Producer Noble will save this from severe criticism, and if the story appeals to your patrons, it will be considered an excellent offering.

It seemed to me that the story as screened lacked the essential element of heart interest, the star's love for the child being insufficient to offset the noticeable absence of any other love interest.

Miss Barrymore played with a splendid suggestion of repressed emotion, and her personality easily dominated the action. She was photographed to advantage in most of her scenes, with some very fine close-ups.

Robert Cummings, as her lover, made his part stand out, and Maury Steuart, playing the part of Little David, was quite satisfactory in the child's part. There were a number of very good types cast for the other characters.

The story centered about a mysterious woman in a small village, who was maintained in luxury by her drunkard husband and was frequently visited by a man thought to be her brother by the villagers. This visitor was a lover who was now trying to break away from the bond, and, realizing the love of this woman for an orphan boy, who had been placed in her care, he demanded that she give up the boy, or he would not marry her.

She refused this demand, but it became known that her visitor was not her brother, and the authorities started to take the child from her. After a dramatic recital of the story of her life, she started to leave the village, alone, but on the finish was greeted with the overwhelming surprise of finding the child placed in the coach beside her as she started away.

Others in the cast were Frank Montgomery, Hassan Mussalli, William Williams, Hattie Delaro, Mary Asquith and Charles Goodrich.

The Box Office Angle.

Because of the fact that this is a rather well-known story and a play which was a success, I believe that you can figure that it will go over almost anywhere because of the prestige Miss Barrymore and the name of the story. It will never be a tremendous success of the "repeat" kind, because it lacks the big essential love interest, but you can probably do rather well with it at the box office, and most of your patrons will accept it as a very well done production of an unusual story. If for no other reason than that it is a bit different from the many hackneyed plots now being foisted upon picture patrons, this should register as worth-while entertainment.

I would center all of my attention upon the star and the fact that this was a successful play. You might call it an absorbing story of a motherless woman's love for an orphan child. You might say "Can a bad woman be redeemed by the love of a child not her own?"

"WILL MARRIAGE" PLOT UNCONVINCING, BUT FAIRLY INTERESTING

Mabel Taliaferro in

A WIFE BY PROXY

Columbia-Metro

DIRECTOR	John H. Collins
AUTHORS	John Clymer and Charles A. Logue
SCENARIO BY	John H. Collins
CAMERAMAN	Arthur A. Cadwell
AS A WHOLE	Awful story made fairly interesting
STORY	Will forcing marriage and "badger game" situations, with Cinderella heroine; some junk
DIRECTION	Handled some scenes rather well; story a terrible handicap
PHOTOGRAPHY	Generally very good; at times contrasty
LIGHTINGS	Many very effective, although occasionally contrasty, with halation from high lights
CAMERA WORK	Generally very good
STAR	Appealing personality helped offering
SUPPORT	Some good types; "willuns" and hero lacking
EXTERIORS	A few; not unusual
INTERIORS	Acceptable
DETAIL	Convenient
TIME	Seventy-four minutes

IT would seem that when they're hard up for a story these days, that they take all the old situations and jumble them up in a hat, draw them out, one at a time, and tie them together into a plot. This one was certainly a weak bunch of old junk.

Starting off with the heroine sent to the hero by a dying father because he had saved the life of the uncle of the hero at one time, we soon learned that the hero would not get his uncle's fortune unless he married by November. Oh, boy! That's *some* new stuff.

They then gave us about three or four thousand feet of the old badger game, with the young chap who would benefit by the will if the hero didn't marry conspiring with a "vamp" and her hubby to string the hero along until it would be too late for him to find another wife, and then inform him that she was married.

They worked this out in much detail, but when the blow came they allowed the hero two days' grace and he, under advice from his attorney, married Miss Taliaferro, who had been his housemaid. Since we knew that she was the heroine, this was no news to us, because we had it figured out all the time that this would come, sooner or later.

Miss Taliaferro then arranged to have the vampire call, and the hero told the "vamp" that he'd marry her

now, but he would have no money, since his wife had refused to return the coin to him after the marriage. Of course, the "vamp" said she didn't want him without coin, and then they handed us about two hundred feet on the finish, trying to make us believe that Miss Taliaferro was going back to Ireland alone.

Of course, the hero caught the same boat to stop her, and they made their honeymoon trip to Ireland and back. If they don't walk out on the finish of this I'm a bad guesser. It certainly is dragged out unmercifully.

As the production stands, Miss Taliaferro is rather crowded into the background, with entirely too much attention given to Sally Crute's efforts to play a vampire. About all there is for Miss Taliaferro has been provided by bits of padding, these being for the most part a lot of scenes showing her arrival in this country carrying a large, home-made cage containing a poll-parrot.

There was some good comedy in Miss Taliaferro's arrival, and there was a bit of good comedy in the situation where the hero considered marrying his homely housekeeper.

I can see no reason why this should be allowed to run in the present footage, because it certainly has been very much padded with unnecessary scenes.

We had a lot of light effects, some of which were effective, but occasionally the high lights in the foreground against the dark background were so strong that they became contrasty and resulted in bad halation.

Robert Walker, as the hero, failed to make any real impression, and when he finished the fight with the vampire's husband he looked more like a deckhand than a hero.

The Box Office Angle

If your patrons are willing to stand for the old stuff in the way of stories, with a very obvious development, there is enough fairly interesting action in this to get it by. Miss Taliaferro has a number of scenes in which she has an opportunity to register good little bits of comedy business, and if she has pulling power in your community I'd say that you can figure this as an offering which will just get over. The general atmosphere has been helped by the lightings, and if your regulars aren't critical on stories they may not kick.

I'd suggest that you make no mention of the plot angles, because they will certainly sound very familiar, and it would be advisable to talk about Miss Taliaferro and make no definite promises as to the production itself.

OBVIOUS CONVENIENT MELLER WITH LIGHT EFFECTS FAIRLY INTERESTING

Valeska Suratt in

THE VICTIM

Fox Film

DIRECTOR	Will S. Davis
AUTHOR	Will S. Davis
CAMERAMAN	A. Lloyd Lewis
AS A WHOLE	Unconvincing, convenient melo, with many light effects
STORY	Lots of action, but lacked heart interest
DIRECTION	Provided much "meller" and many light effects, but failed to make it human
PHOTOGRAPHY	Generally very good; at times very contrasty
LIGHTINGS	Many very effective; others contrasty, with halation
CAMERA WORK	Generally very good; sometimes poor
STAR	"Emoted" in every scene; failed to arouse sympathy
SUPPORT	Good types; mostly "meller" characters
EXTERIORS	Acceptable
INTERIORS	Lacked class, but acceptable
DETAIL	Very good; often effective
TIME	Sixty-four minutes

THIS offering starts out with some splendid action having to do with some crooks tunneling from a house into a bank building, in an effort to rob a bank, with detectives catching them just as the safe door was blown open. This incident caused the arrest of Miss Suratt, who was the innocent daughter of a criminal father.

Having been sent up for a term, she came out to face the bitter world, with the usual result (in the "movies") of landing in the gutter. She was finally rescued by our hero doctor, who married her, about the fourth reel, and then a blackmailing detective got busy. The night he came to collect, however, the wife's father turned up at the house, he having escaped from prison meanwhile, and he killed the detective.

Because of the very new (?) situation of finding Miss Suratt with the gun in her hand, over the dead man's body, she was accused and subjected to several hundred feet of "third degree."

The father-murderer escaped to a barn, which was conveniently burned, and when the doctor-husband was summoned to care for the nearly dead murderer, he confessed, which brought freedom to Miss Suratt again.

There were many light effects introduced into this, and, except for the fact that some of them were entirely too contrasty, these were rather effective and helped the production decidedly.

Miss Suratt photographed better than she has in some of her other offerings, but her make-up was still entirely too much in evidence. Surely, at no time did she look the innocent maid deserving of a great deal of sympathy. She is certainly not the type to be cast as an "innocent young thing."

There was much action in this, but the story was painfully convenient, the melodrama rushing along until a situation was needed, with the author deliberately bringing whatever characters were needed together at just the right time to affect the desired situation. This was noticeable at the very first, when detectives were brought in at just the right moment to check the robbery. It was painfully noticeable in the meetings between the hero and heroine, and the final blow came when the escaped convict-father arrived at the house where his daughter was living, apparently without knowing that she was there, at just the right moment to be able to kill the blackmailing detective.

There was one scene where the doctor-husband handed Miss Suratt a newspaper, telling of her father's escape, and from his action it surely registered that he knew about her father, yet the following scenes indicated that she was paying blackmail because she was afraid to tell him concerning her father.

The best portions of the offering were the incident having to do with the bank robbery and the scenes showing the third degree treatment of Miss Suratt. These were effective, but I fear that most audiences will accept them and fail to be thrilled.

Throughout the offering Miss Suratt "acted" upon any and all occasions. Feeling that she was supposed to play the innocent heroine, she frequently lifted her eyes to the ceiling in a manner that was almost funny, because of her general appearance.

There were some good types in the supporting cast, but no personalities that stood out particularly.

(*Continued on following page*)

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Reports	% P.P.	% B.O.	Repeat
(*Continued from page 36*)			
3 Liberty	88		92
3 Grip of Evil	73		67
3 Who's Guilty	78		78
8 The Iron Claw	94		93
1 The Diamond Runners	87		90
4 Shielding Shadow	88		86
6 Secret of Submarine	73		79
4 Peg o' the Ring	50		50
2 Scarlet Runner	58		53
1 Lass of the Lumberlands	20		60
1 Girl and the Game	73		45

(*Continued from preceding page*)

In the cast were Herbert Heyes, Claire Whitney, Joseph Granby, John Charles, Charles Edwards and Oscar Nye.

The Box Office Angle

If you're catering to audiences which "eat up" the wild-eyed melodramatic stuff, this should go big. If your audiences are intelligent and discriminating, they will not be impressed, because most of the action lacks the necessary note of conviction. It is just action, conveniently provided, without the human touch to make it grip.

If Miss Suratt's name is worth anything at your ticket-window, following her recent productions, then you may be able to do quite well with this. It should fit in particularly for a Saturday audience, where you cater to those who like the blood-and-thunder stuff, without stopping to analyze as to the "why "and "wherefore...

IN FORM THE BRADSTREET OF FILMDOM

A MAGAZINE—IN FACT A SERVICE INDEPENDENT REVIEWS OF FEATURE FILMS

WID'S

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Feature Films as Wid Sees Them

REASON PERCENTAGES ARE MISSING

Because of the unusual number of special features recently released I found myself a bit behind on some reviews. In order to get as many in as possible this week I omitted the tabulated percentage reports. The percentages will apear as usual next week.

The Postoffice Department has found a new technicality every month for some time now to delay the granting of a second class mailing permit to Wid's. I cannot afford to increase the size of "Wid's" until Uncle Sam's servants in their wisdom decide that I, who serve only my readers, am entitled to the privileges now accorded many publications controlled by advertisers.

BADLY PHOTOGRAPHED UNCONVINCING MELLER THAT NEVER ARRIVES

Gladys Coburn in

THE PRIMITIVE CALL

Fox Film.

DIRECTOR	Bertram Bracken
AUTHOR	Bertram Bracken
CAMERAMAN	Rial B. Schellinger
AS A WHOLE	Cheap Indian "meller" poorly done
STORY	Convenient "meller" mess; never registered
DIRECTION	Got action without conviction in messy atmosphere
PHOTOGRAPHY	Not fit to release; much footage out of focus
LIGHTINGS	Poor
CAMERA WORK	Bad
STAR	Is not one
SUPPORT	Cheap "meller" types
EXTERIORS	Mostly on Palisades; poorly photographed
INTERIORS	Messy
DETAIL	Poor
TIME	Fifty-eight minutes

THERE'S certainly nothing to commend this and much to condemn it. It is cheap melodrama, poorly played, with an appalling amount of footage that is badly out of focus.

The story had to do with an educated Indian who fell in love with a society girl whose father wanted to steal all the lands owned by the Indian's people. That was an obliging situation to start with.

The girl was shown to be a senseless society "simp" who bragged to her father that she could make the Indian sign the "poipers."

Of course, after much footage the Indian "fell," and immediately the "simp-vamp" turned on him. The Indians, for revenge, stole the superintendent's blind child and the betrayed chief took the white "vamp" into the wilds to force her to live as nature intended.

The superintendent, to whom the "vamp" had given the "poipers," gave them back to the Indian so that his child would be returned to him, and the Indian finally released the girl, saying that there was no hope for her.

An effort was made to register the fact that she had fallen in love with the Indian and that she now wanted to return, but his Indian sweetheart claimed him and the "vamp" faced the cruel world without having accomplished anything. In other words, this was a lot of cheap melodramatic action that never got anywhere.

George Larkin was introduced in a character portraying a brainless society fop, which is about the last thing in the world that George should be cast for. He was shown with a tiny moustache on his upper lip which was certainly ridiculous.

Fritz Lieber made a good Indian, despite his German name.

To star Gladys Coburn is certainly a case of brainless insistence on the part of the producer, because she isn't a star. She does nothing in this to justify her being placed in such a position.

There were many long titles which attempted to make the action appear to have a touch of psychology, but such titles, when presented with this sort of a picture, make the action even more unsatisfactory.

A majority of the scenes were made on the Palisades, which peculiar rock formation will surely be recognized in most parts of the country.

Others in the supporting cast were John W. Dillon, Lewis Sealy, Velma Whitman and Kittens Reichert.

The Box Office Angle.

If you're catering to a low-brow audience which likes wild "meller" without much rhyme or reason, possibly you can play this on a rainy night. Certainly I wouldn't advise you to use this production anywhere if you expect to retain the confidence of intelligent patrons.

I can't see any box office value in the name of the "star," and the "primitive call" title is about as much suggestive of the story as if it had been named "The Red Undershirt."

There's no possible chance of this action ever registering as human with any one, it being just a lot of disconnected melodramatic incidents put together to form an improbable, unconvincing plot. Dodge it if you have any regulars who know a good film when they see it. You can be excused for refusing this if you took no other exception to it than the fact that the photography isn't fit to run in any good theatre.

ANCIENT OBVIOUS PLOT IDEA NEVER HAS A CHANCE

Marie Doro in

LOST AND WON

Lasky-Paramount

DIRECTOR ..... James Young
AUTHORS ..... Channing Pollock and Rennold Wolf
SCENARIO BY ..... Margaret Turnbull
CAMERAMAN ..... Harold Rosson
AS A WHOLE ..... Unconvincing, obvious melo that never registers
STORY ..... Terribly ancient; painfully obliging "bet" plot
DIRECTION ..... Apparently lost heart and followed 'script
PHOTOGRAPHY ..... Generally good
STAR ..... "Rags to Society" part
SUPPORT ..... Acceptable
LIGHTINGS ..... Good
CAMERA WORK ..... Good
EXTERIORS ..... Nothing unusual
INTERIORS ..... Acceptable
DETAIL ..... Convenient
TIME ..... Fifty-seven minutes

I CAN'T understand why any one should purchase such a story as this. It is the old formula No. 87, based on the man who bets with some friends that he can take a girl from the streets, dress her up and make one of them marry her within a year's time. If the men who are accredited with writing this really have any intelligence they probably think rather contemptuously of the movie folk who buy such junk.

When the dressed-up girl had been educated and introduced to the four friends they all "fell" so hard at first sight that the four insisted on splitting her first dance into two minutes each. Such a terribly overdrawn situation as that gives you an idea as to the class of this story.

Of course the hero who made the wager was forced to the wall—in one title—and fell in love with the girl, and then the "willun" gave the hero a job in his bank and stole from his cashoox, afterwards charging him with theft.

The girl then became a newspaper reporter and played detective. Learning that the "willun" had given a $20,000 necklace to a "vamp," and since, conveniently, the stolen amount was twenty "thou," she, of course, knew that he was the thief. This cleared the hero and provided the clutch. Junk? Well, I should say so.

It certainly seems a pity to put Miss Doro in such stories as this and expect her to make an impression. The entire offering carries an atmosphere of "Well, we've got to do this thing, so let's get it over with," and consequently it surely will not stand a chance of convincing a discriminating, intelligent audience. There are dozens of loop-holes which were certainly awful.

Elliott Dexter was the hero and looked handsome, but had little chance to do anything else. Mayme Kelso was a luxuriant "vamp," and Carl Stockdale was the "willun."

The Box Office Angle

Possibly you can do a little on this if Miss Doro pulls them in in your community, but I certainly would not make any promises regarding the production because your regulars will begin to groan when the plot starts to unfold and they will heave a number of groans as it develops. Because of the situations provided it never has a chance, and surely if you have to play it I wouldn't advise you to let them get any idea as to what the story is about. It is one of our oldest formulas.

Planted in a house where they don't care, this may drift by, because it has considerable action and is of the surface "meller" type.

POWERFUL CHARACTERIZATIONS HELD UNTIL CONFUSING FINISH

Henry B. Walthall and Mary Charleson in

THE TRUANT SOUL

Essanay—K-E-S-E Service

DIRECTOR ..... Harry Beaumont
AUTHOR ..... Victor Rousseau
AS A WHOLE ..... Slow but powerful for five reels, then confusing rabid melo
STORY ..... Simple, but powerful until hit final complications
DIRECTION ..... Lacked artistic distinction, but registered splendid dramatic pauses; ran wild on finish
PHOTOGRAPHY ..... Consistently good
LIGHTINGS ..... Lacked artistic touch, but good
CAMERA WORK ..... Generally good
STARS ..... Forceful personalities; very human characterizations
SUPPORT ..... Played with impressive reserve
EXTERIORS ..... Acceptable
INTERIORS ..... Just good
DETAIL ..... Good; confusing on finish
TIME ..... One hour and fifty minutes

IT is certainly to be regretted that this has been permitted to run into excess footage. In the first five reels we found a powerful characterization in a simple, impressive story that was practically complete at the end of about the sixth reel.

The story had told of the struggle of an eminent surgeon to combat the drug habit with the aid of a nurse, who fought against a valet forcing drugs upon the wealthy doctor in the hope of benefiting by his wealth. If they had quit at that point, this would have registered as a tremendous film.

I was about ready to go home when suddenly they started the story all over by bringing in a twin half brother of Mr. Walthall, of course also played by the star. This gave us a feeling of confusion, as they attempted by many titles to explain all about how the villainous half brother had been trying to benefit by the surgeon's weakness for drugs.

They then gave us a lot of wild melodrama in which the villainous Walthall was murdered, the valet started to burn the house and was caught in his own trap, and the hero Walthall rescued the nurse, so that they could live happily ever after and build a new hospital in place of the one destroyed by fire.

Certainly these final situations are going to give any audience the feeling of confused plot threads, and the ordinary melodrama on the finish will leave a bad taste, rather overshadowing the splendid dramatic work early in the picture.

Fortunately, Producer Beaumont gave us many splendid close-ups of Mr. Walthall and Miss Charleson, and these close-ups, which continued throughout the entire offering, gave the necessary touch of intimacy to make the action convincing.

Had the story stopped when it should have it would have been a big, virile, human drama. By overstepping into the improbable twin-brother stuff and the cheap melodrama, the effect of the early scenes was certainly discounted.

As most of you know, Mr. Walthall is wonderful in such characterizations as this, and Miss Charleson is not only a capable actress, but decidedly beautiful when properly lighted.

Patrick Calhoun, as the valet, made his part stand out through the offering because of his poise and repose. The other characters were very well handled.

It was noticeable in the wildly melodramatic scenes that the men had considerable difficulty in breaking through doors on many occasions. Since none of the doors were heavily built, this weakened several of the situations.

In the supporting cast were Anna Mae Walthall, Mary Parkyn and U. K. Haupt.

The Box Office Angle

While there is an element of weirdness about many of the situations, and some people may feel that they won't want to see it if they know that it is a "dope" story, I can tell you that Mr. Walthall has made this characterization very human and tensely dramatic without making it repulsive.

You can safely promise that it is a very big, powerful characterization—one of the greatest things Mr. Walthall has ever done—and it is possible that if you give the proper emphasis to Mr. Walthall's work your audiences will be impressed and overlook some of the wildness and confusion in the latter part of the offering.

Surely that should bring you business, considering the fact that Henry was the Little Colonel in "The Birth of a Nation," and has done hundreds of exceptionally powerful characterizations.

It would be advisable to write your exchange and ask them if this might be edited by them, or by the Essanay company, so as to bring it down to about five or six reels, and eliminate the twin brother element and the wild finish. I can tell you definitely that intelligent editing could do this. Whether or not the producers will agree with me is, of course, another matter.

ELEMENTARY PLOT PROVIDES ENTERTAINING CHARACTERIZATIONS

Dorothy Dalton in

CHICKEN CASEY

Ince-Triangle

DIRECTOR	Raymond B. West
AUTHOR	J. G. Hawks
CAMERAMAN	Charles Stumar
ART DIRECTOR	Robert Brunton
AS A WHOLE	Obvious, but handling made it interesting
STORY	Designed to present characterization
DIRECTION	Handled scant opportunities to advantage
PHOTOGRAPHY	Generally excellent
LIGHTINGS	Some very effective
CAMERA WORK	Very good
STAR	Her personality held attention
SUPPORT	Good, but were for most part a background
EXTERIORS	A few storm bits very good
INTERIORS	Excellent
DETAIL	Very good
TIME	Fifty-eight minutes

THIS offering was very evidently designed to afford Miss Dalton an opportunity to appear both as a queenly-beauty actress type and a roughneck of the slums.

The very obvious story had to do with the author of a successful novel, the heroine of which was a girl of the slums. An actress who wanted to play the part in a dramatization of the novel was told that it would be impossible, since she was too queenly, and so she put on a wig and a lot of rags and drifted into a "dump," where friends had taken the author to prove to him that he didn't know anything about the life he had written of in his novel.

The actress afterwards practically forced herself into the author's apartment at about three in the morning, making him believe her pitiful story of "no place to go," the result of this interesting experiment being that the author finally asked her to play the part in his stage adaptation, with a clutch between them on the finish.

One situation, where some relatives from a home town came to the author's apartment while the actress was there, seemed to have been dragged in by the heels. It certainly isn't of any value.

Miss Dalton gives a very interesting contrast between her two charaterizations, and there are a number of little human bits of business which will register with most any audience. We had some good types in the "dump" in the slums, and the atmosphere of this "joint" was nicely handled.

Mr. West, the producer, has really lifted the offering from start to finish by intelligent handling, but I feel that it will only be interesting and never really convince the average audience.

Charles Gunn, as the author, handled this part rather nicely, making an excellent foil for Miss Dalton. The other characters were decidedly incidental.

In the supporting case were Howard Hickman and Thomas Guise.

The Box Office Angle.

If Miss Dalton has developed into a good box office proposition in your community because of the numerous offerings in which she has appeared prominently, you can probably do right well with this, for you can safely say that it is an entertaining bit of characterization work by this clever star. Most of your regulars will consider it worth while, even though they don't enthuse over it.

In advertising this you might use lines of this type: "Do you realize what extremes in characterization some actresses can go to? See Dorothy Dalton in 'Chicken Casey'"; "The author of the most successful novel of the year found that he knew but little of the life which his story told of. See 'Chicken Casey.'"; "If a storm-soaked girl in rags asked for shelter at your door at three in the morning, and you were a bachelor author, would you take her in or send her out in the storm? See 'Chicken Casey.'"

LEO DELANEY
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Send Me Your Reports
I TABULATE AND AVERAGE THEM

PERSONALITIES AND HUMAN BITS MAKE LITTLE ROMANCE ENTERTAINING

Henry B. Walthall and Mary Charleson in

LITTLE SHOES

Essanay—K-E-S-E Service

DIRECTOR ..... Arthur Berthelet
AUTHOR ..... Eleanor M. Ingram
SCENARIO BY ..... E. T. Lowe, Jr.
AS A WHOLE ..... Appealing, entertaining romance
STORY ..... Possibly improbable, but surely appealing
DIRECTION ..... Kept action human, with good individual scenes
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Not exceptional, but quite satisfactory
CAMERA WORK ..... Good
STARS ..... Human characterizations made situations register
SUPPORT ..... Some good types; kids excellent
EXTERIORS ..... A few very good
INTERIORS ..... Fitted atmosphere nicely
DETAIL ..... Generally very good
TIME ..... Sixty-seven minutes

I'D say that this should register, particularly with the ladies and those who enjoy an appealing little romance, with the action centered entirely upon the personalities of two lovers. The production has been carefully handled, with an excellent development of situations and a scenario which gave some delightful twists with a nice element of suspense.

The story opened with a little rich girl giving her shoes to a ragged waif so that he might buy new ones. He promised to come back to her some day to marry her.

The boy secured a job with a cattleman of South America, and when we found him grown to manhood he had achieved success.

The main incidents began with Mr. Walthall coming back to New York in search of his little princess. He was told that she had married, but afterwards he met a girl and fell in love with her, and after several misunderstandings and disappointments, all of which were cleverly handled, he finally discovered that this girl was his real princess, he having received information regarding the marriage of a relative of hers who lived in the same house.

While the atmosphere of the offering is not exceptionally artistic, it is quite acceptable. There was one bad scene where Mr. Walthall and Miss Charleson were shown to win a prize at dancing, because the timing of the action of the dancers was so bad as to make it appear ridiculous. There is such a wide variance of opinions in this country as to what constitutes graceful dancing that this scene will appear bad in most sections.

There was one bad character, and I can't understand just why he was engaged. This character was Mr. Walthall's secretary, or companion, and he certainly was a sad "simp." He had one of those funny little moustaches which made his action seem even more ridiculous.

In the supporting cast were U. K. Haupt, Victor Benoit, Mary V. McAllister, Patrick Calhound, Jack Paul and B. C. Turner.

The Box Office Angle.

In advertising this you might hook up some such suggestion as this: "Dante loved at eight, and so did the hero of 'Little Shoes.' Do you believe in such faithful romances?"

You will have to make almost your entire advertising appeal to those who care for human little love stories intelligently played. I'd call this a delightful romance of a ragged urchin who became wealthy and lived his life with the one purpose of some day "finding his princess." Of course, you can play up Mr. Walthall and Miss Charleson, and I'd refer particularly to Miss Charleson's work in "The Prince Chap," since that is one of the best characterizations she has given us.

This isn't a big offering, but it is a very pleasing little bit of entertainment for those who like romance. The more prosaic cynical audiences who want red-blooded drama, and the low-brow gang who ask for wild "melderdrammer" may not like this.

HANDLING MAKES SUSPENSE IMPRESSIVE. SLUMPS AT END

Mary MacLaren and Harrison Ford in

THE MYSTERIOUS MRS. M.

Bluebird

DIRECTOR ..... Lois Weber
AUTHOR ..... Thomas Edgelow
SCENARIO BY ..... Lois Weber
CAMERAMAN ..... Al Siegler
AS A WHOLE ..... Excellent entertainment, well constructed story, beautifully handled
STORY ..... Very good suspense with splendid human touches
DIRECTION ..... Registered classy atmosphere and kept action human
PHOTOGRAPHY ..... Splendid
LIGHTINGS ..... Many artistic effects; generally excellent
CAMERA WORK ..... Particularly pleasing
STARS ..... Made characters live; pleasing personalities
SUPPORT ..... Some very good types
EXTERIORS ..... Artistic composition made them distinctive
INTERIORS ..... Excellent
DETAIL ..... Very good
TIME ..... Sixty-two minutes

FOR the most part this was a study of mental conflict. There was a splendid element of suspense introduced, and at one time this was developed to almost an uncanny degree. The mystery drama was relieved very frequently by little human touches and nice bits of comedy. From start to finish the offering showed the touch of intelligent direction, the atmosphere being distinctive, with all of the characters behaving like human beings and making their action register in a convincing manner.

The essential difference between most of Miss Weber's productions and the "things" done by so many of our mediocre producers is the fact that in almost all of Miss Weber's films we find a thought. We also find that Miss Weber invariably gives us a mental conflict rather than a physical one.

Mary MacLaren, who is a youngster with a very appealing personality, and Harrison Ford, who is certainly going to find himself possessed of a very large following after this picture has had some circulation, both gave characterizations which registered because they were natural and never overdrawn. Of course, Miss MacLaren is entirely a "find" of Miss Weber's, and

we've seen enough of this producer's work with practically unknown people to understand that she is, to a great extent, responsible for the molding of her characterizations.

The story concerns a wealthy idler, very much bored with life, who was told by a fortune teller that he would die at midnight on a certain date. A previous prophecy that he would meet with an accident was confirmed, and while recovering from his fractured wrist in the country he met Miss MacLaren, whose sympathy for unfortunates gave him a new understanding of the possibilities of life.

This man almost forgot the prophecy of death until he learned that the fortune teller herself had died on the date she had said she would. They then worked up to the moment of the prophecy of death with an excellent element of suspense created, these scenes being perfectly handled by Miss Weber and by Mr. Ford in his playing.

Finally, at midnight, in a nerve-shaking condition, he heard the clock strike, and then turned to the telephone to confirm the hour, learning that it was really six minutes past twelve. Almost immediately his friends rushed in to inform him that the fortune telling had been but a plan of their's to wake him out of his boredom, and then the hero, without delay, got in touch with the girl from whom he had been separated through a misunderstanding, he allowing her to believe that he cared for another, because he didn't want to have her care when he thought he was going to die so soon.

The final "clutch" was held a bit too long after the story broke, and although these scenes were very pretty, I believe it would be better to shorten the finish.

In the supporting cast were Evelyn Selbie, Willis Marks, Frank Brownlee, Bertram Grassby and Charles Mailes.

The Box Office Angle.

I believe that you can make a lot of noise about this as an exceptional story, showing the power of mental suggestion. Play up the fact that it was produced by Lois Weber, who has given us "Hypocrites," "Where Are My Children?", "Jewel," "Scandal," "The People vs. John Doe," and other big successes. Mention the fact that Mary MacLaren appeared in "Shoes," "Wanted—A Home," "Idle Wives," and other features, and promise that Harrison Ford is an exceptionally pleasing leading man, new to Bluebird films.

In advertising this I'd center attention on the big situation, but be very careful not to give away the story. For instance, say: "Do you believe in fortune tellers? Do you think any one can prophesy when you are going to die? See 'The Mysterious Mrs. M.'"

Dwell upon the fact that this is a very humanly portrayed study of the conflict of mental powers, and make a catchline of the fact that "All Lois Weber productions have a thought behind them."

If it means anything in your community, you might advertise the fact that this Bluebird was chosen for presentation at the Rialto Theatre in New York, which is now booking on the open market basis, selecting only the best offerings from various programs.

It might be good business to announce that Lois Weber made this, and refuse to tell anything else about it. Playing up this mystery angle might have exceptional results.

FAST ACTION MELO JUMPY, UNCONVINCING, NOT WORTH WHILE

Vincent Serrano in

A MODERN MONTE CRISTO

Thanhouser-Pathe

DIRECTOR	W. Eugene Moore
AUTHOR	Lloyd Lonergan
CAMERAMAN	George Webber
AS A WHOLE	Cheap serial-meller movie
STORY	Very jumpy, wild-eyed action
DIRECTION	Got action and little else
PHOTOGRAPHY	Just good; not artistic
LIGHTINGS	Ordinary
CAMERA WORK	Ordinary
STAR	Rather "actory" and camera conscious
SUPPORT	Ordinary
EXTERIORS	A few good surf bits; generally ordinary
INTERIORS	Acceptable
DETAIL	Decidedly convenient
TIME	Sixty-one minutes

AS a "movie" action "meller," this is there. Few could ever take it seriously, because the story is wildly improbable, and the handling has failed to give any human touch.

The plot is all about a doctor, falsely accused by a rival, who escaped when arrested and in later years was shipwrecked on an island where he found a fortune in pearls. He returned and finally avenged himself on his enemy by taking the "willun" with him in one of the "willun's" rotten ships so that both could meet death together.

There were terrific jumps in the continuity, with such wildly impossible happenings as the rescue of the "willun's" child, who was with the doctor on the island, by aviators. We never learned how the doctor escaped. He just "escaped."

Before this we had seen the hero doctor working as a deckhand on one of the "willun's" rotten boats, apparently without knowing that the boat belonged to the "willun." When it sank in the storm he had rescued the "willun's" daughter, who had wandered aboard before the boat sailed.

When the hero doctor returned for his revenge there was no change in his appearance, save that he had shaved his moustache and his hair was white. Eventually the child, who had last seen him when she was about four years old, recognized him, and yet his enemy, who had been his pal for years, didn't recognize him. Truly, "They do it in the movies."

Mr. Serrano and Thomas Curran, who played the "willun," were both quite camera conscious most of the time, and none of the cast managed to make their action register as human.

Others in the cast were Helen Badgley, Gladys Dore and Boyd Marshall.

The Box Office Angle

If you cater to audiences who like wild-eyed melodrama without stopping to worry or care about whether it is possible or not, this may go over beautifully. Surely there is a lot of action, and although it is ridiculously overdrawn, the type of audience which loves the blood-and-thunder stuff may consider this good entertainment. I'd be afraid of this for a discriminating community patronage, because they'll undoubtedly think this very funny where it is supposed to be serious.

I question the pulling power of Vincent Serrano's name because he isn't what we might call a recognized star in the "sticks."

JUMPY MESSED UP MELLER. MORAL LOST IN SHUFFLE

Anna Murdock in

ENVY

With Shirley Mason and George Le Guere
McClure—Seven Deadly Sins—Triangle Exch.

DIRECTOR ..... Richard Ridgely
CAMERAMAN ..... George W. Lane
AS A WHOLE ..... Jumbled, jumpy "meller," witn shapely limbs displayed
STORY ..... Rambling, unconvincing; titles and action jarred
DIRECTION ..... Allowed everyone to overact; provided wild "meller" bits
PHOTOGRAPHY ..... Just fair; sometimes poor
LIGHTINGS ..... Ordinary and poor
CAMERA WORK ..... Acceptable
STAR ..... Pretty, but camera-conscious; displayed much silk hosiery
SUPPORT ..... Juveniles acceptable; others ordinary
EXTERIORS ..... Ordinary
INTERIORS ..... Acceptable
DETAIL ..... Muddled
TIME ..... Fifty-two minutes

I CAN'T feel that any one will "Envy" McClure's this. It started off fairly well, but soon commenced to miss fire, and finished with a lot of wild "meller" that was certainly cheap. Frequently we had rather interesting displays of lower extremities, which were not unpleasant to inspect, but after a time many of these seemed to be rather forced upon us, which kills the novelty and makes one fail to sit on the edge of the seat. It was just like going to a burlesque show where you see them all in tights. That doesn't interest you nearly so much as if you viewed some diplomatically exposed ankles.

I have no inside information on this, but it looked to me as if they made a lot of footage with a lot of story and then decided that it was all wrong and cut it down to a very little bit of footage, deciding to use a lot of titles in order to make the story something that it wasn't when they started.

Whether this was the case or not, that certainly is the impression it registers. In many places the action seems to jar with the titles provided, and we had many long titles that are used in an attempt to bridge over bad jumps in the story development. I can only say that if this is the story as it was originally intended, the McClure people should certainly give more attention to their 'scripts before they start out to make "master pictures" for present-day film fans.

The plot told about a country girl who envied an actress, and then learned that the actress had an awful time because her brother was a crook and she had only a few months to live.

After starting with this they worked into some wild melodrama, and seemed to forget that they were trying to register a moral. The moral got lost in the shuffle. After comparing the lower extremities displayed by Miss Murdock and Miss Mason—Miss Mason registering hers without any stockings—there may be some difference of opinion as to whether there is any chance for "Envy" there.

The wild-eyed melodrama on the finish, in which the crook tried to kill Miss Murdock, seemed to be badly muddled, because there was a title saying that he would report it to "the sport," evidently meaning an elderly lover, and I can't understand why he should think that the lover would be pleased to know that he had murdered the actress. Anyway, the title served to bring all the characters together on a yacht, where we had a free-for-all fight that was decidedly "meller."

One of the funniest bits was the scene where Miss Murdock raced in a motorboat to the rescue of Miss Mason with George Le Guere riding on behind on a surf board. Whoever thought out that bit must have been seeing serial "mellers."

There was certainly no class or artistic distinction to the atmosphere and the entire cast seemed camera conscious and inclined to overact in most of the scenes.

In the supporting cast were Jessie Stevens, Lumsden Hare, William Wadsworth and Robert Cain.

The Box Office Angle

Because of the tremendous amount of publicity that has been given to these pictures you can possibly get some money with them. I fear that most audiences will be sadly disappointed, and it is a question as to whether you can afford to play this stuff and offer alibis afterwards.

Certainly this is not a high-class production, and I wouldn't make any specific promises of that nature. You can say that it is filled with action, if you like, but don't promise that it preaches a tremendous moral, because they lose the moral early. The other features in this series may be better, and so I would say that you can safely take a chance on this one getting by without too many kicks, and you can hope that the next will be better.

The fact that you get a new star in each adds a certain element of chance which may bring them back, even though they don't like this.

Joseph M. Attie

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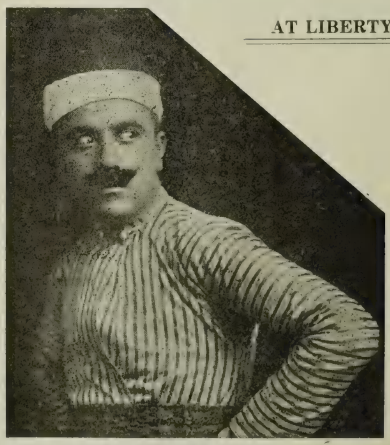

A native of Algiers, educated in France, I have traveled extensively in North Africa and could supervise any costume production relating to that picturesque land.

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WORST SCENAROIST'S NIGHTMARE OF RECENT MONTHS

Ruth Stonehouse in

LOVE AFLAME

Red Feather

DIRECTOR	Raymond Wells
AUTHOR	Raymond Wells
SCENARIO BY	Fred Myton
CAMERAMAN	R. E. Irish
AS A WHOLE	Wild-eyed, impossible junk
STORY	Scenario writer's nightmare
DIRECTION	Hard to consider it seriously
PHOTOGRAPHY	Acceptable
LIGHTINGS	Ordinary
CAMERA WORK	Acceptable
STAR	Acted too hard
SUPPORT	A wild assortment
EXTERIORS	Not artistic
INTERIORS	Ordinary
DETAIL	Mostly impossible
TIME	Fifty-five minutes

ALTHOUGH they attempted to do a lot of comedy in this, most of it fell very flat. The funniest parts of it were the incidents which were supposed to be serious. I had my mind made up that this was to finish up as some character's nightmare, because I couldn't believe that any company would release such a lot of junk as a serious production.

The story told of a girl who wanted to be a boy—Miss Stonehouse—who ran away from home when it was suggested that she marry a sickly-looking "thing" called Reginald. When she ran away she left a note, saying that he could marry her if he could catch her.

At the same time, three men had made a bet that they could reach Constantinople by November 6th, the inference being that no woman could do such a thing. When the runaway girl, wearing boy's clothes, landed on a freight train she soon met the young hero, who was headed for Constantinople, and about every other scene they had a title in which he said that he must be in Constantinople by November 6th. This was used so often, in a hope for comedy, that it certainly wasn't funny.

This team then had adventures with hoboes, experiences on freight trains and stowed away on a steamship, all the time being pursued by the insignificant-looking Reginald.

When Reggie discovered them on the boat they did a wild dive into the water and swam to a little launch on which they found three wild-looking pirates. They threw the pirates into the briny after a little fight—which was SOME impossible stunt—and then they landed on a cannibal isle. After many exciting (?) experiences here with lions and elephants they were about to be cooked when a volcano cut loose and broke up the festivities.

Meanwhile, pin-head Reginald had hired a boat and started for the South Seas, according to a title, in search of "an island." How in Hades anyone could write such a bit of business as sending this man in search of "an island" in the South Seas, without any other information outside of the fact that the boat was near an island when the fugitive jumped off, is surely beyond me.

Anyway, pin-head Reggie landed on the island in time to see the volcano break loose. The hero had taken the king of the cannibals to the top of the volcano and shoved him into the crater, and then he and the girl took Reginald's launch and sailed to Constantinople, arriving on the 6th. When they arrived they found the other men there, all with wives.

I've seen a lot of awful stuff, but, oh, boy! This was SOME script. They tried to register comedy, but I can't feel that in making this junk they expected the impossible adventures to register as interesting melodrama. It almost looks as if someone had set out to see how bad a picture they might make, reaching for the wildest limits of "movie" melo adventures.

I could fill a couple of pages telling you things that were wrong with this film, but one of the funniest incidents—which surely wasn't intended to be funny—was the peculiar motion given to the interior of the pirate boat. It resembled the movement that might result from a German and a Frenchman trying to dance a fox-trot to the tune of "Yacka hula hicky dula." They surely must've had some funny storm on the sad sea waves to have given a boat exactly that motion.

In the supporting cast were Fronzee Gunn, Jean Herscholt, Raymond Whitaker, Jack Mulhall, Nita White and Noble Johnson.

The Box Office Angle.

If you have any respect for the opinions of your patrons I certainly wouldn't play this. If, by any chance, yau can't get away from it, I'd plainly say that it was probably the wildest story of comic opera adventure ever screened. You can promise them that it's wild enough to make anybody laugh, and possibly some people will want to see it and consider it a comedy—which it is—because you get most of your laughs from the scenes that are supposed to be serious.

SLOW MOVING STORY MISSES FIRE OFTEN HELPED BY STAR

Anita Stewart in

THE GLORY OF YOLANDA

Greater Vitagraph

DIRECTOR	Marguerite Bertsch
AUTHOR	Maibelle Heikes Justice
CAMERAMAN	Fred Held
AS A WHOLE	Bad story poorly handled
STORY	Innocent maiden accepting career and then refusing to pay; fails to register
DIRECTION	Action slow and lacked power; atmosphere not distinctive
PHOTOGRAPHY	Varied; lacked artistic distinction
LIGHTINGS	Quite ordinary; some poor
CAMERA WORK	Acceptable
STAR	Terribly handicapped
SUPPORT	Painfully ordinary
EXTERIORS	Ordinary
INTERIORS	Acceptable
DETAIL	Didn't impress
TIME	Sixty-four minutes

THE story, support and atmosphere provided here was certainly a terrible handicap for Miss Stewart. This beautiful star has proven her ability, and it seems unfortunate that she should be asked to carry such a burden as this.

Starting very slowly, this plot developed in a painfully draggy manner without ever really hitting a high spot. Miss Stewart was a Russian peasant girl who loved to dance. Attracting the attention of a duke, she was taken to the city and established in a beautiful home, with wonderful clothes, and given instructions for the Imperial Ballet.

Finally, after success came, the Duke wanted to collect, but she refused, and so she was sentenced to Siberia with her artist lover, who had drifted in about the third reel.

When her mother died her brother was brought in as a protector and he killed the "willun." On the finish, a prince who had been carried all through the story, standing around in a "simp" sort of fashion, with his eyebrows raised continually, said that he'd see to it that they were pardoned, so we left the lovers starting for their honeymoon in Siberia with the understanding that they were to return soon because of the influence of good fairy, "Prince Eyebrows."

Since this entire plot built up to the dancing situation, we naturally expected some dance scenes. When we got to that point we found a score of young women doing an ensemble number on the stage, and then after this was over Miss Stewart came out of her dressing-room and bowed before the curtain, being showered with flowers. Of course this was all wrong, and since that fact has been registered emphatically with the company, I understand that it is quite possible that scenes will be made to put this particular incident over a little better.

The entire offering was lacking in the necessary dramatic moments to make it register as worth while, and the work of the supporting cast was so ordinary that it handicapped Miss Stewart and kept her from registering as effectively as she generally does.

In the supporting cast were Denton Vane, Evart Overton, John Ardizonia, Bernard Sigel, Madam Rofimonda and Mr. Turin.

The Box Office Angle

This story might have ben a good one-reeler six years ago, but it certainly is not present-day feature material. If Miss Stewart has a big box office draw in your community you may be able to play this and sneak by with a carefully prepared alibi when they come out and kick. If you have a community where it is necessary to deliver all the time, I'd surely dodge this.

There is no question in my mind as to Miss Stewart's power to pull you business, and of course her work helps this in spots.

If you play this, talk about Miss Stewart and forget to say anything at all about the production. Instead of making any specific promises about the merit of the offering, you might say that it is a story of an innocent Russian maiden and her mother, who thought that a beautiful home and wonderful clothes came free as a part of the training for the Imperial Russian Ballet. That sounds interesting, and that really is the basis of the plot which is dragged through unnecesary footage.

IMPRESSIVE STAR IN SPY MYSTERY UNCONVINCING, BUT GETS OVER

E. H. Sothern in

THE MAN OF MYSTERY

Greater Vitagraph

DIRECTOR	Frederick Thompson
AUTHOR	A. C. Gunter
CAMERAMAN	Charles J. Davis
AS A WHOLE	Sothern's prestige and atmosphere may carry it
STORY	A bit jumpy and messy, but interesting
DIRECTION	Overshot mark in trying for lightings; allowed theatric characterizations that marred humanness of story
PHOTOGRAPHY	Some very good; some too contrasty
LIGHTINGS	Many spotlight effects; some good; some gave halation
CAMERA WORK	Varied
STAR	A bit theatric, but rather impressive
SUPPORT	Mostly foreign types; some too "actory"
EXTERIORS	Some very good; some just acceptable
INTERIORS	Generally good; mostly dark backgrounds
DETAIL	Acceptable
TIME	Sixty-one minutes

YOU will probably find that this will register as a satifactory offering with most of your patrons, principally because they will not be able to put their fingers on any specific thing which they think is wrong about it. The fact that Mr. Sothern is the star will impress a good many of them, and the offering is filled with spotlight effects against dark backgrounds, which gives it a certain distinction and lifts it out of the ordinary cheap production class.

I'm sure that your discriminating fans will not be enthusiastic about this, even though they accept it, because the action lacks the human note which gives a picture genuine appeal. There are so many foreign types, foreign names and involved situations, with continuity that jumps hither and thither, that the general impression is rather a messy one.

The story concerned a diplomat who was near to losing his wife's love because of a plotting mother-in-law, who was involved in a spy system which threatened the government.

This diplomat, who was possessed of much beard, found himself near Vesuvius at a time which gave him an in-

spiration. He plotted to have it understood that he was killed by an eruption of this volcano, and, through visiting a sanitarium where they changed the personal appearance of the patients by "baking" them, he managed to come back into his world incognito, without even his friends or his wife recognizing him.

He carried out the plans he had made before his announced "death," and finally trapped his mother-in-law and her accomplice at the same time gaining the love of his wife.

While the action doesn't convince, it is fairly interesting and there is a certain amount of suspense. It doesn't grip as a drama, but it holds the attention fairly well.

Charlotte Ives, in support of Mr. Sothern, was quite pleasing, but she was about the only character in the supporting cast who really registered in that manner.

Brinsley Shaw, as Stroggi, the "willun," was entirely too much inclined to overact, with the result that his scenes became funny at times.

Others in the cast were Vilda Varesi Mr. Roberts and Mr. Siegel.

The Box Office Angle.

The name of Mr. Sothern should be worth money at the box office, despite the fact that neither of his other offerings have been anything to rave over.

If your patrons are intelligent and discriminating, I wouldn't make any specific promises in reference to the quality of this production, because they may disagree with you emphatically. You'd better just talk about the star and say that it is a story of diplomatic mystery.

I wouldn't make too much fuss about the thought of a man who was believed to be dead and came back to life again, because that thing has been done so much that it'll sound painfully ancient. We've had about sixteen hundred and eighty-four variations of the "Enoch Arden" idea in films, in the last few years, most of them poor. Consequently this basic idea wouldn't make any

GOOD ATMOSPHERE AND TENSE MOMENTS. SLUMPS AT END

Frank Keenan in

THE BRIDE OF HATE

With Margery Wilson

Ince-Triangle

DIRECTOR	Walter Edwards
AUTHOR	John Lynch
SCENARIO BY	Monte M. Katterjohn
ART DIRECTOR	Robert Brunton
CAMERAMAN	Charles Kaufman
AS A WHOLE	Powerful drama in distinctive atmosphere
STORY	Held beautifully with big moments; end rather convenient
DIRECTION	Handled difficult situations nicely; the "Before the War" times beautifully
PHOTOGRAPHY	Generally excellent; a few muddy bits
LIGHTINGS	Some particularly artistic bits; occasionally ordinary
CAMERA WORK	Very good
STAR	Decidedly impressive; dominated action
SUPPORT	Miss Wilson very appealing; others excellent
EXTERIORS	Very well chosen; quite artistic
INTERIORS	Excellent; some particularly well dressed
DETAIL	Generally fine; had a few slips
TIME	Sixty-four minutes

AN unusual story this, providing Mr. Keenan with a peculiar part which he handles in his forceful, dominating manner.

The atmosphere of "Before the War" times was beautifully registered, with many particularly artistic exteriors and interiors, some of which showed that infinite care had been taken in securing the proper effects.

The plot told of a wealthy Southern doctor, known for his generosity, whose grand-niece was ruined by a young man, who had taken advaniatge of the doctor's generosity and friendship.

While the doctor was winning a very pretty slave in a poker game on his return from a trip to St. Louis, the ruined girl killed herself rather than face her guardian.

Converted into a vengeful fiend by his loss, the doctor deliberately planned to introduce the guilty young man to the slave he had bought, and in the course of time he managed to arrange a marriage between these two. The slave was presented as a Spanish girl.

Immediately after the ceremony he publicly declared that the bride was a nigger and his slave, thus bringing disgrace upon the young man.

Up to this time the picture was tensely dramatic and beautifully done. It slumped from here with a convenient finale, which sent the villain into the fever district to be killed off while the doctor met the man from whom he won the slave, dying in the fever district, and learned that, after all, the heroine wasn't a nigger, but a sure-enough white girl.

According to the name on the birth certificate shown, it was evidently intended at one time that the girl should turn out to be the daughter of Keenan's son, but since this was not definitely referred to I presume they decided to skip that point and forget to change the birth certificate insert. That insert should be altered, because it certainly is unnecessary to have it quite so convenient as to make this girl Mr. Keenan's grand-daughter. He could accept her as his ward without that.

There was also an error in the showing of inserts in the big scene where the girl was publicly declared white, since the bill of sale was flashed where it should have been the birth certificate.

Mr. Keenan carried most of the big situations without allowing the dramatic pauses to run too long, and the work of Miss Wilson as the slave girl carried a decided appeal.

Jerome Storme, as the willun, played a number of difficult scenes with a truly intelligent timing of his changing emotions.

The poker game was well done and the general atmosphere was particularly pleasing, but I must call somebody down for permitting the showing of modern life boat equipment on a Mississippi steamer before the war.

The Box Office Angle

You can safely promise that this is an unusual story with truly tense dramatic moments, and you should be able to get some money with it because Mr. Keenan has had a number of big productions and this affords him an opportunity to do the sort of distinctive characterization for which he is so well known.

You can say that this is a story of a man who had a heart as a big as a washtub, who was made a fiend by a friend who betrayed his confidence. Promise that it is rich in artistic atmosphere, registering the picturesque life of the South before the War.

Margery Wilson has done a number of very pleasing things in Triangle productions in recent months, and undoubtedly she has rather a large following. I'd call attention to the fact that she supports Mr. Keenan in this.

HUMAN TOUCHES HELP VERY ANCIENT OBVIOUS PLOT

Irene Fenwick and Owen Moore in

A GIRL LIKE THAT

Famous Players—Paramount

DIRECTOR	Del Henderson
AUTHORS	Rosewell Dague and Paul West
CAMERAMAN	Lewis W. Physioc
AS A WHOLE	Ancient idea fairly well handled
STORY	"Innocent girl forced to be crook, saved by hero's love" idea; Formula No. 63
DIRECTION	Gave some human touches, but many scenes missed fire
PHOTOGRAHY	Varied
LIGHTINGS	Some good; some poor
CAMERA WORK	Acceptable
STARS	Made characters human
SUPPORT	Some good types
EXTERIORS	Small-town atmosphere, but not artistic
INTERIORS	Good
DETAIL	Several slips
TIME	Fifty-eight minutes

MISS FENWICK and Mr. Moore tried hard to make this human, and the characterization given by Mr. Moore helped a lot in keeping some of the wilder melodrama from registering as entirely impossible.

Miss Fenwick, as the innocent daughter of a crook forced to take part in a proposed bank robbery, with the result that she, because of her love for the cashier eventually trapped the robbers, held the center of most of the action with a characterization which pleased. Certainly her work will do much towards making this acceptable with the average audience, even though they kick pretty hard about the story.

This old, old formula has seen such service that it seems criminal to try to get back into action as a five-reel feature.

There is nothing that could be called suspense in the development of the situations, and any audience will be far ahead of the story all the way. The general atmosphere of the offering was not what could be called artistic, but the small-town stuff was rather well handled.

The safe in the bank, which was the object of attack, and consequently very much in evidence during the development of the plot, must have been a very, very old safe, because its face was quite "wrinkled." It seems inexcusable that such a prominent company should permit such an awful prop in a feature production.

The final situation was very badly developed, because there was no logical need for Miss Fenwick to allow the robbery to proceed as it did. The robbers could have been, and should have been, arrested for murder, instead of permitting the robbery to go on. As pictured, it would seem that Miss Fenwick was as guilty as any of the others. It was also noticed that, despite the fact that he had warning of the intended attempt on the bank, the sheriff didn't arrive until after most of the excitement was over. The two bank robbers fell like dead men when shot, but immediately afterwards they got on their feet and marched away as captives. Truly, "They do it in the movies."

The cluch on the finish was delayed unnecessarily.

Olive Thomas, as Mr. Moore's sister, was rather pretty, and she possibly may be worth watching if given some opportunities.

Others in the cast were Tom O'Keefe, Edwin Sturgess, Harry Lee, Jack Dillon and Alice Thomas.

The Box Office Angle

Because of the fact that Miss Fenwick and Mr. Moore registered some nice human bits, it may be possible for you to get this by as entertaining.

Miss Fenwick has been starred in a number of productions, but has never appeared to advantage until this picture and her recent Famous Players offering. Mr. Moore is a well-known favorite and their names may be worth more than you think at the box office.

To stir up a bit of interest in this you might use lines along this style: "Sure you would never suspect 'A Girl Like That.'" Use this line for several days before announcing that this is the name of a picture that you are to show on a certain date.

STAR'S PERSONALITY HELP OLD IDEA. VERY WELL HANDLED.

Ethel Barrymore in

THE WHITE RAVEN

Rolfe-Metro

DIRECTOR	George D. Baker
AUTHOR	Charles A. Logue
SCENARIO BY	George D. Baker
CAMERAMAN	Arthur Martinelli
AS A WHOLE	Rather well done; impressed despite obvious development
STORY	Provided unique contrasts in atmosphere; an old idea, rather obvious, but holds interest
DIRECTION	Gave splendid atmosphere and good action, with many good close-ups
PHOTOGRAPHY	Generally excellent; a few poor spots
LIGHTINGS	Many decidedly effective
CAMERA WORK	Good
STAR	Good characterizations, but lost kick on finish
SUPPORT	Very good
EXTERIORS	Acceptable
INTERIORS	Very well handled
DETAIL	Generally good; a few nice bits
TIME	Sixty-four minutes

CERTAINLY this is a novelty, if for no other reason than that the offering opens with Miss Barrymore as a dance-hall girl in an Alaskan roughneck resort. Later the character becomes the sort of part we have come to expect Miss Barrymore in, but I believe the novelty of the opening gives you an exceptional opportunity for advertising. The star handled this part beautifully, with the exception of a few points, the most important of which was the final scene where she allowed the climax to slump badly when she failed to register the proper surprise upon discovering herself face to face with her sweetheart, when she expected to face a bearded, unknown brute.

The story told of a girl whose father had been ruined by a villainous partner, the girl being discovered in a dance hall in Alaska, where she was trying to find a way to make it possible for her to train her voice in the East in the hope of some day meeting and crushing her father's betrayer.

She offered to give herself for one night to the winner of a big card game in order to secure necessary funds to go East. A bearded stranger won, and then, because

of her pleading, he agreed to allow her to proceed on condition that she would come to him to "pay" when he called.

The body of the story dealt with her success in opera, and her trapping the villain who had ruined her father. She fell in love with a young man, but when, at the height of her triumph, she received a notice that the man who had won her in the Alaskan camp was claiming her, she turned from her sweetheart to go to the faraway country to pay her debt.

When she reached Alaska she found what had once been a cabin transformed into a beautiful home, and the man who claimed her was her youthful sweetheart, who had removed his beard. Since the audience well knew all the time that the sweetheart was the bearded stranger, there was no great element of suspense in this, but nevertheless it was decidedly interesting and well developed.

Miss Barrymore's failure to register surprise on the finish allowed the climax to slump badly.

In trapping the villain, a telephone was concealed on a small table under some flowers, when it would have been much better to have concealed only a very small phone transmitter.

The stock exchange scenes were well handled and gotten through with in a hurry, which helped.

Miss Barrymore's characterization was a bit "cold," but will register very well with almost any audience. The novelty of seeing her as a dance hall girl and then as a successful prima donna makes the offering rather a novelty.

Walter Hitchcock gave the necessary dignity to the villainous partner and kept this character nicely within bounds at all times.

William Davidson was rather pleasing as the hero, although at times he seemed to fall a bit short of the possibilities of some of the situations.

George H. Wright as Smithson, made this part stand out.

They gave up a close-up of a five-dollar bill on which a message had been written from the villainous partner to the girl's father, advising that he use it to buy a gun with which he kill himself. This bill was not real money, and I believe that real money should have been used. At one time there was a general impression that money could not be photographed, but I've seen it used quite often in films, and certainly in this case some portion of a bill would have registered to much better advantage than the "phoney" which was used.

Others in the cast were Phil Sandford, Ethel Dayton, H. H. Patee, Mario Majeroni, Viola Fortescue and Ned Finlay.

The Box Office Angle

With the opportunity to talk about Miss Barrymore appearing as a dance hall girl who afterward becomes a successful prima donna, this becomes a real business-getting possibility. You can safely promise that the production has been well produced, and, even though the idea of the plot is a bit old and somewhat obvious, I am quite sure that it will satisfy generally. The atmosphere does much toward carrying it.

You might call this a tense, dramatic story of a woman willing to give herself to the highest bidder to avenge her father's ruin.

ELEMENTARY PLOT MISSES FIRE; LACKS NOTE OF CONVICTION

Constance Talmadge in

A GIRL OF THE TIMBER CLAIMS

Fine Arts-Triangle

DIRECTOR	Paul Powell
AUTHOR	Mary H. O'Connor
AS A WHOLE	Obvious, unconvincing lightweight offering
STORY	Old idea with old incidents; failed to register
DIRECTION	Handicapped by lack of material and personalities
PHOTOGRAPHY	Just acceptable; muddy at times
LIGHTINGS	A few good; generally ordinary
CAMERA WORK	Acceptable
STAR	Had lots of "pep," but didn't quite ring true
SUPPORT	Very ordinary; lacked personality
EXTERIORS	Mostly woods; not really artistic
INTERIORS	Ordinary; some very bad back drops
DETAIL	Convenient
TIME	Fifty-six minutes

THIS lacks the essentials to make it rank as a success. The story was obvious from the first and rather convenient in many of the incidents, with no real personalities in support of Miss Talmadge to make an impression.

The plot told of an effort to "jump" timberlands owned by Miss Talmadge, whose father died about the third reel, leaving her to lead the timber folk against the land grabbers.

The government investigator, who was conveniently able to gain a place with the pirates, was placed on her land as a squatter, and she promptly shot him, afterwards nursing him back to health and falling in love with him.

Later, the squatters burned the investigator's cabin, with one of their gang in it, thinking that they had killed the hero. The heroine found when she came to see the investigator afterwards that he was her hero and that he hadn't been burned at all.

Miss Talmadge fussed around a lot and registered a few good little moments and bits of business, but on the whole, her characterization didn't exactly ring true. The entire offering, in fact, seemed to be on such an artificial plane that it didn't convince or grip.

It will probably be noticed by a good many that the youth playing the contemptible secertary was allowed to remain on the job by the hero, even after he had proven himself a pretty cheap rascal. That certainly was an error on somebody's part.

In the supporting casts were A. D. Sears, Clyde Hopkins, Beau Byrd, Bennie Schumann, Joseph Singleton, T. A. Turner, Charles Lee and Mrs. Talmadge.

The Box Office Angle.

The fact that Miss Talmadge has a very big part in "Intolerance," is about the only angle that gives this a box office value. The story is ordinary, obvious melodrama, presented in a rather ordinary manner.

I'd advise that you dodge this if you can, but if you have to use it center all of your attention upon Miss Talmadge from the "Intolerance" angle—she being the Babylonian girl in that big picture—and also from the fact that she is the sister of Norma Talmadge.

There is an incident which deals with a young man who was always proclaiming how big his heart is, and yet he lacked the initiative to defend himself from land grabbers. The girl drove the men from his land and told him that if his heart wasn't so big he might be better able to take care of himself. You might use that angle in your advertising, saying: "Is your heart so big that you can't take care of yourself? Think it over! See 'A Girl of the Timber Claims.'"

OLD REP SHOW MELLER FAVORITE RATHER ORDINARY

Vivian Reed in

THE PRINCESS OF PATCHES

Selig—K.-E.-S.-E. Service

DIRECTOR	Al Green
AUTHOR	Mark Swan
SCENARIO BY	Gilson Willets
AS A WHOLE	Ordinary production of old "meller" favorite
STORY	Famous old "rep" show play
DIRECTION	Followed accepted melo methods
PHOTOGRAPHY	Ordinary; muddy in spots
LIGHTINGS	Too uniform; sometimes poor
CAMERA WORK	Ordinary
STAR	Didn't stand out
SUPPORT	Quite ordinary
EXTERIORS	Not artistic
INTERIORS	Ordinary
DETAIL	Convenient
TIME	Fifty-eight minutes

MOST of the folks who patronized the old "rep" show companies, who changed their bills over night, playing at ten-twenty-thirty, will remember "The Princess of Patches." In the days of Jessie Mae Hall, Chester Devon and other "rep" show favorites this melodrama of the ragged heiress and her tramp friend was one of the sure-fire offerings. As transferred to the screen, the production has about the same standard that it had on the stage, because surely it is only ordinary melodrama, as produced by Selig.

The characters are portrayed by an ordinary but acceptable cast, with no personality standing out in a manner to make it register above the others. The general atmosphere of the production lacked distinction and frequently the photography was muddy.

The story told, with considerable detail, how the heiress was being kept from her inheritance by the "willuns," but, of course, on the finish she triumphed with her friend, the tramp, the big scene which was provided to make it a real melodrama being the destruction of a houseboat by an explosion. Since those who were trapped on the boat discovered the burning fuse and could have very easily put it out, instead of wildly rushing about and then swimming to shore, the explosion missed fire entirely as a thrill. It was the oldest of the old tricks from ordinary "mellers."

Because of the introduction of quite a bit of comedy, this may register as acceptable with the sort of audience which formerly patronized the "rep" shows.

Violet de Biccari, who played the princess early in the production, was a rather pleasing youngster and registered a few good bits of comedy with some funny pickaninnies.

Miss Reed, who was the princess in the final reels, was pretty, but didn't make any unusual impression.

The Box Office Angle

If you happen to be catering to the sort of patronage which formerly supported the ten-twent'-thirt' "rep" shows, they'll probably accept this as interesting and may even be pleased with it as melodrama. Certainly I would not present this sort of thing in a theatre where you have a discriminating community audience which knows the possibilities of film production from having seen real features.

There is no advertising angle except to call this one of the most famous melodramas of the stage. I want to warn you against playing up the explosion of the houseboat, because it was rather sad as a "thrill."

SLAP STICK HOKUM FARCE MADE AT CONEY SHOULD REGISTER

Marie Dressler and Johnny Hines in

TILLIE WAKES UP

Peerless-Brady-World

DIRECTOR	Harry Davenport
AUTHOR	Mark Swan
SCENARIO BY	Frances Marion
CAMERAMAN	Edward Horn
AS A WHOLE	Coney Island comedy with many laughs
STORY	Provided skeleton for slapstick hokum, titles will help
DIRECTION	Kept things moving
PHOTOGRAPHY	Acceptable
LIGHTINGS	Ordinary
CAMERA WORK	Caught some odd angles
STARS	Registered some good bits
SUPPORT	Fitted as fillers
EXTERIORS	Chosen for laugh possibilities
INTERIORS	Acceptable; Coney Island stuff interesting
DETAIL	Mostly hokum
TIME	Forty-eight minutes

SINCE Marie Dressler scored a tremendous success in "Tillie's Punctured Romance" with Charlie Chaplin, and that offering is to be reissued very soon, I'd say that you can count on this as a production which is a good, safe bet anywhere.

It is mostly rough-and-tumble hokum comedy constructed around the skeleton of a story provides a reasonable situation for all the comedy stuff. The situation is simply that of two neighbor families, where Johnny Hines is the henpecked husband of one and Miss Dressler the muchly-abused wife of the other. Both of the abused parties are putting up the coin for their dominating partners.

When left alone, they decided to go out and start something, with the result that they joined forces and took a trip to Coney Island. The remainder of the picture is devoted to their experiences in the many fun-providing devices of the big amusement resort. These will undoubtedly register as a pleasing novelty in most sections, with many of the bits of business providing plenty of fun.

Miss Dressler works rather hard making grimaces, but her work will hardly register as overplaying, save with the supercritical. Mr. Hines gets in a number of good little touches and is, on the whole, rather a satisfactory team-mate for Miss Dressler.

From the very first, we had many long titles, which were written somewhat along the line of George Ade's slang. At first these antagonized a bit, because it seemed that they were being forced into the story, but after you got accustomed to their presence they helped materially in getting laughs. These titles, as a whole, do much toward keeping the offering moving.

In the supporting cast were Frank Beamish, Rudy de Remer, Ruth Barrett and Jack Brown.

The Box Office Angle.

While this is really only the regular slapstick hokum comedy which we find in many of the Keystones, extended

into feature length, still I believe that the name of Miss Dressler, properly exploited, will be sufficient to carry it over, and it should be a good bet almost anywhere as a relief from many of the ordinary features now presented as drama.

For a Saturday attraction this should be a "bear," since it'll appeal particularly to the kiddies because of the Coney Island stuff. In the small towns, where most of your patrons have never seen one of the big amusement parks, many of the devices introduced into this will be real novelties.

I would emphasize particularly the fact that most of this picture was made in Coney Island, the greatest amusement resort in the world, and call attention to the fact that you can see more of Steeplechase Park in this picture than can be seen by spending a day at Coney Island. You get the benefit of the fun from most of the best laugh-getters.

UNCONVINCING WHITE SLAVE MELLER DOCTORED WITH TITLES

William Conklin and Lois Meredith in

SOLD AT AUCTION

Balboa-Pathe

DIRECTOR	Sherwood MacDonald
AUTHOR	Dan Whitcomb
CAMERAMAN	Joseph Brotherton
AS A WHOLE	White slave "meller," doctored with titles; a sad mess
STORY	Unconvincing, convenient, wild-eyed "meller"
DIRECTION	Worked with broad strokes; lacked fine touches
PHOTOGRAPHY	Good and poor
LIGHTINGS	Ordinary
CAMERA WORK	Acceptable
STARS	Handicapped by situations
SUPPORT	Ordinary
EXTERIORS	Very ordinary
INTERIORS	Poor
DETAIL	Made funny by titles
TIME	Fifty-seven minutes

HAVING finished this as a very convenient plot leading up to a white slave situation where a girl was to be sold at auction to a number of bachelors, among whom was her own father, the producers evidently decided that this was entirely too "raw," and so they have rearranged all of the titles so that the woman conducting the auction sale is called a lady who has made a fortune by arranging matrimonial adventures. Her drunken lover is called her brother and the auction proposition is supposed to be to sell the girl to a husband. This change of the titles will hardly fool any one, since the action is too plainly made to present the vulgar coarseness of the popular conception of "white slavers."

The first of the story is the ancient, convenient situation of a woman who was keeping a child as guardian, taking the money and substituting her own child, making the heiress a servant.

The abused servant ran away and got on a very obliging freight train which took her to New Orleans, where her father lived. Then we had the white slave stuff, finishing with her father trying to buy her at auction, which, of course, straightened everything out.

There was a woful lack of artistic distinction about this offering, the direction being done with a broad stroke and much surface action which left it painfully unconvincing. It was rather evident that the picture had been cut quite a bit and there was none too much attention given to detail.

In one place, where the "drunk" picked up the heiress-waif in his automobile and drove her to the home of the white slave merchant, he started with one chauffeur and finished with another. That's sure going some!

The white slave dealer wore several low and behold gowns, which I presume was done to prove that she was "that sort."

In one place they had a title with a bit of action which is sure to register a yell, because the title said that the father was "troubled with memories of the past," and then we had a scene of him seated in his home surrounded by a bunch of wild women, with one of them doing an Oriental dance. Just what this had to do with "memories of the past" was rather hard for me to determine.

Miss Meredith and Mr. Conklin were both badly handicapped by the situations provided, and, as a matter of fact, it couldn't be truthfully said that any one gave an intelligent characterization in this.

In the supporting cast were Marguerite Nichols, Frank Mayo, Charles Dudley and Lucy Blake.

The Box Office Angle

If you are catering to an element which accepts cheap melodrama and likes a touch of the rough stuff now and then, you can probably play this and get it by. If you have a discriminating community audience, I certainly would not touch this with a ten-foot pole.

The attempt to smooth over the stiuations by changing the titles has certainly not accomplished the desired purpose, because most any one will see what has been done.

There's nothing about the production to justify your promising a worth-while entertainment, and you can't talk about the auction situation, because the titles now in the offering make this decidedly ridiculous. They may have a marriage market in the Far East, but that sort of thing hasn't become the custom in this country.

The title which says that the heiress "has been stunned by the rapid rush of events" will probably fail to register. I presume that she was stunned by something else which has been removed from the film in the white-washing process.

I'd say that this would be a good one to dodge, unless you cater to a transient audience which likes cheap melodrama.

HAROLD LOCKWOOD LESTER CUNEO MAY ALLISON
Heavies
YORKE METRO

ELEMENTARY ETERNAL TRIANGLE PLOT FAILS TO REGISTER

Franklyn Farnum and Leah Baird in

THE DEVIL'S PAY DAY

Bluebird

DIRECTOR	William Worthington
AUTHOR	George Hively
SCENARIO BY	Fred Myton
CAMERAMAN	Friend F. Baker
AS A WHOLE	Unconvincing; dreary; uninteresting
STORY	Ancient "misunderstood-situation, wronged wife who seeks vengeance" junk
DIRECTION	Didn't help
PHOTOGRAPHY	Rather good
LIGHTINGS	Many very effective
CAMERA WORK	Good
STARS	Ordinary
SUPPORT	Very ordinary
EXTERIORS	Acceptable
INTERIORS	Some very good; others ordinary
DETAIL	Convenient
TIME	Fifty-eight minutes

RUBE GOLDBERG might claim some connection with this plot, because about the only thing it proved was that "Father Was Right."

The plot takes an awful lot of footage to get over the time-honored situations of the society man who married a country girl and afterward neglected her, only to misunderstand when he found a friend trying to embrace her, with the result that he got a divorce which made the wife an avenging "willuness," since the shock of the divorce killed her mother.

In one title we found that she had become the mistress of the man who had caused her unhappiness, and then in due time she made love to her ex-husband, now happily married, and played with him until the man who was keeping her found the ex-husband with her, this resulting in a fight, whereupon the avenging one shot her keeper and then accused the ex-husband of the crime.

Meanwhile, the ex-husband's second wife had left him flat, and we finished up with a court room scene. About the time the jury was ready to pronounce the ex-hubby guilty of murder, he died in his cell. Pleasant little thing, isn't it?

Neither Mr. Farnum nor Miss Baird registered a personality that would make any decided appeal, and surely this is an unfortunate story, because there's no sympathy for any of the characters.

Gertrude Aster, as the second wife, gave the most pleasing performance of any of the cast.

From the atmosphere viewpoint, the production was rather good, but good lightings and reasonably good sets can't save such a story as this.

In the supporting cast were Charles Perley, Countess Du Cello and Seymour Hastings.

At frequent intervals in this we had a double-exposure effect, bringing in a white-robed figure, who must have been Mr. Symbolical, because I couldn't exactly dope out who else he might be. When the first wife found that her divorce caused the death of her mother, Mr. Symbolical took her soul from her body and later, at frequent intervals, he visited her to approve or disapprove of what she was doing.

The Box Office Angle.

I certainly would say that most of your regulars will consider this very disappointing. It lacks sympathy, a real love interest, and in the end doesn't solve any problem or preach any point. It is poorly produced, being very slow, and lacks the human touches which save many poor stories.

I doubt if the names of Mr. Farnum and Miss Baird will pull you anything at the box office, and although the title is sensational, I'd say that you should be careful about boosting this very strongly, because the dramatic situations miss fire.

CRUDE, WILD-EYED MELLER SURELY IS A SIN

Holbrook Blinn in

PRIDE

McClure-Seven Sins-Triangle

DIRECTOR	Richard Ridgely
CAMERAMAN	George W. Lane
AS A WHOLE	Crude "meller"; unconvincing, jumpy cheap
STORY	Awful
DIRECTION	"Movie meller" methods
PHOTOGRAPHY	Good and poor
LIGHTINGS	Ordinary
CAMERA WORK	Good and bad
STAR	Had him playing a cheap "willun"
SUPPORT	Nothing to rave over
EXTERIORS	Ordinary
INTERIORS	Just acceptable
DETAIL	Jumpy; convenient
TIME	Fifty-eight minutes

AFTER seeing two of these "Sins" I am quite impressed with the title chosen for them. We heard so much about the McClure people going to show us how to make good films that possibly we took these things too much to heart.

The "Sins" they have committed will certainly hurt the business if any new patrons are brought to the theatres because of their ads. to see these offerings as examples of advanced art in making of feature films.

This, second in the series, is another cheap melodrama with wild-eyed action which never convinced, and it isn't even interesting because it is such palpable junk. Most of the situations would fit in properly if they were making a burlesque on the old movie melodramas, and I have a hunch that those responsible for this have patterned their productions after the sensational serials, which have managed to make money even though they don't raise the standard of film production any.

There is one thing to be seriously considered in the booking of these wild melodramas as features. I believe there is a certain psychology which makes serials acceptable to the average audience, even your intelligent patrons, where they would balk at accepting a five-reel feature of the same calibre. Your intelligent patrons accept your feature production to be something worthy of their spending an evening to see. They consider the serial as a "filler." Now, if you are going to give them one of these wild things as the main portion of your evening's entertainment, I believe you are going to get a serious kick. Certainly this has not been done in such a manner as to make any favorable impression upon an intelligent audience.

Holbrook Blinn has been unfortunate in most of the things he has done before the camera. Capable actor that he is, he has been cast in various productions which certainly didn't add anything to his prestige as an artist.

In this he is presented as a typical cheap "willun" of the ordinary "meller" breed, and in some scenes it is quite ridiculous, particularly if you happen to know of any good thing Mr. Blinn has ever done, to see him putting over the rough stuff.

In the first of these "Sins," Shirley Mason was shown to us in great detail. To be sure that we had a perfect idea as to what constitutes this McClure star, they sent her out in one situation, in this offering, in a bathing suit, so that she could drive an automobile to escape. Of course, there were two reasons for her wearing the bathing suit. One was to show her bare legs and her "figger," since it was one of those suits what had no frills. The other reason was to equip her properly to meet the emergencies of the trip, because the director knew that the scenario called for her running off a cliff in the automobile, landing in a lake across which she tried to swim to escape the "willun." As usual in such circumstances in our wild-eyed "mellers," the hero was conveniently placed so that he might be looking through field glasses at the exact spot where the accident occurred, and consequently he rushed to the rescue.

There were so many things wrong with this that it isn't worth while for me to detail the slips. Suffice it to say that it is cheap "mellerdrammer" that loses any thought of characterization to suggest a moral.

The story—at least they called it one—has to do with a girl's desire to marry a count who is a "phoney," and the desire of Mr. Blinn, the wicked wealthy "willun," to possess her. Of course, George LeGuere, as the hero, appears at the psychological moment, sometimes in rather ridiculous situations.

In the supporting cast were Helen Strickland and Guido Colucci.

The Box Office Angle

I must tell you again that it is possible, because of the tremendous advertising given these offerings, that you can get the money with them, although it will be harder on this one than it was on the first because the first was one bad.

If you can safely take your chances to give an alibi after you've disappointed your regulars, then you may be able to get some money with this. Personally, I would not play this stuff in a community house.

If you are catering to a transient patronage or to a class that likes the blood-and-thunder stuff, then go to it.

STAR REGISTERS STRONGLY IN FRIVOLOUS WIFE CLASSIC

Alice Brady in

THE HUNGRY HEART

Peerless-Brady-World

DIRECTOR	Emile Chautard
SCENARIO BY	Frances Marion
CAMERAMAN	Lucien Tainguy
AS A WHOLE	Interesting, with very good moments
STORY	Had several good situations, developing pathos that registered
DIRECTION	Gave interesting atmosphere touches; developed characterizations carefully
PHOTOGRAPHY	Varied between good and fair
LIGHTINGS	Some excellent; others quite ordinary
CAMERA WORK	Varied
STAR	One of her best characterizations; will register big
SUPPORT	Very good
EXTERIORS	Venice bits very good; several others quite artistic
INTERIORS	Generally too much furniture, but quite acceptable
DETAIL	Good
TIME	Sixty-four minutes

MISS BRADY has a real opportunity in this, and I am glad to report that she gives us one of the best characterizations she has ever registered in her screen work. There are many close-ups, and these help decidedly in putting the dramatic points over, since they held the necessary touch of intimacy with the characters.

The story has been adapted from the famous play "Frou-Frou," the central thread of the plot concerning a frivolous young wife whose sister gradually usurps the wife's place in her home, causing the wife to elope with the young lover, which brought disgrace when the husband killed the lover in a duel.

At the end, the wife, weak from illness, came home to beg forgiveness before she died, and this scene was decidedly well handled. She was forgiven, the film ending with her death.

Miss Brady, as the frivolous wife, registered the varying emotions of this little butterfly, building in the more powerful dramatic scenes to a strength which made her characterization quite impressive.

Gerda Holmes, as the sacrificing sister, who managed to take the wife's place in her own home, held this characterization nicely within bounds, and we had a number of very effective scenes between Miss Brady and Miss Holmes.

George MacQuarrie, as the husband, gave a dignity to his characterization which carried many tense moments with just the proper dramatic pause. Mr. MacQuarrie had both poise and authority.

Edward T. Langford, as the wife's lover, handled a difficult part without allowing it to slump.

There were times when the action seemed a bit stilted, but, for the most part, this was kept quite human and moved smoothly.

The scenes of Venice were very well handled. M. Chautard getting very artistic shots of this "propped" set, which has been so well-constructed that it will certainly make many decide that the film was really photographed in Italy.

In the supporting cast were Alec B. Francis, John Dudley, Edna Whistler, Charles Hartley, Josephine Earle, Horace Haine, Ray Carrara and Mrs. J. H. Brundage.

The Box Office Angle

With Miss Brady's name to exploit and the additional prestige of the fact that this is an adaptation of the famous old play which most everyone has heard of even though they may not have seen it, I believe that you can get some money with this offering.

You can safely promise that it is a human drama telling of the habit created by a frivolous wife's failure to realize soon enough her duty to her home.

The story will hold them after they're in, but I'd advise that you concentrate your advertising upon the title and the name of the star rather than upon the elements of the plot, because I have a feeling that many have tired of the "eternal triangle" problem stories unless they have some decidedly unique angle.

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TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
549	Fox	72.3	67.6	72
1518	Paramount	71.8	66.5	268
380	Metro	70.3	66.2	33
269	Vitagraph	68.8	67.5	52
1384	Triangle	71.4	63.9	304
359	World	67.6	60.4	31

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

Reports		% P. P.	% B. O.	Repeat
1518	Paramount	71.8	66.5	268
3	In Bishop's Carriage	85	93	
1	The Lost Paradise	50	85	
4	The Virginian	90	78	1
2	Where Trail Divides	100	100	1
7	Wildflower	88	76	4
1	What's His Name	75	100	
2	Behind the Scenes	97	85	
5	Man from Mexico	90	70	2
1	Circus Man	94	95	
3	The Bargain	83	83	2
1	Ghost Breakers	60	60	
4	The Crucible	94	92	1
3	Sign of Cross	88	88	
1	Cameo Kirby	80	65	
4	Cinderella	85	97	1
1	The Million	70	90	
2	Girl of Golden West	95	85	1
3	The Italian	77	62	1
1	Dancing Girl	70	55	
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
4	Goose Girl	97	96	3
1	After Five	82	80	
3	Her Triumph	60	74	1
1	Warrens of Virginia	66	82	
1	Country Boy	60	60	
3	David Harum	82	68	
1	Love Route	60	60	
1	Sunshine Molly	40	20	
2	Gretna Green	100	100	1
2	Are You a Mason?	78	78	
1	Pretty Mrs. Smith	65	90	
1	The Unafraid	80	75	
1	When We Were 21	75	63	
2	Snobs	67	40	
3	Captain Courtesy	84	66	1
3	Captive	82	67	
2	Niobe	75	55	1
3	Help Wanted	80	75	
4	The Woman	86	53	1
1	House of Lost Court	82	54	2
3	Fanchon the Cricket	86	89	2
3	Betty in Search of Thrill	83	87	
4	Stolen Goods	78	70	
2	Wild-Goose Chase	60	55	1
4	Pretty Sister Jose	82	73	1
5	Jim the Penman	64	65	
5	Dawn of a To-morrow	82	85	1
5	Arab	89	56	1
2	The Dictator	45	45	
4	Wild Olives	87	82	
5	Chimmie Fadden	90	71	
2	The Little Pal	70	70	
4	Rugmaker's Daughter	40	50	
1	The Clue	80	100	
5	Kindling	80	82	
2	Fighting Hope	82	85	
4	Kilmeny	76	72	
3	Seven Sisters	90	90	
3	Puppet Crown	83	85	
7	Rags	90	95	4
1	Sold	80	65	
4	Secret Orchard	88	85	
4	Nearly a Lady	67	74	
4	Marriage of Kitty	70	55	
3	Poor Schmaltz	63	37	
7	Helene of the North	85	78	1
1	The Majesty of the Law	40	40	
3	Heart of Jennifer	68	55	
2	Incorrigible Dukane	75	55	
3	Esmeralda	85	85	1
1	Case of Becky	80	80	
1	Out of Darkness	60	40	
1	Peer Gynt	82	100	
3	Explorer	69	57	
4	'Twas Ever Thus	53	63	
2	Voice in the Fog	75	67	
4	Fatal Card	72	66	
4	Zaza	91	67	2
4	Girl of Yesterday	86	83	1
6	White Pearl	70	73	
4	Blackbirds	57	58	
6	Chorus Lady	70	65	
4	Secret Sin	76	83	1
6	The Yankee Girl	58	54	
5	Masqueraders	59	58	
10	Carmen	80	91	2
9	Still Waters	85	80	6
7	Madame Butterfly	80	88	1
7	Mummy and Humming Bird	64	56	
6	Bella Donna	91	77	3
6	Armstrong's Wife	85	65	
8	Chimmie Fadden Out West	88	76	2
7	Gentleman from Indiana	85	76	
7	Prince and Pauper	91	86	2
9	Mr. Grex of Monte Carlo	83	66	
9	Jane	75	51	
8	Unknown	79	69	1
15	The Cheat	94	78	5
7	The Reform Candidate	80	49	
8	The Immigrant	72	59	
9	Old Homestead	88	83	6
8	Lydia Gilmore	82	61	2
7	Temptation	76	70	1
6	The Foundling	79	77	1
4	Tongues of Men	80	53	1
4	Mice and Men	79	78	1
5	Golden Chance	77	66	1
1	My Lady Incog	40	40	
4	Ragamuffins	77	57	
4	Call of Cumberlands	77	72	
5	The Spider	85	63	1
8	Pudd'nhead Wilson	83	63	3
8	Tennessee's Pardner	65	59	
6	Madame Le Presidente	17	51	
7	Nearly a King	49	49	1
11	Trail of Lonesome Pine	74	89	5
6	Fell in Love With Wife	55	48	1
7	Blacklist	61	53	1
8	Out of the Drifts	89	88	2
7	Diplomacy	58	53	1
11	Poor Little Peppina	86	82	5
13	To Have and To Hold	73	69	3
11	Ben Blair	72	65	
8	For the Defense	67	61	1
5	Code of Marcia Gray	66	31	2
7	Lost Bridegroom	70	61	2
6	Saleslady	75	66	1
10	Audrey	75	75	3
6	Sowers	64	58	
7	Heart of Paula	68	51	1
7	The Race	70	66	
6	Eternal Grind	68	81	1
6	Love Mask	61	54	2
7	Molly Make-Believe	90	88	5
6	The Red Widow	62	51	1
10	Heart of Nora Flynn	69	56	4
6	Moment Before	50	63	1
8	David Garrick	61	39	
7	Innocent Lie	52	46	
13	Maria Rosa	82	80	4
11	Allen Souls	68	66	1
11	Fued Girl	61	54	
15	Pasquale	78	52	3

Reports	% P.	% P.	% B.O.	Repeat
13 Sweet Kitty Bellairs	72	59		2
18 Saints and Sinners	53	49		
17 Thousand-Dollar Husband	69	62		4
21 Gutter Magdalene	61	53		1
10 Evil Thereof	44	44		
12 Making of Maddalene	62	54		3
20 Silks and Satins	86	88		14
13 Destiny's Toy	59	50		
15 The Clown	78	54		3
15 Susie Snowflake	66	57		2
14 World's Great Snare	72	78		4
18 American Beauty	62	62		3
21 The Dupe	65	63		1
20 The Smugglers	53	49		1
24 Selfish Woman	72	69		4
36 Davy Crockett	67	62		
28 Dream Girl	69	64		3
27 Under Cover	79	75		5
27 International Marriage	55	51		1
27 Common Ground	61	64		1
34 Hulda From Holland	95	95		23
29 House of Golden Windows	73	63		3
21 Woman in the Case	72	72		3
21 Little Lady Eileen	87	90		8
20 Stronger Love	50	50		
21 Public Opinion	82	72		4
19 Rolling Stones	63	63		2
18 Honorable Friend	70	62		1
17 Victory of Conscience	59	60		2
17 Each Pearl a Tear	75	71		2
18 Parson of Panamint	80	68		5
11 Big Sister	47	58		
10 Reward of Patience	62	55		
10 The House of Lies	73	61		1
10 Daughter of MacGregor	51	44		
13 Ashes of Embers	87	86		5
11 Quest of Life	55	55		
9 Anton, the Terrible	43	48		
11 The Lash	59	52		
6 The Storm	53	53		1
9 The Intrigue	85	44		
8 Her Father's Son	69	56		
7 Witchcraft	41	44		
5 The Kiss	71	67		
6 Rainbow Princess	84	69		
5 Seventeen	92	72		
4 Miss George Washington	100	100		3
8 Heir to the Hoorah	78	69		1
6 Soul of Kura San	89	75		
6 Son of Erin	83	69		
6 Unprotected	61	59		
5 Years of the Locust	53	51		
4 Plow Girl	78	53		
2 The Yellow Pawn	40	55		1
3 Nanette of the Wilds	23	45		2
1 Martyrdom of Philip Strong	32	25		
1 Coney Island Princess	40	50		1
8 Road to Love	80	40		1
8 Oliver Twist	88	25		1
2 Victoria Cross	30	60		1
2 Traveling Salesman	80	63		2
2 Right Direction	70	63		1
2 Snow White	100	100		2
1 Redeeming Love	40	50		1
2 Slave Market	100	99		2
2 Evil Eye	20	38		1
2 Great Expectations	80	23		
2 Happiness of Three Women	80	33		1
2 Betty to the Rescue	38	38		
2 Girl Like That	50	33		

TRIANGLE

1381 Triangle	71.4	63.9	304	
9 The Iron Strain	81	65		2
8 The Lamb	85	73		3
9 Old Heidelberg	72	63		1
10 The Coward	83	66		1
7 Martyrs of the Alamo	66	56		2
12 The Disciple	84	75		2
7 Matrimony	81	74		2
5 Sable Lorcha	64	53		
5 Golden Claw	65	74		
7 Double Trouble	64	61		2
6 Aloha Oe	59	65		1
5 Lily and Rose	61	53		
6 Jordan Is a Hard Road	54	52		
6 Winged Idol	53	52		
8 Penitents	28	32		
10 Edge of the Abyss	68	61		
3 Submarine Pirate	85	78		1
5 Cross Currents	48	45		
9 Between Men	72	69		1
12 Let Katy Do It	85	64		6
5 The Corner	56	47		
5 The Missing Link	53	43		1
3 Beckoning Flame	65	48		
9 The Wood Nymph	54	50		1
8 The Conqueror	71	70		
9 Price of Power	55	51		
9 Green Swamp	79	78		1
11 Acquitted	67	50		
6 D'Artagnan	59	54		
17 His Picture in the Papers	89	76		5
12 Honor's Altar	78	69		2
12 Betty of Greystone	76	68		2
22 Peggy	95	91		15
7 Don Quixote	57	56		
8 Last Act	80	78		1
11 Daphne and the Pirate	71	57		1
16 Hell's Hinges	93	88		10
16 Flying Torpedo	88	81		8
13 Bullets and Brown Eyes	85	77		3
13 Martha's Vindication	83	77		2
14 Moral Fabric	75	62		1
15 Hoodoo Ann	68	65		1
14 The Raiders	79	71		
12 Habit of Happiness	92	86		4
8 Waifs	70	59		1
8 Little Meena's Romance	64	60		1
15 The Aryan	84	85		6
9 Sold For Marriage	68	70		1
14 Stepping Stones	87	75		2
10 Sunshine Dad	36	46		
9 Civilzation's Child	68	64		1
12 Children in the House	79	64		2
10 Beggar of Cawnpore	58	49		
15 The Good Bad-Man	91	81		4
12 The No-Good Guy	72	60		3
13 Susan Rocks the Boat	73	64		
16 Bot My Sister	82	78		3
15 Child of Paris Streets	62	61		
17 Primal Lure	81	76		4
8 Mr. Goode, the Samaritan	53	53		
17 Market of Vain Desire	84	68		5
16 Going Straight	80	77		3
19 Bugle Call	95	89		5
18 Reggie Mixes In	91	81		8
13 Sorrows of Love	66	71		1
16 Innocent Magdalene	66	66		1
13 The Dividend	67	64		
17 Wild Girl of Sierras	43	49		
17 Apostle of Vengeance	83	85		3
15 Casey at the Bat	41	48		
20 The Phantom	87	77		7
22 Flirting With Fate	87	84		8
25 The Deserter	83	67		8
20 Little School Ma'am	71	64		3
22 Eye of the Night	73	56		4
15 Stranded	62	54		
23 Captive God	68	69		2
19 The Half-Breed	72	76		2
17 The Payment	82	72		3
15 Marriage of Molly O	46	44		
16 Honor Thy Name	89	71		4
17 Devil's Needle	62	62		1
18 Shell 43!	91	64		4
20 Hell-to-Pay Austin	82	70		6
16 Lieutenant Danny, U. S. A.	61	60		
14 Pillars of Society	56	55		1
16 Home	91	81		9
15 Gretchen the Greenhorn	63	62		1
15 The Patriot	76	79		5
10 Social Secretary	60	72		7
12 The Thoroughbred	78	68		1
10 The Little Liar	67	56		
16 The Wolf Woman	89	91		6
12 Dawnmaker	56	80		2
11 Diane of the Follies	70	72		1
15 Manhattan Madness	95	92		9
12 Plain Jane	89	81		3
10 Old Folks at Home	84	69		1
11 The Jungle Child	58	58		1
10 The Rummy	68	50		1
12 Return of Draw Egan	91	86		5
12 Vagabond Prince	73	66		3
13 Somewhere in France	78	67		
8 Corner in Colleens	94	98		5
4 Sister of Six	71	54		1
10 Fifty-Fifty	90	83		4
3 War's Women	62	57		
8 Alfa Boy's Last Race	58	63		
9 American Aristocracy	99	95		6
6 Microscope Mystery	45	38		
7 Honorable Algy	86	75		3
9 Jim Grimsby's Boy	62	54		2
7 Devil's Double	96	96		5
6 Children Pay	74	63		3
3 Children of the Feud	55	40		1
4 The Criminal	40	34		
3 Gamble in Souls	83	75		2
2 Wharf Rat	20	25		
4 Matimaniac	100	94		4
4 The Sin Ye Do	100	80		3
4 Heiress at Coffee Dan's	40	35		1
3 Three of Many	35	23		
4 House Built Upon Sand	88	73		3
2 Female of the Species	90	85		2
4 Truthful Tulliver	100	100		4
3 The Weaker Sex	92	91		3
3 The Little Yank	22	47		1
3 The Bride of Hate	80	73		3

WORLD

359 World	67.6	60.4		31
1 Daughter of the Sea	60	50		
2 The Warning	88	48		
2 The Little Dutch Girl	80	85		
1 The Price of Her Silence	80	90		
1 Master of House	60	65		
1 The Dragon	60	30		
1 The Price	80	65		
1 Love's Cross Roads	85	60		
1 Better Woman	75	65		
1 By Whose Hand	60	55		
1 Her Great Hour	60	40		
1 When it Strikes Home	60	65		
2 Circus Romance	65	55		
1 Old Dutch	75	50		
2 Ballet Girl	82	62		
3 Marrying Money	79	63		
1 Wishing Ring	64	60		
2 The Dollar Mark	55	42		
1 Gentleman from Mississippi	60	40		
1 As Ye Sow	100	45		
1 Stolen Voice	60	60		
1 Face in the Moonlight	80	60		
1 Women and Wine	60	40		
1 Alias Jimmy Valentine	80	60		
3 Trilby	83	58		1
1 Idols	40	40		
2 Master Hand	86	80		
3 Devil's Toy	57	73		
3 Salvation Nell	60	47		
3 Family Cupboard	60	57		1
1 Heart of Blue Ridge	84	72		1
1 Butterfly on Wheel	80	70		
2 Hearts of Men	80	52		
1 Body and Soul	40	45		
1 The Ransom	55	45		
4 The Labyrinth	66	65		
3 Should a Wife Forgive?	90	90		
1 The Senator	75	60		
3 Sins of Society	76	65		
5 Camille	83	77		1
3 The Rack	89	60		
1 Fine Feathers	70	70		
1 The Clarion	60	75		
2 Women in 47	76	80		
4 Yellow Passport	82	85		2
2 Price of Happiness	52	60		
1 Women's Power	30	50		
1 Cowardly Way	60	60		
1 Passersby	60	60		
3 Man and His Angel	62	45		
3 Supreme Sacrifice	77	63		
2 The Struggle	60	60		
2 Hand of Peril	72	60		
2 Then I'll Come Back to You	85	77		1
3 The Reapers	77	67		
1 Shadow of Doubt	75	60		
2 Social Highwaymen	75	48		
3 Closed Road	87	81		1
5 Feast of Life	55	73		
5 Her Maternal Right	56	72		
4 Sudden Riches	79	70		
1 Twin Triangles	80	30		
5 Tangled Fates	55	60		
3 Fate's Boomerang	42	53		
5 His Brother's Wife	83	74		1
9 Perils of Divorce	60	61		
12 La vie de Boheme	48	50		

Reports	% P.	% B.O.	Repeat
2 What Happened at 22	82	80	
5 Crucial Test	59	58	
8 Weakness of Man	61	69	
11 Sally in Our Alley	61	62	
13 Paying the Price	69	70	1
11 Miss Petticoats	58	59	
14 Woman's Way	75	74	8
12 Summer Girl	53	55	
11 Rail Rider	66	71	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
11 Velvet Paw	73	66	1
8 Friday, the Thirteenth	72	70	
10 Dark Silence	77	78	2
4 The Revolt	66	63	
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
4 Scarlet Oath	70	56	
6 Man Who Stood Still	70	61	
6 Heart of a Hero	55	43	
2 Without a Soul	80	90	
7 Bought and Paid For	91	92	5
6 Madness of Helen	58	47	
4 The Men She Married	53	45	
2 Deep Purple	80	75	
5 All Man	49	53	1
3 Broken Chains	35	37	
4 Rise of Susan	86	96	4
3 World Against Him	32	30	
1 Woman Alone	40	40	
1 The Man Who Forgot	40	20	

METRO

380 Metro	70.3	66.2	33
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
2 Shooting of Dan McGrew	80	85	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	85	
2 Second in Command	77	80	
1 The Vampire	80	90	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	87	
1 An Enemy of Society	60	40	
2 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	70	60	
2 Final Judgment	80	85	
2 Pennington's Choice	92	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
4 Yellow Streak	84	60	
3 House of Tears	80	65	
4 Rosemary for Remembrance	73	68	
3 Black Fear	73	57	
8 What'll People Say?	80	84	
4 The Turmoil	70	55	
8 Lure of Heart's Desire	56	56	
5 Her Debt of Honor	49	50	
5 Man and His Soul	84	84	1
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
5 The Price of Malice	66	65	
5 Soul Market	84	77	2
1 Blindness of Love	70	80	
2 Lovely Mary	57	80	
1 My Madonna	80	85	
4 Her Great Price	78	66	
7 Wall Between	75	81	
4 Kiss of Hate	55	70	
5 Half-Million Bribe	71	47	
8 Playing With Fire	80	78	
9 The Come-Back	76	71	1
6 Snow Bird	80	77	
7 Million a Minute	73	85	1
3 Spell of the Youkon	78	68	
5 His Great Triumph	55	48	
8 Scarlet Woman	71	84	1
7 Dorian's Divorce	69	59	
6 Masked Rider	63	61	
8 Flower of No Man's Land	53	74	
7 Purple Lady	83	61	
8 Eternal Question	73	83	
11 The Quitter	69	73	
13 River of Romance	88	74	6
8 The Child of Destiny	44	55	
11 Devil at His Elbow	60	55	1
11 God's Half Acre	74	60	1
11 Weakness of Strength	68	52	
9 The Pretenders	83	74	1
6 The Upheaval	56	63	
8 Light of Happiness	72	73	1
9 Mister 44	89	92	4
7 Wheel of the Law	77	65	
8 Dawn of Love	67	59	
5 Iron Woman	47	60	
3 Life's Shadows	68	62	
10 In the Diplomatic Service	67	84	4
5 Brand of Cowardice	64	51	
7 Gates of Eden	65	46	
9 Extravagance	72	84	3
4 The Wager	86	56	
1 My Madonna	80	85	
1 The Wager	90	70	
5 The Sunbeam	45	38	
6 Big Tremaine	65	81	2
6 Black Butterfly	63	78	3
3 Stolen Triumph	50	43	
3 Awakening of Helena Richie	55	62	
1 Pidgin Island	90	85	
1 Vanity	60	40	

FOX

549 Fox	72.3	67.6	72
1 Girl I Left Behind Me	0	25	
8 St. Elmo	52	92	
4 Fool There Was	82	96	2
2 Dr. Rameau	90	87	1
2 Kreutzer Sonata	90	85	
2 The Idler	55	65	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	82	1
2 Walls of Jericho	40	35	
1 Woman's Resurrection	80	45	
2 Anna Kerinina	67	65	
2 Life's Shop Window	35	57	
2 The Nigger	100	70	
3 Gilded Fool	67	73	
3 Devil's Daughter	77	95	
4 Should a Mother Tell?	83	86	
1 Wormwood	80	80	
1 Lady Audley's Secret	90	65	
1 Princess Romanoff	60	60	
1 Valley of the Missing	60	40	
1 Children of the Ghetto	75	40	
1 Samson	80	50	
1 The Thief	90	40	
8 Two Orphans	84	86	3
2 The Song of Hate	92	82	
7 Regeneration	77	72	4
5 Wonwerful Adventure	75	77	
5 Sin	62	82	
2 Little Gypsy	80	74	
5 Soul of Broadway	83	78	1
2 The Family Stain	87	64	
2 Carmen	98	99	2
3 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
9 Broken Law	82	56	1
8 Galley Slave	76	75	1
3 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	82	70	
5 Destruction	86	94	1
3 Green-Eyed Monster	53	74	
3 Parisian Romance	65	61	
2 Fourth Estate	80	68	
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fool's Revenge	45	49	
8 Fighting Blood	72	66	
4 The Witch	63	59	
4 Marble Heart	41	60	
10 Gold and the Woman	65	86	1
9 The Bondman	79	82	1
5 A Wife's Sacrifice	55	56	
9 Blue Blood and Red	82	68	
5 Slander	80	72	
9 Modern Thelma	57	47	1
9 Man of Sorrow	63	64	1
8 Blazing Love	69	67	
11 Eternal Sapho	84	87	4
12 Sins of Men	76	61	1
1 Sins of the Parents	80	50	
14 Battle of Hearts	63	61	
9 Spider and the Fly	70	70	1
11 Hypocrisy	76	68	
9 A Woman's Honor	71	73	
18 East Lynne	88	87	9
15 Ambition	71	67	
16 A Man From Bitter Roots	84	82	8
16 Caprice of the Mountains	68	66	1
15 Tortured Heart	71	67	
18 The Beast	88	69	5
20 Under Two Flags	94	92	14
14 End of the Trail	75	77	
15 Sporting Blood	60	56	1
14 Little Miss Happiness	77	70	3
17 Daredevil Kate	73	76	2
13 Unwelcome Mother	65	68	
12 Her Double Life	84	89	3
8 Where Love Leads	66	59	
10 Fires of Conscience	62	67	
7 The Straight Way	65	71	
5 Ragged Princess	71	61	
7 War Bride's Secret	66	41	1
8 Romeo and Juliet	82	84	8
1 Love and Hate	60	60	
1 Mischief Maker	100	100	1
2 Jealousy	75	85	
2 The Mediator	70	60	
1 Battle of Life	75	60	
1 The Vixen	75	75	

MUTUAL

98 Mutual	71.7	69.1	11
1 Buzzard's Shadow	85	80	
1 Death Lock	98	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	65	70	
1 Ghosts	80	65	
1 Cup of Life	85	40	
1 His Wife	70	55	
1 House of Scandal	90	75	
1 Infatuation	60	50	
3 Miracle of Life	83	83	1
1 Inner Struggle	40	20	
1 Mill of Floss	75	90	
2 The Painted Soul	82	55	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
2 Bird of Prey	85	87	
2 Inspiration	70	100	1
2 As a Woman Sows	80	82	
1 The Decoy	50	88	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	40	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	90	
1 My Partner	50	80	
2 The Bruiser	80	60	1
1 Hidden Law	100	90	1
2 Love Liar	72	82	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	55	
1 Feathertop	85	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	68	
3 Isle of Love	80	85	1
4 Whispering Smith	59	67	
5 Soul Mates	68	60	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
2 Highest Bid	58	67	1
2 Her American Prince	62	65	
4 Doorsteps	63	64	1
2 House of Mirrors	77	75	
2 Wall Street Tragedy	65	55	
8 Youth's Endearing Charms	77	80	1
2 Strength, Donald Mackenzie	75	72	
5 Judith of the Cumberlands	68	68	
1 A Welsh Singer	40	40	
1 Manager of the H & A	30	50	
1 Pearl of Paradise	50	75	

Reports	% P. P.	% B.O.	Repeat
1 Dulcie's Adventure	90	66	
1 Faith	75	25	
MUTUAL-CHAPLIN			
1 A Night in the Show	100	90	1
3 The Fireman	80	83	
4 The Vagabond	55	88	
5 The Floorwalker	97	100	2
8 One A. M.	63	81	1
14 The Count	87	84	8
8 The Pawnshop	69	72	2
5 Behind the Scenes	94	93	4
5 The Rink	99	99	4
PATHE			
105 Pathe	68.9	71.4	9
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	60	80	
2 Nedra	55	45	
1 Affair of Three Nations	75	80	
3 The Beloved Vagabond	76	67	
2 Greater Will	50	55	
9 Excuse Me!	90	73	2
3 King's Game	56	62	
6 Madame X	71	91	3
3 Love Trail	38	52	
3 Hazel Kirk	60	55	
1 Simon the Jester	60	35	
6 New York	80	74	1
2 Precious Packet	67	65	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
8 Matrimonial Martyr	63	73	1
7 Shadow of Her Past	34	81	
4 The Fugitive	75	63	
6 Little Mary Sunshine	90	78	
5 Shine Girl	69	70	
2 Fear of Poverty	65	95	
1 The Test	60	55	
1 Saint, Devil and Woman	32	50	
1 Light That Failed	70	65	
3 Shadows and Sunshine	98	80	1
1 Prudence the Pirate	70	75	
1 Arms and the Woman	55	50	
BLUEBIRD			
177 Bluebird	58.8	58.6	17
2 Jeanne Dore	27	45	
2 The Secret Love	38	40	
2 Hop, the Devil's Brew	40	43	
7 Undine	80	87	3
1 Wrong Door	75	95	
1 Grip of Jealousy	75	55	
2 Rupert of Hentzau	51	60	
2 Strength of the Weak	76	75	
1 The Yaqui	42	58	
3 The Flirt	45	74	
1 Tangled Hearts	48	52	
1 John Meehan's Double	48	58	
3 The Great Problem	79	66	
3 Gaylord Waring	62	66	
4 The Crippled Hand	61	69	1
3 Gilded Spider	46	64	
1 Elusive Isabel	48	46	
1 Measure of a Man	50	50	
2 Love Never Dies	65	48	
4 Son of the Immortals	64	71	
4 The Eye of God	64	82	1
3 Bobbie of the Ballet	67	79	
2 Evil Women Do	45	45	
9 Three Godfathers	68	74	1
13 Shoes	72	76	3
8 Broken Fetters	61	57	1
7 The Love Girl	64	66	1
6 The Grasp of Greed	71	76	1
6 Silent Battle	73	84	
8 Secret of the Swamp	71	56	2
6 Love's Lariat	50	60	
7 Bettina Loved a Soldier	70	72	
7 Little Eve Edgarton	58	61	1
8 The Girl of Lost Lake	65	60	
6 The Unattainable	51	48	
9 Saving the Family Name	79	53	1
8 Behind the Lines	52	56	
8 Wanted—A Home	75	68	
2 Chalice of Sorrow	68	55	
2 Social Buccaneers	65	47	
2 Stranger From Somewhere	68	48	
2 Gloriana	75	75	
1 End of Rainbow	65	40	
1 Honor of Mary Blake	60	50	
1 Black Orchids	90	90	1
1 Bugler of Algiers	95	65	
UNIVERSAL			
1 Jewel	75	70	
1 Scandal	80	72	
1 Langdon's Legacy	80	60	
1 Love's Pilgrimage	60	60	
1 College Orphan	70	60	
1 Colorado	90	100	
1 The Campbells Are Coming	94	86	1
RED FEATHER			
65 Red Feather	64.4	60.9	2
1 It Happened in Honolulu	80	90	
1 The Madcap	70	70	
1 Soul Enslaved	60	80	
1 Knight of the Range	80	4	
1 Beckoning Trail	85	60	
8 Man From Nowhere	75	90	1
2 Path of Happiness	85	65	
1 The Sphinx	60	60	
2 Pool of Flame	70	75	
1 Lords of High Decision	60	40	
2 Black Sheep of Fame	60	62	
2 Autumn	65	67	
3 Her Bitter Cup	72	71	
1 The Yoke of Gold	45	64	
1 Heritage of Hate	90	85	
1 Thrown to the Lions	60	20	
3 Huntress of Men	49	55	
3 The Youth of Fortune	69	63	1
2 What Love Can Do	50	80	
3 Half a Rogue	78	60	
1 Sons of Satan	60	40	
2 Two Men of Sandy Bar	72	67	
1 Folly of Desire	20	40	
1 Brigadier Gerard	50	40	
8 Romance of Billy Goat Hill	75	55	
4 The Target	76	46	
2 Whirlpool of Destiny	62	45	
2 Narrow Path	82	60	
2 Drugged Waters	57	52	
3 If My Country Should Call	58	62	
2 Black Friday	60	62	
2 The Place Beyond the Wind	80	73	
1 The Isle of Life	60	65	
2 The Mainspring	72	62	
1 Morals of Hilda	80	80	
2 Mixed Blood	70	55	
1 The Child of Mystery	45	15	
GREATER VITAGRAPH			
269 Vitagraph	68.8	67.5	52
1 Heartaches	70	78	
2 Geoffrey Manning	70	75	
4 The Juggernaut	70	73	2
6 Island of Regeneration	84	80	4
1 Sporting Duchess	40	30	
3 Sins of the Mothers	87	87	1
3 Crooky	70	80	2
1 Playing Dead	75	75	
4 Dust of Egypt	69	55	2
1 Rights of Men	50	80	
3 Turn of the Road	82	78	
2 The Caveman	75	57	
3 Heights of Hazard	75	44	
1 Nation's Peril	91	92	
1 The Man's Making	60	78	
2 Price of Folly	95	95	2
4 The Great Divide	87	71	2
2 Thou Art the Man	72	57	
5 Green Stockings	87	88	2
1 Milady's Slipper	90	90	
2 Island of Surprise	95	97	
5 Gods of Fate	62	62	
7 A Night Out	79	73	1
1 The Crown Prince's Double	75	60	
1 Writing on Wall	90	30	
4 Kennedy Square	88	66	1
2 For a Woman's Fair Name	80	85	
5 Hunted Woman	74	54	1
3 Hero of Submarine D-2	75	70	
3 Dollars and the Woman	78	55	1
1 Supreme Temptation	60	60	
2 The Two-Edged Sword	70	32	
2 Vital Question	80	55	
1 Flames of Johannis	40	40	
5 Salvation Joan	85	57	
6 God's Country and Woman	86	84	2
1 Love's Toll	60	80	
6 The Law Decides	81	66	3
8 The Ne'er-Do-Well	94	94	6
4 Ordeal of Elizabeth	58	50	
9 The Suspect	79	76	2
2 Lights of New York	70	80	
6 The Destroyers	65	52	1
1 Redemption of Dave Darcey	100	100	
3 Man Behind the Curtain	87	75	
8 Shop Girl	78	79	1
3 The Conflict	67	47	
6 Fathers of Men	68	64	
7 The Tarantula	81	71	2
12 Daring of Diana	62	79	
4 Hesper of the Mountains	57	64	
10 Light at Dusk	84	71	3
6 The Alibi	70	69	
1 The Dawn of Freedom	0	50	
2 Footlights of Fate	60	87	
11 The Combat	83	85	1
3 The Kid	59	60	
2 Phantom Fortunes	42	62	
3 His Wife's Good Name	54	75	
8 Through the Wall	78	61	1
12 The Chattel	71	82	2
6 Prince in a Pawnshop	56	58	1
3 Blue Envelope Mystery	53	57	
3 Firm of Girdlestone	35	45	
5 The Last Man	86	68	
1 Devil's Prize	40	50	
2 Price of Fame	40	50	
2 Dollars and the Law	48	75	
1 Enemy to the King	40	40	1
2 Whom the Gods Destroy	40	75	1
1 Indiscretion	35	65	1
1 Man of Mystery	40	50	1
4 My Official Wife	91	86	2
KEYS			
79 K. E. S. E. Service	67.9	61.7	19
1 The Woman	60	75	
1 Work	75	75	
1 Vultures of Society	80	60	
1 Between Savages and Tigers	90	100	
1 Quo Vadis	60	40	
1 The Spendthrift	80	60	
1 Officer 666	25	40	
1 When Love is King	20	25	
1 The Magic Skin	80	75	
1 Woman Next Door	60	90	
1 The Havoc	5	70	
1 Sentimental Lady	65	40	
2 The Scarlet Road	70	55	
2 Destroying Angel	90	87	
1 Musty Suffer	80	90	
1 Devil's Prayer Book	50	60	
1 Children of Evil	70	65	
1 Green Cloak	70	60	
2 The Spoilers	92	95	
5 Graustark	88	90	4
2 The Slim Princess	77	94	1
3 The Rosary	80	55	1
8 A Texas Steer	72	65	
1 House of Thousand Candles	40	30	
2 The Raven	87	20	
1 The Alster Case	90	80	
2 Daughter of the City	60	70	
3 Misleading Lady	73	50	1
2 Cycle of Fate	62	75	
3 Carmen (Chaplin)	50	92	2
1 Little Shepherd of Bargain Row	90	70	
1 Sherlock Holmes	75	56	
2 Into the Primitive	40	50	
2 That Sort	75	37	1
4 Valiants of Virginia	85	75	
3 The Prince Chap	40	33	
5 Return of Eve	85	84	2
5 The Country God Forgot	75	65	
4 Chaplin Revue	63	79	
1 Heart of the Hills	50	39	
2 Prince of Graustark	85	82	1
1 Cossack Whip	90	13	

Feature Films as Wid Sees Them

CONVENIENT MELLER OF ANCIENT STYLE HAS WELL BALANCED CAST

Viola Dana in

THREADS OF FATE

Columbia-Metro

DIRECTOR ..... Eugene Nowland
AUTHOR ..... Richard Barry
SCENARIO BY ..... June Mathias
CAMERAMAN ..... John Arnold
AS A WHOLE ..... Ordinary, convenient, obvious melo fairly well done
STORY ..... Very slow, very ancient and always obvious
DIRECTION ..... Gave right good atmosphere and a few good scenes
PHOTOGRAPHY ..... Generally good
LIGHTINGS ..... Some quite effective; others just fair
CAMERA WORK ..... Generally good
STAR ..... Cute at times
SUPPORT ..... Badly handicapped by story
EXTERIORS ..... Some well lighted
INTERIORS ..... Some good; others just fair
DETAIL ..... Convenient
TIME ..... Sixty-eight minutes

THERE is surely nothing distinctive about this and the story was such a slow, obvious, convenient melodramatic plot that I can't feel that any audience anywhere will enthuse over it.

It is the old stuff about the waif adopted by others who falls in love with a man who first feels that he cannot marry her because she is wealthy and afterwards faces the situation where she claims that she is unworthy because she knows not whom her parents are.

They introduced characters for two reels and then conveniently brought them all together for a lot of ordinary melodrama centering about some restless miners who wanted to strike. Surely that's no new thought!

The lightings of many of the scenes and the playing of many of the cast were worthy of a better plot. The production carried something of the atmosphere of the old Edison productions, since we found quite a bit of the Edison lighting technique in evidence and many of the old Edison players in the cast.

In the supporting cast were Nellie Grant, Helen Strickland, Augustus Phillips, Fred Jones and Richard Tucker.

The Box Office Angle.

An intelligent community audience will not consider this a real production because of the story. But it is quite possible that you can get this by with an intelligent audience as an acceptable offering because there are many little human bits, and the good-natured fan may overlook the fact that the plot is so painfully convenient and decidedly "meller."

In a theatre where they "eat up" wild melodrama, this may register as a very good production despite the slowness in getting under way, because they pull most of the old melodramatic tricks here, even to the fight between the "willun" and the "shero's" father, where the willun tries to stab him with a knife. You can almost hear the "Gallery Gods" in "Peanut Heaven" applaud while this fight is under way.

If Viola Dana has pulling power in your town this may get by, because she has an opportunity to register a few cute bits. If she has been unable to pull you any real business, I'd certainly dodge this offering because the story is such a handicap as to overshadow the rather well-handled atmosphere and the evenly-balanced work of the supporting cast.

Reports	% P.P.	% B.O.	Repeat
SPECIAL FEATURES			
1 Garden of Knowledge	100	100	1
4 The Christian	80	77	1
12 Battle Cry of Peace	95	80	4
3 Fall of a Nation	67	87	
2 Unwritten Law	35	80	
2 The Escape	67	70	1
5 Birth of a Nation	100	100	4
9 The Common Law	90	96	4
1 The Salamanders	40	75	
4 The Libertine	86	91	4
1 My Country First	60	60	
2 Foolish Virgin	25	50	1
2 Pride of the Clan	100	80	2
7 Less Than the Dust	60	82	4
6 War Brides	65	53	5
1 Her Husband's Wife	90	95	
1 Race Suicide	67	60	
1 Shanghaied	90	90	1
2 Flower of Faith	50	25	
4 Jaffery	63	55	
2 Civilization	40	60	
2 Cabiria	45	45	
1 Marvelous Maciste	70	50	
2 Faded Flower	82	74	1
5 End of the World	20	57	
1 Birth of Character	20	50	
3 Birth of Man	62	88	
1 Love's Sacrifice	60	60	
1 Fire and Sword	20	60	
3 Doctor Neighbor	53	49	
4 The Iron Hand	64	40	
3 Police	63	81	
2 Tilly's Punctured Romance	95	95	2
1 Salomy Jane	90	100	
2 Tess of the Storm Country	100	85	2
6 The Whirl of Life	69	84	3
2 Silver Threads Among Gold	84	92	1
2 Victory of Virtue	50	100	1
5 The Melting Pot	78	53	2
4 Ramona	73	63	
2 The Typhoon	88	78	1
1 Hiawatha	40	100	1
1 The Aftermath	40	40	
2 Salisbury's Wild Life in America	60	73	
1 Hypocrites	60	90	
1 The Only Son	40	60	
1 Judge Legard	80	40	
3 The Alien	98	68	1
5 Eternal City	90	95	3
9 Dumb Girl of Portici	48	62	
4 Little Girl Next Door	75	95	3
1 Neptune's Daughter	80	80	1
2 Diana the Huntress	58	75	1
5 Where Are My Children?	88	92	2
5 Alice in Wonderland	76	86	1
10 Romeo and Juliet (Metro)	82	60	2
1 Purity	92	96	1
1 The Clansman	99	100	1
SERIALS			
13 Gloria's Romance	75	81	
2 Crimson Stain Mystery	52	60	
4 Mysteries of Myra	87	86	
2 The Yellow Menace	40	40	
3 Liberty	88	92	
3 Grip of Evil	73	67	
3 Who's Guilty	78	78	
9 Iron Claw	92	91	
2 Diamond Runners	84	83	
4 Shielding Shadow	88	86	
6 Secret of Submarine	73	79	
4 Peg o' the Ring	50	50	
3 Scarlet Runner	67	64	
1 Lass of the Lumberlands	20	60	
1 Girl and the Game	73	45	

DELIGHTFUL COMBINATION OF ACTION, HUMOR AND PATHOS

George Beban in

HIS SWEETHEART

Morosco—Paramount

DIRECTOR	Donald Crisp
AUTHORS	George Beban and Lawrence McCloskey
CAMERAMAN	J. O. Taylor
AS A WHOLE	Classy mixture of human pathos and gripping melo; will go big
STORY	Had speed, pathos and humor
DIRECTION	Provided excellent atmosphere and exceptionally fine action with good story development
PHOTOGRAPHY	Excellent
LIGHTINGS	Many decidedly artistic and effective
CAMERA WORK	Excellent
STAR	Wonderfully human characterization
SUPPORT	Excellent types humanly played
EXTERIORS	Well chosen; artistic composition
INTERIORS	Splendid atmosphere
DETAILS	Excellent
TIME	Sixty-seven minutes

THIS should be a positive "clean-up" anywhere because it combines good human character touches with snappy melodrama that has a kick in it. There is speed to it all, with the touches of pathos and humor beautifully planted to give the proper relief to the rushing action of the melodrama.

The first reel is a little classic in itself, planting carefully the characters of Mr. Beban as an Italian ice dealer living in a basement; Helen Jerome Eddy as the daughter of the cobbler living in the basement next door, and a picturesque assortment of other types belonging in that section of the city.

Mr. Beban bought a lot of furniture and fixed up his basement, and in response to the question as to when he would be married, told the inquisitive one that "his sweetheart" was coming on the next boat.

We then saw the excitable Italian at the dock pushing everybody to one side in his anxiety to reach the figure rushing down the gangplank, and it isn't until we get the close-up that we realize that the "sweetheart" he has been awaiting is his mother.

The expression on the face of the girl next door when the taxicab drew up and Mr. Beban got out, ready to escort "his sweetheart" into the basement, was a wonderful bit of expressive emotion. Miss Eddy plainly registered her questioning, "Will she be pretty?" as she watched anxiously in a jealous questioning fashion.

The story then rushed into a political campaign, with Joe the Iceman putting out placards and making speeches for the District Attorney, who was running for Governor.

Crooks were after the District Attorney and eventually attempted to kill him while he was out riding with his wife. Mr. Beban and his mother happened to be near after the attempt, with the result that they helped the injured man.

The mother then, in an attempt to help raise money with which to buy a little home in the country, arranged to do washing for the candidate's wife, unbeknownst to her son.

The weakest spot in the story is the planting of a diamond pin in a clothes hamper by the candidate's child, so that the mother was accused of theft. The situation where the child picked up the pin and carried it to the hamper was decidedly forced and is surely a weak link. It was not done naturally.

This convenient spot was leaped quickly, however, and we find a true touch of pathos in the contrast where the Italian iceman was addressing a crowd of voters, asking them to vote for the candidate, while policemen marched away with his mother, who was charged with the theft of the pin. The wild pleadings of the iceman did not save the mother from conviction, and she was sentenced to two years in prison.

The crooks, planning again to "get" the candidate, happened very casually to bump into the Italian and enlisted his aid for the final attempt.

They prepared a golf ball, filling it with nitroglycerine, and this was trusted to the iceman to plant on the golf links in place of the candidate's ball, so that he would strike it and cause an explosion which would result in his death. It may all sound a bit wild to you, but I can tell you that an attempt of this sort was made not long ago, as many of you may remember from the newspapers.

While Mr. Beban was preparing to plant the ball, Miss Eddy was pleading with the candidate's wife, and at this convenient moment the child picked up another piece of jewelry and carried it to the clothes hamper. This, of course, brought a realization of the injustice done, and the two women hurried to the golf links to secure a pardon for the mother.

This has been nicely developed with parallel action, which provided a certain amount of suspense, and we found the District Attorney candidate just ready to strike the ball, which had been exchanged by Mr. Beban. The iceman saw his sweetheart approaching as the candidate raised his club, after telling his wife to wait until he had made the stroke. The Italian made a wild leap and landed at the candidate's feet just before his club descended.

Of course, we had a happy finish, but I will give them credit for introducing a bit of a novelty in the silhouette clutch, which fitted perfectly with the scene shown through the open window.

This story is much better in the screening than it is in the telling, because Director Crisp has given us an atmosphere that convinced and the characterizations of the entire cast were decidedly human. I believe that this is one of the best audience-appeal films of recent months.

George Beban needs no introduction in Italian characters. He is surely supreme in such portrayals.

Helen Jerome Eddy, as the girl, has an appealing sweetness that is irresistible, and all of the other characters were decidedly well handled.

In the cast were Sarah Kernan, Harry De Vere and Kathleen Kirkham.

The Box Office Angle

You can go the limit on this, promising that it is an exceptionally interesting human-interest melodrama. I'd bill it as a story of speed, pathos and humor, with thrilling action and distinctive atmosphere.

You can safely call attention to Mr. Beban's characterization in "The Alien" and "Pasquale," and I believe you can feel pretty safe in promising that this production will hit as hard and appeal as strongly as anything Mr. Beban has ever done.

HAROLD LOCKWOOD LESTER CUNEO MAY ALLISON
Heavies
YORKE METRO

ARTISTIC, WELL PLAYED OFFERING DECIDEDLY TOO MORBID

Wedgwood Nowell, Betty Schade, Nicholas Dunaew and Claire Du Bray in

THE REWARD OF THE FAITHLESS

Bluebird

DIRECTOR	Rex Ingram
AUTHOR	E. Magnus Ingleton
SCENARIO BY	Rex Ingram
CAMERAMAN	Ralph Perry
AS A WHOLE	Artistic, interesting, but rather oppressive
STORY	Wronged-woman-buried-alive-returning-for-vengeance idea; interesting but morbid
DIRECTION	Artistic, with good individual scenes, but depressing tone to it all
PHOTOGRAPHY	Very fine
LIGHTINGS	Many very effective and artistic
CAMERA WORK	Excellent
STARS	Registered good individual scenes
SUPPORT	Some splendid types
EXTERIORS	Some very fine; a few ordinary
INTERIORS	Splendid; fitted atmosphere
DETAIL	Very good
TIME	Sixty-three minutes

DECIDEDLY interesting, exceptionally artistic and rather well played, this offering still lacks the human touch of a strong thread of sympathy and the predominence of depressing incidents tends to give the entire offering a a shroud of gloom, which somehow keeps it rather too oppressive to register as good entertainment. No one can deny the fact that it has been well done, but, nevertheless, many may feel that it isn't just what they want when they seek entertainment.

The story tells about a girl of the streets who became the ward of a princess whose husband had formerly entertained the girl of the streets in his apartment. It was not long before the husband and the girl were planning the death of the wife, so that they could enjoy her wealth.

A disappointed lover of the wife stayed in the background through the early reels until the wife, upon accidentally learning of her husband's unfaithfulness, permitted them to bury her alive, with the result that she escaped from her tomb with the aid of her one-time sweetheart.

In later years she managed to meet her husband and tempt him away from the girl of the streets, and, through a request for a certain ring which the husband thought was worn by the wife in her tomb, she managed to get him to visit the tomb on a "dark night."

When hubby discovered that the tomb was empty he staggered back through the door to face his wife in a shroud. Overcome by this apparition, he staggered away to a convenient cliff and fell, ka-plewy, into the sad sea waves. The female of the streets went back to the streets and wifey and her one-time sweetheart were happy ever after.

Betty Schade was the girl of the streets; Wedgwood Nowell was the hubby; Nick Dunaew was the pictureque Russian sweetheart, and Claire Du Bray was the princess. They all handled their individual scenes rather well, but the action was decidedly too unusual to be convincing. Although it can be called interesting, it certainly didn't register as human.

There was a small part—that of a girl seen in several cafe bits—which stood out. She was a splendid type and played with an ease which registered very effectively.

Producer Ingram seems to have a failing for introducing hunchbacks and deformed types into his pictures. I believe that this is decidedly an error of judgment, because these unfortunates are not always welcome sights, and surely there were many scenes in this where such types figure which were decidedly unnecessary and not altogether pleasing.

In the supporting cast were William J. Dyer and Richard La Reno.

The Box Office Angle

You can safely say that this is an artistic production, and you might call it "the rise and fall of a girl of the streets who was unable to play fair when given a chance." However, I would be very cautious about this if you have a discriminating community audience, because the offering deals with rather depressing situations and lacks human touches and humorous bits to lift it from the depths of unpleasant morbidity.

I doubt if the names of any of these players will pull much at the box office, and so this would surely not be worthy of special booking. If you get it on regular program service and must play it I would not promise much except to say that it is exceptionally artistic, rather unusual as to story and quite well played.

HART IN ACTION STORY THAT WILL REGISTER ANYWHERE

William S. Hart in

THE GUN-FIGHTER

Ince—Triangle

DIRECTOR	William S. Hart
AUTHOR	Monte M. Katterjohn
ART DIRECTOR	Robert Brunton
CAMERAMAN	Joe August
AS A WHOLE	Very good Hart subject; has big action scenes
STORY	Follows Hart formula, but holds very well
DIRECTION	Registered fine atmosphere and snappy action, with some tense moments
PHOTOGRAPHY	Excellent
LIGHTINGS	Some very effective
CAMERA WORK	Very good; some great cloud effects
STAR	Dominant personality that appeals
SUPPORT	Some great types
EXTERIORS	Well chosen
INTERIORS	Fitted atmosphere
DETAIL	Very good
TIME	Sixty-two minutes

THIS is a good safe bet and will undoubtedly register as splendid entertainment. It starts off with good swinging action and although it slows about halfway because of a mental conflict which is a bit too long, it gets started again with action that carries right up to the last moment, holding perfectly.

This time we get Mr. Hart in a character who finally came to a realization of the attitude of his fellow men toward him because of the fact that he had killed thirty men and was known as "The Killer."

It had been his code never to draw a gun before the other man, but, because of his wonderful dexterity and ability to shoot straight, he had always killed his man.

He was placed in a position where he promised not to kill again, and then we found him facing a condition which made it necessary for him to kill, and I am glad to say that they allowed him to act humanly and proceed to shoot up a few people, instead of doing the impossible stuff of trying to take the wild desperadoes alive.

After rescuing the heroine, who had inspired his change of heart, from the clutches of another desperado, "The Killer" (Mr. Hart) died from his wounds on the desert, while the girl rode home on his horse.

There were some wonderful types in the supporting cast, and Margery Wilson, as the little girl who thought that all killing was murder, had just the sort of appealing face to register effectively.

There were several wonderful exteriors showing long-distance shots, and in one place, where Mr. Hart was coming to the rescue of the girl, we found some truly beautiful cloud effects. The atmosphere throughout was splendid.

Mr. Hart, as usual, dominated the action, although I believe the situation where he was undergoing the mental struggle with himself was held a bit too long. The tempo slumped decidedly at this point.

In the supporting cast were Roy Laidlaw, J. J. Dowling, Milton Ross, Georgie Stone and J. P. Lockney.

The Box Office Angle

It isn't necessary for me to tell you what you can do with a Bill Hart picture. All that you need to know is that this one has plenty of good action and is sufficiently different to register as decidedly pleasing with all your regulars.

There is a unique advertising possibility here, in that you can call Mr. Hart "The Killer" and mention the fact that he has thirty notches on his gun.

Make a play on this point: "Is it murder to kill a man if he draws on you first?"

You might also ask how many men there are in your town who could shoot the necks off eight bottles—four with each hand—at ten paces, using a Colt "44." Just say that Bill Hart does it in "The Gun-Fighter." Offer a prize to anyone who can do it.

CLOSE-UPS AND SPOTLIGHTS HELP POOR MELO

Alma Hanlon and Bigelow Cooper in

GOD OF LITTLE CHILDREN

Apollo-Art Dramas

DIRECTOR	Richard Ridgely
AUTHOR	Harry Chandlee
CAMERAMAN	M. W. Hall
AS A WHOLE	Unconvincing, obvious, but fairly interesting
STORY	Old blackmail idea dragged into feature length
DIRECTION	Spotlightings helped; development episodical
PHOTOGRAPHY	Spotlighting good; many other scenes poor
LIGHTINGS	Unusual amount of trick stuff
CAMERA WORK	Good and poor
STARS	Close-ups rather good
SUPPORT	Good types
EXTERIORS	Ordinary
INTERIORS	Registered acceptably
DETAIL	A bit jumpy
TIME	Forty-eight minutes

THE old plot idea of the girl under the control of a crook, who married a wealthy man and afterwards had to pay blackmail until the final clash, when the crook was killed, has been dragged into five-reel length here. Most of your regulars will know the plot and the action isn't altogether convincing.

The use of many close-ups and spotlighting for most of the interiors helped the offering quite a lot, and it is really because of these two technical tricks that the production has a possible chance. With the average audience, this will register as acceptable melodrama, although surely no one will ever enthuse over it much.

Miss Hanlon and Mr. Cooper carry most of the action, and, although the situations are time-honored, they do rather well with them.

Charles Hutchinson and Wiliam Hartman, as the blackmailing "williuns," were quite "wicious."

The development of the story was rather jumpy and broken up into episodes, but, since the plot thread is so elementary and simple, you will probably have no specific objection to this.

In the supporting cast were Jack Burns, Blanche Burns and William Miller.

The Box Office Angle

It is quite posible that you can count upon this to register as a "filler" on an evening when you don't promise too much. The frequent use of close-ups and the spotlighting helps the production decidedly and gives a little bit of distinction which lifts it somewhat out of the rut of routine "movie meller."

Miss Hanlon's recent appearance as the star of "The Libertine" and "The Whip" afford you an opportunity to play her up in your billing, which should help some at the box office.

ELABORATE MELLER THAT MISSED FIRE BECAUSE LACKED BALANCE

Gladys Brockwell in

ONE TOUCH OF SIN

Fox Film

DIRECTOR	Richard Stanton
AUTHOR	L. Genez
CAMERAMAN	J. D. Jennings
AS A WHOLE	Convenient melo with cheap comedy, elaborately done
STORY	Too much plot; no balance to action; didn't convince
DIRECTION	Let action run wild and players overact, killing effectiveness of atmosphere
PHOTOGRAPHY	Generally very good
LIGHTINGS	Some quite effective; generally good
CAMERA WORK	Very good
STAR	Worked hard, but situations kept emotions from registering
SUPPORT	Louis good; others ordinary; Jack Standing bad
EXTERIORS	Rather good atmosphere
INTERIORS	Very good
DETAIL	Good, except convenient
TIME	Sixty-three minutes

DESPITE the fact that the atmosphere of this was rather good and there were a few fairly effective moments, the general impression is decidedly unfavorable because there is a wild rush of unconvincing melodrama with situations piled on top of one another in a manner which loses all balance and kills the effectiveness of any of the scenes.

The plot told of a girl who trusted until the baby came, and then the scene shifted to a Western mining camp, where the "willun" had gone, and the girl came to find her father, who had been previously sent there by the "willun."

Father had died and the girl suddenly became a dance-hall worker, but when the ex-lover "picked her" almost as soon as she started to work, she rebelled and tried starving.

In despair, she stole some money, and a fat hero rescued her from jail by marrying her. This seemed to displease her, since she almost killed the "willun," thinking it was her newly-married husband.

Finally the husband made a lot of money and then we had a wild melodramatic finish, with the "willun" shooting the wife and being pursued into the mine by the fat hero, with a convenient treacherous Mexican blowing up the mine as the men struggled, so that it was flooded with water.

After this wild spurt they came to a finar clutch and let it go at that.

All through this offering the objectionable Fox attempt to inject cheap comedy helped to interfere seriously with the possibilities of the story proper.

Most of the melodramatic action was badly overplayed, principally by Jack Standing, as the "willun." Without the cheap comedy and with more intelligent editing the offering might have made a decidedly more favorable impression.

Willard Louis, the fat hero, was about the only character that was not overplayed badly.

Miss Brockwell had some good scenes, but in most of her dramatic moments the film was not well cut and her work failed to register on that account. It generally over-reached.

There were some good types introduced, and with a bit more intelligent handling of the comedy, some of them would have been splendid.

We had the routine kid and animal stuff, which helped a little at times, and at other times seemed to jar.

The dance hall atmosphere was very good and the flooded mine scene was well handled, the general impression created being that the picture had been elaborately produced. It is a pity that such atmosphere should be ruined by unintelligent direction of action and poor editing.

There were many titles of the "sob sister" type, some of which were so extravagant as to over-reach badly.

In the supporting cast were Sedley Brown, Carrie Clark Ward, Jack McDonald, Frankie Lee and Charles Edhler.

The Box Office Angle

I'd say that this should go rather big in a house where you cater to melodramatic fans of the type who formerly supported the "rep" shows and the cheap "mellerdrammer" theatres. The discriminating community audience would undoubtedly feel rather insulted by many of the crude spots in this which the audience of the cheaper type would accept as very effective.

This is essentially a picture for the masses. It is comparatively elaborate and may impress your lovers of ordinary melodrama. If you are playing the big stuff and expect to use "The Honor System," which I have not as yet seen, in which I understand Miss Brockwell has a very prominent part, it would seem to me inadvisable to play this before you play "The Honor System," because Miss Brockwell would certainly not make the sort of impression which would help business on the bigger film later on.

LEO DELANEY
FAVORABLY KNOWN WHEREVER
VITAGRAPH FILMS
Have Been Shown in Six Years Past
Address SCREEN CLUB, 117 W. 45th St., N. Y. City

Send Me Your Reports
I TABULATE AND AVERAGE THEM

ORDINARY RUINED GIRL STUFF WITH TOO MANY SOB TITLES

Jane Gail and Stanley Walpole in

THE GIRL WHO DIDN'T THINK

Creative Film Corporation—State Rights

DIRECTOR	William Haddock
AUTHOR	Viola Stuart
CAMERAMAN	Leon Wagner
AS A WHOLE	Ordinary "tempted girl" melo with many sob titles
STORY	Ancient "ruined girl stops wedding" plot with passion frills
DIRECTION	Routine "movie" caliber
PHOTOGRAPHY	Acceptable
LIGHTINGS	Generally ordinary; sometimes poor
CAMERA WORK	Acceptable; not artistic
STARS	Failed to convince
SUPPORT	Rather poor; overacted
EXTERIORS	Quite ordinary
INTERIORS	Acceptable
DETAIL	Much that was unnecessary
TIME	Sixty-eight minutes

THIS may register with the cheaper class of patronage despite the fact that it is the old, old "ruined girl" stuff that finishes where she brings the baby to the wedding and stops the ceremony. The action is burdened with scores of titles of the Laura Jean Libby type, telling about the wicked, passionate man and the innocent, trusting females.

According to the action, the poor, suffering heroine accepted the fine gowns and furnished flat quite cheerfully, but the titles told us that she was having an awful time.

None of the action in this will convince any intelligent audience, and there were many places—particularly the scenes in which the heroine's father and mother figured—where the acting was so bad as to be funny.

Just to add to the righteous touch of it all, we found that the hero discovered the pure and innocent female, the third on his list in the picture, in a cheap cabaret, where a lot of chorus girls did a posing act in tights. The title told us that this young lady was of the type that men chose for their wives. The title also said that she was wise in the ways of men, and I presume that she was being chosen as a wife because she was willing to patronize the sort of cheap cabaret which presented such crude bits of posing as we saw in the film. Not satisfied with giving us a long shot of these poses as a bit of background, they were registered in close-ups with titles to describe them which should register a laugh most anywhere.

The hero-willun in this had one mistress when the story opened and took unto himself another, which caused several arguments between the two. Eventually he found the female in the cabaret and asked her to marry him, with the first mistress having done a high dive into the river and the second bringing her child with her, stopping the wedding with the third, just as the final words were to be pulled.

On the finish they registered a little "forgiveness-repentance" stuff which indicated that the hero-willun was to marry the mother of the child, after all.

In the supporting cast were William Manderville, Agnes Neilson, May Simon, Helen Milholland and William Butler.

The Box Office Angle

This is pretty crude stuff to offer an intelligent audience, but you may find that it will register, even though the plot is very ancient, with patrons who aren't particular about the finer points.

I surely wouldn't play this in a community house, because it lacks any touch of originality or real dramatic or artistic merit, but if you have a theatre where you cater to transient business or to patrons who like the productions which are a bit off-color as to general theme, then this may register with them.

Certainly there is nothing of interest in the entire offering except the fact that the story deals with a man's improper relations with several women. My argument against this sort of production is not primarily against the plot idea, but against the manner in which it is presented. I have seen this sort of a story done in a way to make it real drama and decidedly worth while. In this case it seems to me to be a production which has been made principally because it deals with unconventional conditions.

UNCERTAIN SYMPATHIES MAKE THIS HARD FOR POPULAR STARS

Edith Storey and Antonio Moreno in

MONEY MAGIC

Greater Vitagraph

DIRECTOR	William Wolbert
AUTHOR	Hamlin Garland
SCENARIO BY	A. Van Buren Cowell
AS A WHOLE	Interesting, with human spots; will please generally
STORY	Simple, but has appealing moments
DIRECTION	Not particularly distinctive, but satisfactory
PHOTOGRAPHY	Fine and fair
LIGHTINGS	Some excellent; some poor
CAMERA WORK	Varied
STARS	Made characters human
SUPPORT	Very good types
EXTERIORS	A few quite beautiful; others ordinary
INTERIORS	Fitted atmosphere
DETAIL	Good
TIME	Sixty-three minutes

ALTHOUGH this is decidedly slow at times and has a good many scenes which are surely not necessary, there is a good study of human emotions provided, the story being based upon the love of two healthy young people who were held by other ties.

The girl (Miss Storey) was married to a very wealthy miner, who was partially paralyzed as a result of a wound, and the man (Antonio Moreno) was engaged to an invalid who was in the West for her health.

The story, after a lot of unnecessary footage in getting started, shows that the miner was really in love with Miss Storey, who seemed to be in love with him. The miner was then shot and appeared about to die, this resulting in his calling Miss Storey hurriedly so that they might be married before his death. This was not particularly well handled, because they failed to have a doctor going to work on the injured man until after the marriage, which seemed rather unusual. He was saved after the wedding, but remained a cripple.

The meeting with Mr. Moreno was nicely developed until it was shown that these healthy young people were

naturally more fitted for one another. Then we had considerable footage of the husband going East to see his father, sister and other relatives, whom we found were for the most part decidedly ordinary.

There was one situation which seemed to register in the action that Miss Storey refused to accept her husband's father into their home, but the titles in the film gave this scene another meaning. These bits were evidently dragged in, and, taken all in all, the story hardly provided sufficient material for a five-reel feature.

Finally realizing the true situation, the invalid girl returned the ring and gave up her claims on Mr. Moreno, and the husband, after being told that he had a weak heart and should consequently not go to a great altitude, calmly went to his mines and ascended as high as he could, taking that method of committing suicide.

We found Miss Storey and Mr. Moreno together over the dead man's body, apparently with a nappy future in sight.

There was one good title in this that made the situation register with a kick, the title being, "As the lion dies—alone!" This came where we saw the husband deliberately climb to his death.

It is possible that this rather unusual study of unusual conditions may appeal to many people, but there are wavering sympathy streaks that make it rather uncertain as to how different people will accept this offering.

The production moves very slowly through many sequences and then at times we have rather jumpy continuity. It never reaches any truly big dramatic moments and is only saved by a few good bits of humor and several touches of pathos.

There were a few very good exteriors, and the scene of the mountains with the clouds hanging about the peaks, which registered the view so loved by the lonesome crippled husband who sat in front of his beautiful home alone, will strike a sympathetic chord in the hearts of many. As a whole, the atmosphere was not particularly artistic.

In the supporting cast were Lawrence Winston, William Duncan and Florence Dyer.

The Box Office Angle

Because of their vigorous, forceful personalities, Edith Storey and Tony Moreno are favorites with a large percentage of fans. The characters portrayed by them in this have a hard time getting the proper sympathy because of the peculiar situation, but I believe that those who like these two young people will appreciate this offering and think it good entertainment.

You can safely say that this is an interesting study of a condition worthy of considerable thought and you can even go so far as to use lines such as these in your billing:

"Is it right for a crippled husband to expect a healthy young wife to sacrifice her life in caring for him? What do you think? See 'Money Magic.'"

The unfortunate point is that many will feel that the young wife should devote her life to her husband, in as much as she has married him, and they will have a sort of hunch that it was her fault that this man heroically took his own life to make his wife happy, thus throwing the sympathy to the husband instead of to the hero and heroine.

There is a chance here for some unusual advertising, and I would try to stir up considerable discussion on this point of matrimonial ethics.

FAMOUS POEMS REGISTERED WITH HUMAN TOUCHES AND MELO

Wilfred Lucas in

JIM BLUDSO

Fine Arts—Triangle

DIRECTORS	Tod Browning and Wilfred Lucas
SCENARIO BY	Tod Browning
POEM BY	John Hay
AS A WHOLE	Fine atmosphere, appealing moments, but too much melo.
STORY	Human characterizations, but ran a bit wild at end
DIRECTION	Generally good; some human touches very good
PHOTOGRAPHY	Just good
LIGHTINGS	Quite ordinary
CAMERA WORK	Acceptable
STAR	Human, forceful personality
SUPPORT	Very good types
EXTERIORS	Good small-town atmosphere; not artistic, but looked real
INTERIORS	Fitted atmosphere
DETAIL	Rather uncertain at end
TIME	Fifty-six minutes

THIS picturization of the famous old recitation concerning the Mississippi engineer who "held her nozzle to the bank 'til the last galoot was ashore," carries the atmosphere of the time very nicely, and there is a bit more of action in this than there has been in some of the recent Wilfred Lucas productions. The scenario as prepared brings the character of Banty Tim into the action. He was the central figure in another of the "Pike County Ballads" by the same author.

The offering isn't big, nor it is artistic, but I would say that it will prove quite interesting to almost any audience, and although the action at the finish seems a bit confusing, still there is a human note running through the entire plot which makes it hold.

I believe that there has been a serious slip in the rushing action at the end, either in assembling or in the detail construction, because the scenes do not exactly match and something seems to missing.

It was particularly noticeable in this part of the story that the continuity was jumpy, and somehow it isn't clear in my mind what happened to a boat-load of furniture that was prepared to start across the river. Soon after I saw this boat carrying other cargo, not furniture.

The famous lines about "holding her nozzle against the bank," which applied to the big fire scene, were placed about fifty feet too soon in the story, to my mind, because the fire didn't have an opportunity to get under way before this title in a manner to give the title proper significance.

The basis of the plot up to the point where the steamboat caught fire and Jim Bludso played the hero, so that everyone was rescued, concerned Bludso's wife and her elopement with a gambler, while Bludso was fighting in the Civil War.

After his return from the War he found that his little boy was attracted to a pretty blonde in the town and in time he felt the same attraction.

There were several clashes between the gambler and Bludso, and finally the wife showed up in the town and Bludso agreed to take her back because of their child.

The gambler had been building a levee and had cheapened the structure with inferior materials, so that a flood swept through the town when the levee broke.

In the attempt to escape, the wife was drowned, which left the finish, after the fire on the steamboat, with Bludso and the blonde in a final clutch.

Mr. Lucas as Jim Bludso put a suggestion of brute strength into his characterization which contrasted oddly against the final touches of gentle discrimination which asserted themselves in reference to his consideration for his colored servant.

Olga Gray was the wife and handled her part very nicely.

Winifred Westover is the little blonde whose work I have mentioned in several recent Fine Arts productions. She appears to have decided possibilities because of her repose and beauty.

Sam DeGrasse was the "willun," and Georgie Stone the six-year-old kid, stole many scenes. James O'Shea was effective as "Banty Tim."

Monte Blue and Charles Lee had minor parts.

The Box Office Angle

I imagine that in certain sections the poem about Jim Bludso is very well known, and consequently the offering will have a particular appeal because of that. If you are quite sure that your patrons never heard of Jim Bludso, and if Wilfred Lucas has not pulled you much business because of some of his "thought studies," then this may not be a very good bet for the box office.

You can safely promise that this is a human melodrama, telling of the bravery of an engineer on the Mississippi and the suggestion that this is a story filled with action, dealing with the Mississippi steamboat days, may interest many people.

I feel rather sure that the production will satisfy almost anyone, although I am just as sure that they will never become wildly enthusiastic over it. In the final important scenes it falls just short of being big. The fire has been very well handled and the flood scenes have been particularly well done, but they are not well tied together. They actually burn up an old boat and they turn a flood of water loose on a village set, but the day has passed when such effects alone are sufficient to make a picture truly big. The tempo of the dramatic action must be smooth enough to register a genuine thrill rather than to rely upon spectacular stunts alone.

If you're going to play this, I would dwell particularly upon the fact that the hero was the bravest engineer of the Mississippi steamboat days. That sounds rather interesting.

DRAGGY ORDINARY MOVIE PRODUCTION THAT NEVER ARRIVES

Jean Sothern in

HER GOOD NAME

Van Dyke—Art Dramas

DIRECTOR	George Terwilliger
AUTHOR	Horace Hazeltine
SCENARIO by	E. A. Bingham
CAMERAMAN	Lewis H. Dunmyre
AS A WHOLE	Ordinary production that never registers
STORY	Trusting, innocent girl thing with trial scene finish
DIRECTION	Decidedly old-school
PHOTOGRAPHY	Ordinary
LIGHTINGS	"Almost" good several times; generally poor
CAMERA WORK	Ordinary
STAR	Fails to register
SUPPORT	Ordinary
EXTERIORS	Quite ordinary
INTERIORS	Poor
DETAIL	Too much of it
TIME	Fifty-four minutes

THERE'S certainly nothing distinctive about this and the story lacks any real note of originality. With painful dragginess, it finally arrives at a situation showing the father under arrest for having killed a young man who had kept his daughter out all night.

To save him, he wanted her to testify that the dead man had ruined her. She finally did this, which meant that she would lose the love of her sweetheart, but father conveniently had a heart attack and died in the court room, stating that his girl was innocent, which cleared up the point at issue.

This might have made a good one-reel had it been produced with a little more class. As it stands, it drags pitifully for the first four reels and fails to reach any great height in the final court room scene.

Several times the cameraman "almost" got good lightings, but just missed, and the net result was rather poor.

The general handling of the situations, the sets, the groupings and atmospheer was about on a par with the "movie" releases of several years ago.

Miss Sothern was called upon to "emote" upon several occasions, but she never really managed to register so that it would truly convince. None of the other characters put anything over which could be called good, and we had an awful lot of footage that was certainly poor.

In the scenes where the young people stayed up all night, Miss Sothern was shown to be asleep inside a cabin, where she had taken refuge, and Arthur Housman was shown leaning against the door outside. A title registered that they passed the night this way. After the title, Housman was shown to wake up from his sleep, the inference being that he had gone to sleep standing up. Believe me, 'taint done!

Then, for some unexplained reason, after standing there all night to get this girl, he suddenly had a change of heart and calmly took her home without any further suggestion of insult, his reward being that the father shot him when they arrived at the house.

Others in the cast were Earl Metcalfe, Ethel Tully, Barbara Castleton, Wm. H. Turner and Mrs. Parker Spaulding.

The Box Office Angle

I surely wouldn't count this as an attraction worthy of special booking and if you are playing it in a program release I would go very easy about making any promises as to its merit. Even with an audience which accepts the cheaper productions I believe this will move with painful slowness through the first few reels. Of course, we have the old "sob stuff" of the innocent trusting female with an attempt to get sympathy because of an unpleasant step-mother, but the situations aren't registered sufficiently well to make them convincing or appealing.

Jean Sothern received considerable publicity because of "The Mysteries of Myra," and she appeared in the Fox production "The Two Orphans," with Theda Bara but her playing in this isn't what could be called distinctive or impressive.

If you want to give away the only situation in this plot, you might advertise this under some such line as the following:

"Would you ask your daughter to admit a shame of which she was not guilty to save your life.? See 'Her Good Name.'"

ANCIENT MELLER SITUATIONS ONLY FAIRLY WELL HANDLED

Wallace Reid and Anita King in

THE GOLDEN FETTER

Lasky—Paramount

DIRECTOR	Edward J. Le Saint
AUTHOR	Charles T. Jackson
SCENARIO BY	Charles Maigne
CAMERAMAN	Allan N. Davey
AS A WHOLE	Convenient surface "meller," never registered
STORY	Old junk conveniently tied together
DIRECTION	Gave considerable action, but didn't convince
PHOTOGRAPHY	Generally good; only fair at times
LIGHTINGS	Some fine; some poor
CAMERA WORK	Varied
STARS	He, 'ansom 'ero; she, ordinary
SUPPORT	Ordinary routine "meller" characters
EXTERIORS	A few very good; many ordinary
INTERIORS	Acceptable
DETAIL	Convenient
TIME	Fifty-five minutes

STARTING off with the hero knocking down a man who had insulted the heroine at their first meeting and finishing with the heroine rushing out to save the hero as roughnecks were about about to hang him, this hit most of the routine Western melodrama high spots in between, with the main incident concerning a hold-up in which the innocent hero was implicated because he had been rescued by the bandits and kept in their cabin for a few days in the mountains, while he recovered from a convenient sprained ankle.

The heroine was an innocent Eastern miss who bought a bum gold mine, came West to look at it and finished teaching school, which school contained a half-wit youth and the hero, thereby providing a forced attempt at comedy.

There were one or two human spots in this, but most of it was painfully poor, because it was just surface melodrama which didn't have a chance, the situations being so painfully ancient.

Wallace Reid, as the hero, was acceptable, but nothing remarkable. Miss King was rather ordinary.

Tully Marshall and the other "willuns" were quite "willunous," but no one cares much about characters in an ordinary, routine Western blood-and-thunder story.

I'd say that a community audience would figure this as decidedly weak and certainly not worth while, and it is a question in my mind if the audiences who like ripsnortin' "mellerdrammer" will feel that this is strong enough or new enough to satisfy them. Even the most rabid fans for roughneck action films will know most of these situations by heart and feel rather peeved over being forced to see them again. I'm sure that most any one will feel a bit faint, or else, they'll feel like fighting when they pull that heroine-rushing-to-the-rescue-to-stop-the-hanging situation.

There were a few rather pretty exteriors, but, as a whole, the atmosphere was rather ordinary and not distinctive enough to justify the production.

In the supporting cast were Larry Peyton, Walter Long, Mrs. Lewis McCord, C. H. Geldert, Lucien Littlefield and Guy Oliver.

The Box Office Angle

They probably picked the name of this from a situation which showed the hero and heroine going into the hills together because they were handcuffed. Unfortunately this situation is a very poor one, because about midnight they discovered that it was an easy matter to break this handcuff chain by shooting it. This could have been done, and should have been done, immediately, save that it would interfere with the story. Afterwards the hero permitted a portion of the handcuff to remain on his arm, thereby causing his arrest, when it would have been very easy for him to have covered it up with his sweater.

I would advise you to dodge this if you can, because Anita King has never shown anything to justify your boosting her, and, although Wally Reid and Cleo Ridgely have been rather a successful team, I don't believe that Mr. Reid is strong enough alone to carry over a poor melodrama.

You can't safely tell anything about the story, because, if you promise that it is good, they will have very little respect for your opinion in the future.

TERRIBLY MESSY CRAZY QUILT MELLER RIDICULOUS AT TIMES

Gail Kane in

THE RED WOMAN

World Film

DIRECTORS	Several of them
AUTHOR	H. R. Durant
CAMERAMEN	Several
AS A WHOLE	An awful mess
STORY	Wild-eyed "meller" mixture
DIRECTION	Nothing creditable; much that was bad
PHOTOGRAPHY	Generally poor; a few good spots and many bad spots
LIGHTINGS	Generally poor
CAMERA WORK	Varied; never excellent
STAR	Unimpressive
SUPPORT	"Movie melo" types
EXTERIORS	A few fine; others not so good
INTERIORS	Some rather good; many very poor
DETAIL	Quite messy; almost impossible to follow
TIME	Sixty-five minutes

I LEARNED that this had been handled by several directors in the making with quite some re-editing, and certainly it looked it. The story was a wild-eyed melodrama that rambled and jumped until it was absolutely impossible to take it seriously or follow it intelligently. A few of the situations were truly awful.

As a sample of the sort of thing provided, I can tell you that an Indian girl, who had fallen in love with the spendthrift son sent West to reform, painted him up and stood him on a pedestal, where the "willun" and "willuness" looked him over carefully and thought that he was a god she had been worshipping. Inasmuch as the hero made a pretty poor cigar-store sign, because he moved and had to breathe, I can't conceive of any one accepting this situation as even probable. I've seen a lot of awful nightmares offered as dramatic situations, but I think this was about the limit.

Later on we found the Indian girl with a baby that had white skin and blonde hair, and yet the willun, who

was a Mexican, came in and tried to convince her that she had come to him at his camp one night and that he was the father. In a title the mothers says, "But, how do you account for his white skin and blonde hair?" —which was, in a way, an admission of the visit to the willun's camp, although we'd never seen anything that would indicate that she had made such a visit. If this doesn't get a coarse ha! ha!, then I'm a bum guesser.

Afterwards the white hero loomed up again and was proclaimed father with a "clutch" on the finish.

I can't tell why the hero left the Indian girl to go East, unless it happens that this scene was made and they thought they'd have to use it, and so they agreed to write a story which would fit into it.

In any case, he came East after a title, which said that he realized that he should not marry this red woman and should return to the girl to whom he had given his promise. But he knew that he'd learned that the girl he had promised to marry only wanted his money, and when he came East he snubbed her unmercifully, returning almost immediately to the red woman.

Surely this is one that you can run as a puzzle picture and offer a red apple to the patron giving an intelligent account of the story.

It was noticeable that a number of exteriors were made on the Palisades, while a great many were made in some western country—I think it was Arizona.

Gail Kane, as "The Red Woman," had an impossible part and failed to impress at any time.

Mahlon Hamilton was a very camera-conscious hero, who "acted" in every scene.

June Elvidge, as the scheming female who wanted the hero's coin, gave a rather good account of herself, and Ed Roseman was the wicked "wicious willun" who wandered about wanting to shoot some one all the time.

The photography, as a whole, was quite poor, there being many places where the grain of the film showed very badly, this either being the result of "duped" negative or weather conditions which had affected the film while it was being made.

Others in the cast were Gladys Earlcott and Charlotte Granville.

The Box Office Angle.

I certainly would not play this. Even if you are catering to patrons who like wild-eyed melodrama, I fear they'd consider this rather insulting, because the story wanders "all over the place" and fails to hang together in anything resembling a consistent plot. It is a crazy-quilt patchwork production, and this fact registers on the screen.

I think that if Miss Kane has been of any value to you in her other productions it would be a serious error to play her in this, because many fans are unable to discriminate sufficiently to realize that it is the production and story which is at fault in such a case as this.

There was one pretty cloud effect at the end of this, but, generally, the photography was terrible.

The illustrated titles which the World has been using of late are very bad. Somebody should speak to them gently.

WILD-EYED ACTION MELLER WITH BAD ACTING HERO DODGE IT

Herbert Rawlinson, Betty Schade and Dorothy Davenport in

THE SCARLET CRYSTAL

Red Feather

DIRECTOR	Charles Swickard
AUTHOR	J. Grubb Alexander
CAMERAMAN	Harry Maguire
AS A WHOLE	Wild surface-action "meller" that didn't register
STORY	Wandered, jumped and never convinced
DIRECTION	Some atmosphere good, but production misses fire badly
PHOTOGRAPHY	Sometimes very good, but often muddy and lacked definition
LIGHTINGS	A few effective; many just missed
CAMERA WORK	Varied
STARS	He terrible; girls rather good
SUPPORT	Quite ordinary
EXTERIORS	Nothing unusual; big "20,000 Leagues" set used
INTERIORS	Acceptable; same big ballroom backing used
DETAIL	Acceptable
TIME	Fifty-eight minutes

IF your audiences like action "meller" that registers speed rather than sincerity they will probably accept this, although it seems to me that almost any picture fan would feel insulted by the work done in this by Herbert Rawlinson. His attempts to portray a "drunk" were pitifully poor and in a few places where he tried to "act," particularly one where he tore his hair, he was bad enough to be funny.

The story had much incident, dealing for the most part with a wild young man who turned down a chorus girl to marry a buxom beauty from the country, only to tire of her in time and be tempted by a coincidence which placed another innocent young thing in his apartment.

The scenes showing him attacking this girl and her return to her mother, who was found dead, with the following scene of her pleading with her betrayer who sat in a cafe with a chorus girl, were all turned into a dream, apparently by cutting, since the action was rather contradictory in spots and certainly jumpy.

After this wild session the young husband returned to his wife and baby, repentant, and was accepted.

Mr. Rawlinson certainly did not register a favorable impression at any time in this, because at the first of the offering his make-up showed so plainly that he looked almost like a woman dressed in man's clothes, and then when he started to "act" he worked like an amateur getting his first try-out before the camera.

Betty Schade, as the country girl, who became his wife, did rather well with a part which called for some unusual scenes.

Dorothy Davenport, as the chorus girl, fitted this character quite acceptably.

The scenario brought into the action rather prominently a crystal ball, in which the wife saw what was going to happen in the future, there being a suggestion that she had the gift of seeing into the coming years. It is possible also that they intended to suggest something about reincarnation, because in one scene, supposed to be a society garden party, she suddenly cut loose and did a wild dance when the gypsy orchestra started to play, this being so startling as to be rather funny. The title said that this was her "great triumph," but surely if such a dance as we saw could

create a great triumph, it must have been SOME society.

Universal again made use of that big ballroom set backing which has appeared in so many of their productions, it being used this time in the cafe scene. They also made use of the "20,000 Leagues Under the Sea" set which has been dragged into several productions. Surely this repeated use of the same sets tends to cheapen all of the productions in which these "landmarks" appear.

There was an artist character brought into this story —sort of dragged in by the heels—and this provided for considerable footage of a draped model. There was also one very short flash where a girl on a couch dissolved into a nude figure.

This offering started off with a few exteriors that had a decided suggestion of class, but it soon went wild, and surely the general impression will not be favorable.

In the supporting cast were Marie Hazelton, Gertrude Aster, Dick Ryan and Raymond Whitaker.

The Box Office Angle

I doubt very much if this has any box office value, and certainly I would not play it in a theatre where they know good films when they see them. If you are catering to audiences who like wild surface melodramas, this may register, because it surely is wild. It is hardly a fit offering for intelligent patrons.

Mr. Rawlinson's work is particularly poor and his overplaying, combined with the erratic nature of the scenario, makes this rather a poor production.

There is no unusual angle about the story worthy of any advertising comment, unless it would be the question of whether or not your patrons believe in crystal gazing, and since that thought has been used very often without any truly effective results, I doubt if it would be wise to center the attention upon that point.

KEYSTONE START AND FINISH MAKE MYSTERY ENTERTAINING

William Desmond in

THE ICED BULLET

Ince—Triangle

DIRECTOR	Reginald Barker
AUTHOR	C. Gardner Sullivan
ART DIRECTOR	Robert Brunton
CAMERAMAN	Robert Newhard
AS A WHOLE	Wild detective plot with Keystone Komedy alibi
STORY	Impossible detective stuff smoothed by comedy start and finish
DIRECTION	Comedy interesting at first; funny at finish; splendid atmosphere and action during detective scenes
PHOTOGRAPHY	Generally very good; some fine exterior bits
LIGHTINGS	Many quite effective
CAMERA WORK	Excellent
STAR	Looked like scenario-writing actor
SUPPORT	Very good
EXTERIORS	Studio scenes very interesting; some mountain stuff beautiful
INTERIORS	Very good
DETAIL	Good; novel, to say the least
TIME	Sixty-seven minutes

I'M willing to bet that this was a case of making a wild detective mystery drama with the decision after it was completed that the story was impossible, which resulted in the turning of the entire thing into a Keystone Komedy by the addition of a new first reel and a new finish, which provided an alibi for the story.

The first reel showed Mr. Desmond as a very nervy scenario writer-actor-director, etc., arriving at the Ince plant to sell his story, "The Iced Bullet." After many Keystone adventures trying to get in to see the boss, which afforded an opportunity to show in a rather interesting way the Ince Studios, and at the same time call attention to the various Ince stars, with some scenes of Director Reginald Barker at work, we found the scenario "bug" going to sleep in the manager's office, and the drama was then shown as if he had dreamed it, finishing up with the awakening of the scenario gink in the wildest moment of the story, with the studio locked, which made it necessary for him to escape through a winodw, this bringing a regular Keystone chase through the grounds, finishing with Mr. Desmond speeding down the roadway and the cops firing from the rear, with the usual comedy business of being shot in the "retreat."

The three and one-half reels which had to do with the drama were very well handled as to atmosphere and action, but the story was an impossible detective fantasy having to do with a man who prepared a contraption which he placed in the wall of a cabin in such a manner that the freezing of some water in a wooden box would cause the box to expand, thereby operating a string which pulled the trigger of a revolver, thus killing the victim some distance across the room, in his bed. This reminded me very much of the sort of things "Rube" Goldberg draws when he's trying to give you an "easy way" to do something.

Far be it from me to insist that this has been doctored into its present form, but surely it looks like it. In any case, we can certainly say that the doctoring has saved it to a sufficient extent to make it register as an entertaining offering.

Mr. Desmond fitted the scenario-writing actor part very well, because in most of his work there has been a touch of the theatric. It seems rather hard for him to keep his scenes entirely human, although he is generally sufficiently pleasing to carry his part.

Robert McKim was a "wicious willun," as he always is, and J. Barney Sherry made a small part stand out because of the authority and poise which marked his characterization. Margaret Thompson was the necessary heroine.

Others in the cast were J. Frank Burke, J. J. Dowling, Louis Durham and Jerry Storm.

The Box Office Angle

I would hardly say that this is a good name for a feature and it is a question whether or not William Desmond has sufficient pulling power to justify your playing this from the box office value angle.

You can rest assured, however, that the offering would please generally as entertainment, principally because of the novelty of the introduction of a comedy start and finish to anticipate and offset any possible criticism of the drama itself.

The fact that this gives some very interesting views of the big Ince Studios, where many of the Triangle features have been made, should in itself be an advertising angle capable of pulling considerable business. I would depend particularly upon that and upon the statement that this is truly a novelty.

Don't promise specific things regarding the production and you will be safe. No one will be able to complain about the wildness of the detective story, because the production itself not only admits, but insists that it is wild.

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TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
392	Metro	71.8	68.7	34
565	Fox	71.9	68.5	74
1480	Triangle	72.6	66.6	309
305	Vitagraph	70.7	68.1	56
1630	Paramount	72.2	66.4	282
369	World	67.2	60.3	31

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

1630 Paramount 72.2 66.4 282

Reports		% P. P.	% B.O.	Repeat
3	In Bishop's Carriage	85	93	
1	The Lost Paradise	50	85	
4	The Virginian	99	78	1
2	Where Trail Divides	100	100	1
7	Wildflower	88	76	4
1	What's His Name	75	100	
2	Behind the Scenes	97	85	
5	Man from Mexico	90	70	2
1	Circus Man	94	95	
3	The Bargain	83	83	2
1	Ghost Breakers	60	60	
4	The Crucible	94	92	1
3	Sign of Cross	88	88	
1	Cameo Kirby	80	65	
4	Cinderella	85	97	1
1	The Million	70	90	
2	Girl of Golden West	95	85	1
3	The Italian	77	62	1
1	Dancing Girl	70	55	
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
5	The Goose Girl	95	95	4
1	After Five	82	80	
3	Her Triumph	60	74	1
1	Warrens of Virginia	66	82	
1	Country Boy	60	60	
4	David Harum	84	74	1
1	Love Route	60	60	
1	Sunshine Molly	40	20	
2	Gretna Green	100	100	1
2	Are You a Mason?	78	78	
1	Pretty Mrs. Smith	65	90	
1	The Unafraid	80	75	
1	When We Were 21	75	63	
2	Snobs	67	40	
5	Captain Courtesy	84	66	1
3	Captive	82	67	
2	Niobe	75	55	1
3	Help Wanted	80	75	
4	The Woman	86	53	1
5	House of Lost Court	82	54	2
3	Fanchon the Cricket	86	89	2
3	Betty in Search of Thrill	83	87	
4	Stolen Goods	78	70	
2	Wild-Goose Chase	60	55	1
4	Pretty Sister Jose	82	73	1
5	Jim the Penman	64	65	
5	Dawn of a To-morrow	82	85	1
5	Arab	89	56	1
2	The Dictator	45	45	
4	Wild Olives	87	82	
5	Chimmie Fadden	90	71	
2	The Little Pal	70	70	
4	Rugmaker's Daughter	40	50	
1	The Clue	80	100	
5	Kindling	80	82	
2	Fighting Hope	82	85	
4	Kilmeny	76	72	
3	Seven Sisters	97	90	
3	Puppet Crown	83	85	
7	Rags	90	95	4
1	Sold	80	65	
5	Secret Orchard	78	72	
4	Nearly a Lady	67	74	
4	Marriage of Kitty	70	55	
3	Poor Schmaltz	63	37	
7	Helene of the North	85	78	1
2	Majesty of the Law	40	45	
3	Heart of Jennifer	68	55	
2	Incorrigible Dukane	75	55	
3	Esmeralda	85	85	1
1	Case of Becky	80	80	
1	Out of Darkness	60	40	
1	Peer Gynt	82	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	63	
2	Voice in the Fog	75	67	
5	Fatal Card	66	61	
4	Zaza	91	67	2
4	Girl of Yesterday	86	83	1
7	White Pearl	71	75	
4	Blackbirds	57	58	
7	Chorus Lady	73	68	
5	Secret Sin	69	76	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
11	Carmen	82	83	3
9	Still Waters	85	80	1
7	Madame Butterfly	80	88	1
7	Mummy and Humming Bird	64	56	
6	Bella Donna	91	77	3
7	Armstrong's Wife	80	63	
5	Chimmie Fadden Out West	88	76	1
7	Gentleman from Indiana	85	76	
7	Prince and Pauper	91	86	1
9	Mr. Grex of Monte Carlo	83	66	
9	Jane	75	51	
8	Unknown	79	69	1
15	The Cheat	94	78	1
7	The Reform Candidate	80	49	
8	The Immigrant	72	59	
9	Old Homestead	88	83	1
8	Lydia Gilmore	82	61	2
7	Temptation	76	70	1
7	The Foundling	76	76	1
4	Tongues of Men	80	53	1
4	Mice and Men	79	78	1
5	Golden Chance	77	66	1
1	My Lady Incog	40		
4	Ragamuffins	77	57	
4	Call of Cumberlands	77	72	
5	The Spider	85	63	1
8	Pudd'nhead Wilson	83	63	1
8	Tennessee's Pardner	65	59	
6	Madame Le Presidente	17	51	
8	Nearly King	52	53	1
11	Trail of Lonesome Pine	74	89	3
6	Fell in Love With Wife	55	48	1
7	Blacklist	61	53	1
8	Out of the Drifts	89	88	2
8	Diplomacy	58	56	1
11	Poor Little Peppina	86	82	1
14	To Have and to Hold	74	70	1
11	Ben Blair	72	65	
8	For the Defense	67	64	1
5	Code of Marcia Gray	66	31	2
7	Lost Bridegroom	70	61	2
6	Saleslady	75	66	1
10	Audrey	75	75	3
6	Sowers	64	58	
7	Heart of Paula	68	51	1
8	The Race	71	65	
6	Eternal Grind	68	81	1
6	Love Mask	61	54	2
7	Molly Make-Believe	90	88	5
6	The Red Widow	62	51	1
10	Heart of Nora Flynn	69	56	4
6	Moment Before	50	63	1
8	David Garrick	61	39	
7	Innocent Lie	52	46	
13	Maria Rosa	82	88	4
11	Alien Souls	68	66	1
11	Fued Girl	61	54	
15	Pasquale	78	52	3

Reports	% P.	% B.O.	Repeat
13 Sweet Kitty Bellairs	72	59	2
18 Saints and Sinners	53	49	
17 Thousand-Dollar Husband	69	62	4
21 Gutter Magdalene	61	53	1
10 Evil Thereof	44	44	
14 Making of Maddalena	63	55	3
21 Silks and Satins	86	88	16
14 Destiny's Toy	60	51	
19 The Clown	79	54	3
19 Susie Snowflake	67	58	2
15 World's Great Snare	72	78	4
18 American Beauty	62	62	3
21 The Dupe	65	63	1
20 The Smugglers	53	49	1
24 Selfish Woman	72	69	4
28 Davy Crockett	67	62	
28 Dream Girl	69	61	3
27 Under Cover	79	75	5
27 International Marriage	55	51	1
27 Common Ground	64	64	1
34 Hulda From Holland	95	95	23
29 House of Golden Windows	73	63	3
21 Woman in the Case	72	72	3
22 Little Lady Eileen	86	89	8
21 The Stronger Love	52	51	
21 Public Opinion	82	72	4
19 Rolling Stones	63	63	2
18 Honorable Friend	70	62	1
17 Victory of Conscience	59	60	2
17 Each Pearl a Tear	75	71	2
18 Parson of Panamint	80	68	5
11 Big Sister	47	58	
11 Reward of Patience	63	53	
10 The House of Lies	74	63	1
10 Daughter of MacGregor	51	44	
14 Ashes of Embers	87	85	5
12 Quest of Life	58	58	
10 Anton the Terrible	48	49	
12 The Lash	55	52	
8 The Storm	72	58	1
12 The Intrigue	74	50	
11 Her Father's Son	70	53	1
10 Witchcraft	48	48	
8 The Kiss	71	67	1
9 Rainbow Princess	83	71	1
8 Seventeen	86	73	
7 Miss George Washington	96	94	5
11 Heir to Hoorah	74	63	2
10 Soul of Kura San	80	72	
7 Sons of Erin	81	70	
8 Unprotected	54	56	1
7 Years of Locusts	49	51	
7 Plow Girl	77	55	
4 Yellow Pawn	58	55	1
5 Nanette of Wilds	36	47	2
3 Martyrdom of Philip strong	47	35	
3 Coney Island Princess	53	57	1
4 Road to Love	80	45	1
5 Oliver Twist	86	58	3
3 Victoria Cross	50	53	1
4 Traveling Salesman	80	56	2
3 Right Direction	80	55	1
3 Snow White	100	93	2
2 Redeeming Love	60	45	1
3 Slave Market	97	86	2
2 Evil Eye	20	38	1
2 Great Expectations	80	23	
2 Happiness of Three Women	80	38	1
2 Betty to the Rescue	82	38	
2 Girl Like That	50	33	

TRIANGLE

1480 Triangle	72.6	66.6	309
9 The Iron Strain	81	65	2
8 The Lamb	85	73	3
9 Old Heidelberg	72	63	1
10 The Coward	83	66	1
7 Martyrs of the Alamo	66	56	2
12 The Disciple	84	75	2
7 Matrimony	81	74	2
5 Sable Lorcha	64	53	
5 Golden Claw	65	74	
6 Double Trouble	65	64	2
6 Aloha Oe	59	65	1
5 Lily and Rose	61	53	
6 Jordan Is a Hard Road	54	52	
6 Winged Idol	53	52	
3 Penitents	28	32	
10 Edge of the Abyss	68	61	
1 Submarine Pirate	85	78	1
5 Cross Currents	48	45	
9 Between Men	72	69	1
12 Let Katy Do It	85	64	6
5 The Corner	56	47	
5 The Missing Link	55	43	1
3 Beckoning Flame	65	48	
9 The Wood Nymph	54	50	1
8 The Conqueror	71	70	
9 Price of Power	55	51	
9 Green Swamp	79	78	1
11 Acquitted	67	50	
6 D'Artagnan	59	54	
17 His Picture in the Papers	89	76	5
12 Honor's Altar	78	69	2
12 Betty of Greystone	76	68	2
22 Peggy	95	91	15
7 Don Quixote	57	56	
8 Last Act	80	78	1
11 Daphne and the Pirate	71	57	1
17 Hell's Hinges	93	88	11
16 Flying Torpedo	88	81	8
13 Bullets and Brown Eyes	85	77	3
13 Martha's Vindication	83	77	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
14 The Raiders	79	71	
12 Habit of Happiness	92	86	4
8 Waifs	70	59	1
8 Little Meena's Romance	64	60	1
15 The Aryan	84	85	6
9 Sold For Marriage	68	74	1
15 Stepping Stones	87	76	2
10 Sunshine Dad	36	46	
9 Civilzation's Child	68	64	1
12 Children in the House	79	64	2
10 Beggar of Cawnpore	58	49	
15 The Good Bad-Man	91	81	4
12 The No-Good Guy	72	60	3
13 Susan Rocks the Boat	73	64	
16 Not My Sister	82	78	3
16 Child of Paris Streets	63	62	
18 Primal Lure	82	77	4
8 Mr. Goode, the Samaritan	53	53	
18 Market of Vain Desire	81	66	5
18 Going Straight	80	77	3
22 Bugle Call	95	80	7
21 Reggie Mixes In	92	81	10
14 Sorrows of Love	67	72	1
18 An Innocent Magdalene	68	68	1
15 The Dividend	68	65	1
19 Wild Girl of the Sierras	43	51	
19 An Apostle of Vengeance	88	86	3
17 Casey at the Bat	44	49	
23 The Phantom	87	74	7
26 Flirting with Fate	88	85	10
27 The Deserter	83	69	10
22 Little School Ma'am	72	65	2
24 The Eye of the Night	75	58	4
16 Stranded	64	56	
24 Captive God	69	70	2
20 The Half-breed	73	77	2
18 The Payment	82	73	3
16 Marriage of Molly O	48	47	
17 Honor Thy Name	88	71	4
18 Devil's Needle	63	63	1
20 Shell 433	92	67	5
23 Hell-to-Pay Austin	82	67	6
19 Lieut. Danny, U. S. A.	68	64	
14 Pillars of Society	56	55	1
17 Home	91	79	9
15 Gretchen the Greenhorn	63	62	1
15 The Patriot	76	79	5
18 Social Secretary	90	72	7
12 The Thoroughbred	78	68	1
10 The Little Liar	67	56	
16 The Wolf Woman	89	91	6
12 Dawnmaker	56	80	2
11 Diane of the Follies	70	72	1
17 Manhattan Madness	94	91	10
12 Plain Jane	89	81	3
10 Old Folks at Home	84	69	1
11 The Jungle Child	58	58	1
10 The Rummy	68	50	1
12 Return of Draw Egan	91	86	5
12 Vagabond Prince	73	66	3
13 Somewhere in France	78	67	
9 Corner in Colleens	93	86	5
4 Sister of Six	71	54	1
10 Fifty-Fifty	90	83	4
3 War's Women	62	57	
8 Atta Boy's Last Race	58	63	
10 American Aristocracy	96	93	6
7 Microscope Mystery	59	44	
9 Honorable Algy	82	73	3
10 Jim Grimsby's Boy	61	45	2
9 Devil's Double	91	92	5
9 Children Pay	72	62	3
6 Children of the Feud	58	58	1
6 Criminal	51	42	
3 Gamble in Souls	83	75	2
4 Wharf Rat	25	34	
4 Matimaniac	100	94	4
4 The Sin Ye Do	100	80	3
4 Heiress at Coffee Dan's	40	35	1
3 Three of Many	35	23	
4 House Built Upon Sand	88	73	3
2 Female of the Species	90	85	2
4 Truthful Tulliver	100	100	4
3 The Weaker Sex	92	91	3
3 The Little Yank	22	47	1
3 The Bride of Hate	80	73	3

WORLD

369 World	67.2	60.3	31
1 Daughter of the Sea	60	50	
2 The Warning	88	48	
2 The Little Dutch Girl	80	85	
1 The Price of Her Silence	80	90	
1 Master of House	60	65	
1 The Dragon	60	30	
1 The Price	80	65	
1 Love's Cross Roads	85	60	
1 Better Woman	75	65	
1 By Whose Hand	60	55	
1 Her Great Hour	60	40	
1 When it Strikes Home	60	65	
2 Circus Romance	65	55	
1 Old Dutch	75	50	
2 Ballet Girl	82	62	
3 Marrying Money	79	63	
1 Wishing Ring	64	60	
2 The Dollar Mark	55	42	
1 Gentleman from Mississippi	60	40	
1 As Ye Sow	100	45	
1 Stolen Voice	60	60	
1 Face in the Moonlight	80	60	
1 Women and Wine	60	40	
1 Alias Jimmy Valentine	80	60	
3 Trilby	83	58	1
1 Idols	40	40	
2 Master Hand	86	80	
3 Devil's Toy	57	73	
3 Salvation Nell	60	47	
3 Family Cupboard	50	57	1
4 Heart of Blue Ridge	84	73	1
1 Butterfly on Wheel	80	70	
2 Hearts of Men	80	52	
1 Body and Soul	40	45	
1 The Ransom	55	45	
4 The Labyrinth	66	65	
3 Should a Wife Forgive?	90	90	
1 The Senator	75	60	
3 Sins of Society	76	65	
5 Camille	83	77	1
3 The Rack	89	69	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
2 Women in 47	76	80	
4 Yellow Passport	82	85	2
2 Price of Happiness	52	60	
1 Women's Power	30	50	
1 Cowardly Way	60	60	
1 Passersby	60	60	
3 Man and His Angel	62	45	
3 Supreme Sacrifice	77	63	
2 The Struggle	60	60	
2 Hand of Peril	72	60	
2 Then I'll Come Back to You	85	77	1
3 The Reapers	77	67	
1 Shadow of Doubt	75	60	
2 Social Highwaymen	75	48	
3 Closed Road	87	81	1
6 Feast of Life	60	74	
5 Her Maternal Right	56	72	
5 Sudden Riches	77	72	
1 Twin Triangles	80	30	
5 Tangled Fates	55	60	
3 Fate's Boomerang	42	53	
5 His Brother's Wife	83	74	2
10 Perils of Divorce	61	63	
12 La vie de Boheme	48	50	

Reports	% P. P.	% B.O.	Repeat
2 What Happened at 22	82	80	
5 Crucial Test	59	58	
6 Weakness of Man	61	69	
12 Sally in Our Alley	68	68	
13 Paying the Price	69	70	1
11 Miss Petticoats	58	59	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
11 Velvet Paw	73	66	1
8 Friday, the Thirteenth	72	70	
10 Dark Silence	77	78	2
4 The Revolt	66	63	
3 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
5 Scarlet Oath	71	59	
7 Man Who Stood Still	71	63	
6 Heart of a Hero	55	43	
2 Without a Soul	80	90	
7 Bought and Paid For	91	92	5
6 Madness of Helen	58	47	
5 Men She Married	54	50	
2 Deep Purple	80	75	
5 All Man	49	53	1
3 Broken Chains	35	37	
4 Rise of Susan	86	96	4
3 World Against Him	32	30	
1 Woman Alone	40	40	
1 The Man Who Forgot	40	20	

METRO

392 Metro	71.8	68.7	34
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
1 Shooting of Dan McGrew	80	85	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	85	
2 Second in Command	77	80	
1 The Vampire	80	90	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	87	
1 An Enemy of Society	60	40	
2 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	70	60	
2 Final Judgment	80	85	
2 Pennington's Choice	92	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
4 Yellow Streak	84	60	
3 House of Tears	80	65	
4 Rosemary for Remembrance	73	68	
3 Black Fear	73	57	
5 What'll People Say?	80	84	
4 The Turmoil	70	55	
8 Lure of Heart's Desire	56	56	
5 Her Debt of Honor	49	50	
5 Man and His Soul	84	84	1
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
5 The Price of Malice	66	65	
5 Soul Market	84	77	2
2 Blindness of Love	80	85	1
3 Lovely Mary	67	83	
1 My Madonna	80	85	
4 Her Great Price	78	66	
7 Wall Between	75	81	
4 Kiss of Hate	55	70	
8 Half-Million Bribe	71	47	
6 Playing With Fire	80	78	
10 The Come-Back	75	73	1
7 The Snowbird	79	77	
7 Million a Minute	73	85	1
3 Spell of the Yonkon	78	68	
5 His Great Triumph	55	48	
9 Scarlet Woman	72	83	1
9 Dorian's Divorce	73	68	
8 Masked Rider	69	68	
5 Flower of No Man's Land	53	74	
7 Purple Lady	83	61	
9 Eternal Question	74	82	
11 The Quitter	69	73	
13 River of Romance	88	74	6
6 The Child of Destiny	44	55	
11 Devil at His Elbow	60	55	1
11 God's Half Acre	74	60	1
11 Weakness of Strength	68	52	
9 The Pretenders	83	74	1
6 The Upheaval	56	63	
8 Light of Happiness	72	73	1
9 Mister 44	89	92	4
7 Wheel of the Law	77	65	
8 Dawn of Love	67	59	
5 Iron Woman	47	60	
3 Life's Shadows	68	62	
10 In the Diplomatic Service	67	84	4
5 Brand of Cowardice	64	51	
8 Gates of Eden	69	50	
9 Extravagance	72	84	3
4 The Wager	86	56	
1 My Madonna	80	85	
1 The Wager	90	70	
5 The Sunbeam	45	38	
7 Big Tremaine	68	82	2
6 Black Butterfly	63	78	3
3 Stolen Triumph	50	43	
3 Awakening of Helena Richie	55	62	
1 Pidgin Island	90	85	
1 Vanity	60	40	

FOX

565 Fox	71.9	68.5	74
1 Girl I Left Behind Me	6	25	
2 St. Elmo	52	92	
4 Fool There Was	82	96	2
2 Dr. Rameau	90	87	1
2 Kreutzer Sonata	90	85	
2 The Idler	55	65	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	82	1
2 Walls of Jericho	40	35	
1 Woman's Resurrection	80	45	
2 Anna Kerinina	67	65	
2 Life's Shop Window	35	57	
2 The Nigger	100	70	
3 Gilded Fool	67	73	
3 Devil's Daughter	77	95	
4 Should a Mother Tell?	83	80	
1 Wormwood	80	80	
1 Lady Audley's Secret	90	65	
1 Princess Romanoff	60	60	
1 Valley of the Missing	50	40	
1 Children of the Ghetto	75	40	
1 Samson	80	50	
1 The Thief	90	40	
8 Two Orphans	84	86	3
2 The Song of Hate	92	82	
7 Regeneration	77	72	4
5 Wonwerful Adventure	75	77	
5 Sin	62	82	
2 Little Gypsy	80	74	
5 Soul of Broadway	83	78	1
2 The Family Stain	87	64	
2 Carmen	98	99	2
3 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
9 Broken Law	82	56	1
8 Galley Slave	76	75	1
3 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	82	70	
5 Destruction	86	94	1
3 Green-Eyed Monster	53	74	
3 Parisian Romance	65	61	
2 Fourth Estate	80	68	
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fool's Revenge	45	49	
8 Fighting Blood	72	66	
4 The Witch	63	59	
4 Marble Heart	41	60	
10 Gold and the Woman	65	86	1
9 The Bondman	79	62	1
5 A Wife's Sacrifice	55	56	
9 Blue Blood and Red	82	68	
5 Slander	80	72	
9 Modern Thelma	57	47	1
9 Man of Sorrow	63	64	1
8 Blazing Love	69	67	
11 Eternal Sapho	84	87	4
12 Sins of Men	76	61	1
1 Sins of the Parents	80	50	
14 Battle of Hearts	63	61	
9 Spider and the Fly	70	70	1
11 Hypocrisy	76	68	
9 A Woman's Honor	71	73	
18 East Lynne	88	87	5
15 Ambition	71	67	
16 A Man From Bitter Roots	84	82	2
16 Caprice of the Mountains	68	66	1
15 Tortured Heart	71	67	
18 The Beast	88	69	5
20 Under Two Flags	94	92	14
14 End of the Trail	75	77	
15 Sporting Blood	60	56	1
14 Little Miss Happiness	77	70	3
18 Daredevil Kate	73	76	2
13 Unwelcome Mother	65	68	
13 Her Double Life	84	88	3
9 Where Love Leads	69	61	
12 Fires of Conscience	65	69	1
9 Straight Way	68	73	
7 Ragged Princess	76	68	
10 War Bride's Secret	75	52	3
6 Romeo and Juliet	83	85	2
1 Love and Hate	60	60	
2 Mischief Maker	70	70	1
2 Jealousy	75	85	
2 The Mediator	70	60	
1 Battle of Life	75	60	
2 The Vixen	53	73	
1 The Love Thief	90	90	

MUTUAL

99 Mutual	72.0	69.3	12
1 Buzzard's Shadow	85	80	
1 Death Lock	98	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	65	70	
1 Ghosts	80	65	
1 Cup of Life	85	40	
1 His Wife	70	25	
1 House of Scandal	90	75	
1 Infatuation	60	50	
3 Miracle of Life	83	84	1
1 Inner Struggle	40	20	
1 Mill of Floss	75	60	
2 The Painted Soul	82	55	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
2 Bird of Prey	85	87	
2 Inspiration	70	100	1
2 As a Woman Sows	80	82	
1 The Decoy	50	50	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	40	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	90	
1 My Partner	50	50	
2 The Liar	80	60	1
1 Hidden Law	100	90	1
2 Love Liar	72	82	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	60	
1 Feathertop	85	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	68	
3 Isle of Love	80	85	1
4 Whispering Smith	59	67	
5 Soul Mates	68	60	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
2 Highest Bid	77	67	1
2 Her American Prince	62	65	
4 Doorsteps	63	64	1
2 House of Mirrors	77	75	
2 Wall Street Tragedy	65	80	
2 Youth's Endearing Charms	77	60	1
2 Strength, Donald Mackenzie	75	72	
5 Judith of the Cumberlands	68	68	
1 A Welsh Singer	40	40	
1 Manager of the H & A	30	50	

Re-ports	% P. P.	% B.O.	Re-peat
1 Pearl of Paradise	50	75	
1 Dulcie's Adventure	90	66	
1 Faith	75	25	
1 Pearl of Paradise	90	83	1
MUTUAL-CHAPLIN			
1 A Night in the Show	100	90	1
3 The Fireman	80	83	
4 The Vagabond	55	88	
5 The Floorwalker	97	100	2
8 One A. M.	63	81	1
14 The Count	87	84	8
8 The Pawnshop	69	72	2
5 Behind the Scenes	94	93	4
6 The Rink	99	99	5
PATHE			
107 Pathe	66.0	68.4	9
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	60	80	
2 Nedra	55	45	
1 Affair of Three Nations	75	80	
3 The Beloved Vagabond	76	67	
2 Greater Will	50	55	
6 Excuse Me!	90	73	2
3 King's Game	56	62	
6 Madame X	71	91	3
3 Love Trail	38	52	
3 Hazel Kirk	60	55	
1 Simon the Jester	60	35	
6 New York	80	74	1
2 Precious Packet	67	65	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	73	1
7 Shadow of Her Past	34	81	
4 The Fugitive	75	80	
7 Little Mary Sunshine	90	79	
5 Shine Girl	69	70	
2 Fear of Poverty	65	95	
1 The Test	60	55	
2 Saint, Devil and Woman	46	55	
1 Light That Failed	70	65	
3 Shadows and Sunshine	98	80	1
1 Prudence the Pirate	70	75	
1 Arms and the Woman	55	50	
BLUEBIRD			
180 Bluebird	62.8	62.7	17
2 Jeanne Dore	27	45	
2 The Secret Love	38	40	
2 Hop, the Devil's Brew	40	43	
7 Undine	80	87	3
1 Wrong Door	75	95	
1 Grip of Jealousy	75	85	
2 Rupert of Hentzau	51	60	
2 Strength of the Weak	76	75	
1 The Yaqui	42	58	
3 The Flirt	45	74	
1 Tangled Hearts	48	52	
1 John Mechan's Double	48	58	
2 The Great Problem	79	66	
3 Gaylord Waring	62	66	
4 The Crippled Hand	61	69	1
3 Gilded Spider	46	64	
1 Elusive Isabel	48	46	
1 Measure of a Man	50	50	
2 Love Never Dies	65	48	
4 Son of the Immortals	64	71	
4 The Eye of God	64	82	1
3 Bobbie of the Ballet	67	79	1
3 Evil Women Do	60	62	
9 Three Godfathers	68	74	1
13 Shoes	72	76	3
1 Broken Fetters	61	57	1
7 The Love Girl	64	66	1
6 The Grasp of Greed	71	76	1
6 Silent Battle	73	84	
8 Secret of the Swamp	71	56	2
6 Love's Lariat	58	60	
7 Bettina Loved a Soldier	70	72	
7 Little Eve Edgarton	58	61	1
8 The Girl of Lost Lake	65	60	
6 The Unattainable	51	48	
9 Saving the Family Name	79	53	1
6 Behind the Lines	58	62	
7 Wanted—A Home	75	69	
2 Chalice of Sorrow	68	55	
2 Social Buccaneers	65	47	
2 Stranger From Somewhere	68	48	
2 Gloriana	75	75	
1 End of Rainbow	65	40	
1 Honor of Mary Blake	60	50	
1 Black Orchids	90	90	1
1 Bugler of Algiers	95	65	
UNIVERSAL			
1 Jewel	75	70	
1 Scandal	80	72	
1 Langdon's Legacy	80	60	
1 Love's Pilgrimage	60	60	
1 College Orphan	70	60	
1 Colorado	90	100	
1 The Campbells Are Coming	94	86	1
RED FEATHER			
65 Red Feather	64.6	60.9	2
1 It Happened in Honolulu	80	80	
1 The Madcap	70	70	
1 Soul Enslaved	60	80	
1 Knight of the Range	80	4	
1 Beckoning Trail	85	60	
2 Man From Nowhere	75	90	1
2 Path of Happiness	85	65	
1 The Sphinx	60	60	
2 Pool of Flame	70	75	
1 Lords of High Decision	60	40	
2 Black Sheep of Fame	60	62	
2 Autumn	65	67	
3 Her Bitter Cup	72	71	
1 The Yoke of Gold	45	64	
1 Heritage of Hate	90	85	
1 Thrown to the Lions	60	20	
3 Huntress of Men	49	55	
3 The Youth of Fortune	69	63	1
2 What Love Can Do	50	80	
3 Half a Rogue	78	60	
1 Sons of Satan	60	40	
2 Two Men of Sandy Bar	72	67	
1 Folly of Desire	20	40	
1 Brigadier Gerard	50	40	
2 Romance of Billy Goat Hill	75	55	
4 The Target	76	46	
2 Whirlpool of Destiny	62	65	
2 Narrow Path	82	60	
2 Drugged Waters	57	52	
3 If My Country Should Call	58	62	
2 Black Friday	60	62	
2 The Place Beyond the Wind	80	73	
1 The Isle of Life	60	65	
2 The Mainspring	72	62	
1 Morals of Hilda	80	80	
2 Mixed Blood	70	55	
1 The Child of Mystery	45	15	
GREATER VITAGRAPH			
305 Vitagraph	70.7	68.1	56
12 Battle Cry of Peace	95	80	4
5 Juggernaut	74	77	2
7 Island of Regeneration	85	81	4
1 Sporting Duchess	40	30	
3 Sins of the Mothers	87	87	1
3 Crooky	70	69	2
1 Playing Dead	75	75	
4 Dust of Egypt	69	55	2
1 Rights of Men	50	80	
3 Turn of the Road	82	78	
2 The Caveman	75	57	
3 Heights of Hazard	75	44	
1 Nation's Peril	91	92	
1 The Man's Making	60	78	
2 Price of Folly	95	95	2
5 The Great Divide	88	75	2
1 Souls in Bondage	100	80	1
2 Thou Art the Man	72	57	
5 Green Stockings	87	88	2
1 Milady's Slipper	90	90	
2 Island of Surprise	95	97	
5 Gods of Fate	62	62	
8 Night Out	80	76	1
1 The Crown Prince's Double	75	60	
1 Writing on Wall	90	30	
4 Kennedy Square	88	66	1
2 For a Woman's Fair Name	80	85	
5 Hunted Woman	74	54	1
3 Hero of Submarine D-2	75	70	
3 Dollars and the Woman	78	55	1
1 Supreme Temptation	60	60	
2 The Two-Edged Sword	70	32	
2 Vital Question	80	55	
1 Flames of Johannis	40	40	
5 Salvation Joan	85	57	
7 God's Country and Woman	88	86	3
1 Love's Toll	60	80	
6 The Law Decides	81	66	3
8 The Ne'er-Do-Well	94	94	6
4 Ordeal of Elizabeth	58	50	
9 The Suspect	79	76	2
3 Lights of New York	70	78	
6 The Destroyers	65	52	1
1 Redemption of Dave Darcey	100	100	
3 Man Behind the Curtain	87	75	
8 Shop Girl	78	79	1
3 The Conflict	67	47	
6 Fathers of Men	68	64	
9 The Tarantula	82	73	2
12 Daring of Diana	62	79	
4 Hesper of the Mountains	57	64	
10 Light at Dusk	84	71	3
7 The Alibi	70	69	
1 The Dawn of Freedom	0	50	
4 Footlights of Fate	68	80	
11 The Combat	83	85	1
3 The Kid	59	60	
2 Phantom Fortunes	42	62	
3 His Wife's Good Name	54	75	
8 Through the Wall	78	61	1
12 The Chattel	71	82	2
7 Prince in Pawnshop	59	62	1
3 Blue Envelope Mystery	53	57	
3 Firm of Girdlestone	35	45	
6 Last Man	85	67	
3 Devil's Prize	43	62	
3 The Price of Fame	40	49	
2 Dollars and the Law	48	75	
4 Enemy to King	63	63	2
2 Rose of the South	80	65	
4 Whom Gods Destroy	58	73	2
1 Indiscretion	35	65	1
1 Man of Mystery	40	50	1
5 My Official Wife	89	85	2
KEYS			
84 K. E. S. E. Service	69.4	63.8	20
1 The Bank	90	90	1
1 The Woman	60	75	
1 Work	75	75	
1 Vultures of Society	80	60	
1 Between Savages and Tigers	90	100	
1 Quo Vadis	60	40	
1 The Spendthrift	80	60	
1 Officer 666	25	40	
1 When Love is King	20	25	
1 The Magic Skin	80	75	
1 Woman Next Door	60	90	
1 The Havoc	5	20	
1 Sentimental Lady	65	40	
2 The Scarlet Road	70	55	
2 Destroying Angel	90	87	
1 Musty Suffer	80	90	
1 Devil's Prayer Book	50	60	
1 Children of Evil	70	65	
1 Green Cloak	70	60	
2 The Spoilers	92	95	
5 Graustark	88	90	4
2 The Slim Princess	77	94	1
3 The Rosary	80	55	1
2 A Texas Steer	72	65	
1 House of Thousand Candles	40	30	
2 The Raven	87	20	
1 The Alster Case	90	80	
2 Daughter of the City	60	70	
3 Misleading Lady	73	50	1
2 Cycle of Fate	62	75	
3 Carmen (Chaplin)	50	93	2
1 Little Shepherd of Bargain Row	90	70	
1 Sherlock Holmes	75	50	
3 Into the Primitive	52	60	
2 That Sort	75	37	1
4 Valiants of Virginia	85	75	
3 The Prince Chap	40	33	
6 Return of Eve	71	70	2

Feature Films as Wid Sees Them

FAIRLY INTERESTING SLUMS MELO HELPED BY DEVELOPMENT

Viola Dana in

ROSIE O'GRADY

Apollo-Art Dramas.

DIRECTOR ..... John H. Collins
AUTHOR ..... John H. Collins
CAMERAMAN ..... John Arnold
AS A WHOLE ..... Will register very well with average audience
STORY ..... Old elements with suspense twists and "dream" finish
DIRECTION ..... Some good scenes; many human little bits
PHOTOGRAPHY ..... Some very good; some faulty lighting
LIGHTINGS ..... Close-ups effective, but many long shots very faulty
CAMERA WORK ..... Varied
STAR ..... Decidedly pretty in many scenes; registered rather well
SUPPORT ..... Many fine types
EXTERIORS ..... Ordinary
INTERIORS ..... Fitted atmosphere
DETAIL ..... Acceptable
TIME ..... Sixty-three minutes (5 parts)

ALTHOUGH this is a melo of the slums, dealing with a newsgirl hero, a roughneck brother and a prizefighter "willun," the suspense twists provided by jumping over the murder into the trial scene and finally bringing it up short with a finish which made it all a dream, gave this a certain amount of punch. I would say that the average audience would consider this rather interesting and quite acceptable, even though they surely would never rave over it. It is just a "good" program picture for those who aren't discriminating.

We had an exceptional amount of spotlighting throughout this offering and the close-ups where this technique was used were rather good.

Unfortunately an attempt was made to trick-light some interiors where a lamp was carried about the room, and this was done in several scenes, with the result that the shifting light, which certainly didn't follow the lines it should have if the light were coming from the lamp, took the attention away from the scene itself.

The general atmosphere of the picture was rather good, with a few interesting bits. The prizefight scene was rather well staged, and the courtroom bit was very good, although such things have lost their power to impress. There were a score or more of good little human comedy bits that registered splendidly.

Viola Dana was photographed to better advantage in some portions of this production than she has ever been in any film that I can remember of offhand. In some lightings she was truly beautiful, and surely she carried her emotional scenes in a most satisfactory manner throughout the offering.

There were some exceptionally well-chosen types in the supporting cast. In the cast were Thomas Blake and James Harris.

The Box Office Angle.

If you figure this as an average program production, I can guarantee you that it will register satisfactorily. It isn't a highbrow offering, but it should appeal to the average audience because of the many little human touches, the fairly well-sustained interest and the fact that there's considerable action.

You know just how much Viola Dana's name is worth in your own community. If she has made good in any specific productions, be sure to emphasize them in your advertising.

Reports	% P.P.	% B.O.	Repeat
5 The Country God Forgot	75	65	
4 Chaplin Revue	63	79	
1 Heart of the Hills	50	39	
2 Prince of Graustark	85	82	1
1 Cossack Whip	90	13	
1 Message to Garcia	90	85	
1 Last Sentence	90	90	

SPECIAL FEATURES

1 Heartaches	70	78	
2 Geoffrey Manning	70	75	
1 Garden of Knowledge	100	100	1
5 The Christian	81	78	1
6 Birth of a Nation	100	100	5
2 Unwritten Law	35	80	
2 The Escape	67	70	1
5 Birth of a Nation	100	100	4
10 The Common Law	89	96	4
1 The Salamanders	40	75	
4 The Libertine	86	91	4
1 My Country First	60	60	
2 Foolish Virgin	25	50	1
3 Pride of the Clan	93	87	2
11 Less Than the Dust	67	84	4
7 War Brides	69	60	6
2 Her Husband's Wife	90	95	
1 Race Suicide	67	60	
1 Shanghaied	90	90	1
2 Flower of Faith	50	25	
4 Jaffery	63	55	
2 Civilization	40	60	
2 Cabiria	45	45	
1 Marvelous Maciste	70	50	
2 Faded Flower	82	74	1
5 End of the World	20	57	
1 Birth of Character	20	50	
3 Birth of Man	62	88	
1 Love's Sacrifice	60	60	
1 Fire and Sword	20	60	
3 Doctor Neighbor	53	49	
5 The Iron Hand	65	46	
3 Police	63	81	
2 Tilly's Punctured Romance	95	95	2
1 Salomy Jane	90	100	
2 Tess of the Storm Country	100	85	2
6 The Whirl of Life	69	84	3
2 Silver Threads Among Gold	84	92	1
2 Victory of Virtue	50	100	1
5 The Melting Pot	78	53	2
4 Ramona	73	63	
2 The Typhoon	88	78	1
1 Hiawatha	40	100	1
1 The Aftermath	40	40	
2 Salisbury's Wild Life in America	60	73	
1 Hypocrites	60	90	
1 The Only Son	40	60	
1 Judge Legard	80	40	
3 The Alien	98	68	1
5 Eternal City	90	95	3
9 Dumb Girl of Portici	48	62	
4 Little Girl Next Door	75	95	3
1 Neptune's Daughter	80	80	1
2 Diana the Huntress	58	75	1
5 Where Are My Children?	88	92	2
5 Alice in Wonderland	76	86	1
10 Romeo and Juliet (Metro)	82	60	2
1 Purity	92	96	1
1 The Clansman	99	100	1

SERIALS

13 Gloria's Romance	75	81	
2 Crimson Stain Mystery	52	60	
4 Mysteries of Myra	87	86	
2 The Yellow Menace	40	40	
3 Liberty	88	92	
3 Grip of Evil	73	67	
3 Who's Guilty	78	78	
9 Iron Claw	92	91	
2 Diamond Runners	84	83	
5 Shielding Shadow	90	89	
6 Secret of Submarine	73	79	
4 Peg o' the Ring	50	50	
3 Scarlet Runner	67	64	
1 Lass of the Lumberlands	30	60	
1 Girl and the Game	73	45	

DELIGHTFUL HUMAN CHARACTERIZATIONS SURELY ENTERTAINING

Bryant Washburn in

SKINNER'S DRESS SUIT

Essanay-K-E-S-E

DIRECTOR	Harry Beaumont
AUTHOR	Henry Irving Dodge, in S. E. P.
SCENARIO BY	Charles J. McQuirk
AS A WHOLE	Delightfully entertaining; very well done
STORY	Truly human touches; will go very big
DIRECTION	Made little points hit hard
PHOTOGRAPHY	Very good
LIGHTINGS	Uniform, but vignetting gave distinction
CAMERA WORK	Very good
STAR	Gave just proper shadings to character study
SUPPORT	Fine types; nicely balanced
EXTERIORS	Fitted Story
INTERIORS	Very good
DETAIL	Many fine little bits
TIME	Sixty-five minutes (5 parts)

HERE it is!

You fellows who've been yelling for clean entertainment that would get you away from the wild melodrama and the problem plays should grab this in a hurry.

I'm willing to gamble considerable that any audience, anywhere, will enjoy this thoroughly and enthuse over it sufficiently to send their friends to see it. It is simple, fairly elementary and after a time we know what is going to happen, but the beauty of it all is in the handling. The little touches have been registered perfectly and the result is a truly delightful hour.

Here is a case where the author has gotten down to human fundamentals and given you the intimate little touches of human life with the result that you feel that you know these characters so well that you pass over the possibly improbable events on the finish simply because you appreciate the human manner in which these incidents are registered.

The plot has to do with a young man who promised his wife to get a raise and when it was refused by the boss he lied to his wife and told her he had gotten it, taking the additional "ten" per week from his personal account to hand it in at home.

The faked "increase" caused friend wife and hubby to buy new clothes, which brought social success and afterwards a feeling of self-respect, although at the same time they made the employers quite suspicious of their cashier.

Uneasy because of this sudden showing of prosperity, the bosses sent the cashier to St. Paul to see a lost customer, while they checked up his books. Through the use of some strategy, working on the social aspirations of the customer's wife, the cashier landed the order, while the bosses learned that his books were O. K. When he returned he was made sales manager, and later a member of the firm.

This production wins you from the start. It is absolutely human in every respect without a single false note.

The battle in the cashier's mind leading up to his request was particularly well registered, and I have a hunch that it will hit home with thousands and thousands who have, at some time or another, gone in "to see the boss."

There was a bit of business with a portrait of George Washington, which was shown to wink when Skinner lied to his wife, which is sure-fire stuff, and I can guarantee you that the colored bellboys used in the hotel are going to get a real yell out of any audience. After seeing these little coons perform, it seems hard to dope out why other producers miss this opportunity for good comedy.

Bryant Washburn, as Skinner, gave a performance which will be remembered a long time, and his gradual development of the character from the meek office "worm" and boasting young husband to the self-reliant business man was truly delightful.

Hazel Daly, as his wife, was very pleasing, and James C. Carroll and U. K. Houpt, as the bosses, registered the little points with a nicety for detail which helped make the offering ring true.

Harry Dunkinson was a good type as the lost customer.

Others in the cast were Marion Skinner, Florence Oberle and Frances Raymond.

The sets were very good, and I want to comment particularly upon the intelligent handling of the atmosphere of the hotel, the office and the society scenes. There was no attempt for trick lighting, but the vignetting gave a nice distinction to many of the scenes and kept the offering from being tiresome as to the composition of the sets and exteriors.

Surely this is a demonstration of the power of a real story. Here was an idea that rang true because it was human. Happily, the director and players caught the spirit, and the result is one of the most entertaining features of recent months.

The titles were well written and fitted into the action beautifully.

The Box Office Angle

Get this if you have to book it special!

Now, don't get the wrong impression. This isn't the greatest film ever made, but, believe me, it is one of the most entertaining offerings we have had in many, many weeks. It is not pretentious—it is human. It is good entertainment because it is simple and deals with everyday facts with humorous twists.

The very thought of a dress suit making a society success possible and also making the boss suspicious, will surely strike a responsive chord in the hearts of most folks.

Be careful how you bill this, so that you don't get them to expect too much. Depend particularly upon the promise that it is delightful, clean, human entertainment. Start a week ahead and use a "teaser" campaign along this line: "Did you ever ask your boss for a raise?" Did you own a dress suit when you were married?" "Did you ever lie to your wife about your importance at the office?"

Use those three lines for several days and then add to them: "See 'Skinner's Dress Suit' at —— Theatre," and at the same time guarantee that they will enjoy this more than anything they've seen in many moons.

Make it plain that this is human, clean and entertaining.

HAROLD LOCKWOOD LESTER CUNEO MAY ALLISON
Heavies
YORKE METRO

ARTISTIC ATMOSPHERE HELPS ACTION WHICH DOESN'T RING TRUE

Vivian Martin in

THE WAX MODEL

Pallas-Paramount.

DIRECTOR	E. Mason Hopper
AUTHOR	G. Vere Tyler
CAMERAMAN	James C. Van Trees
AS A WHOLE	Classy atmosphere and interesting action; will please generally
STORY	Has one unusual situation; rather convenient melo as whole
DIRECTION	Made it classy and held interest
PHOTOGRAPHY	Excellent
LIGHTINGS	Decidedly artistic and effective
CAMERA WORK	Splendid
STAR	Appealing personality, but not exceptional opportunity in this
SUPPORT	Fitted characters right well
EXTERIORS	Many decidedly artistic
INTERIORS	Decidedly classy
DETAIL	Generally good
TIME	Fifty-eight minutes (5 parts)

IT takes a little time for this to get under way and then we have a rather novel situation, but the finish brings us to melodramatic situations which are not only convenient but well-known, and consequently the offering slumps at the end.

Producer Hopper has surely given us an atmosphere of class and distinction, the settings being decidedly impressive, with lightings that were not only artistic but effective. This artistic lighting was noticeable in the exteriors as well as in the interiors, the composition of practically all of the scenes being splendid.

Miss Martin's appealing personality registered rather well, but there was no big opportunity for her to do exceptional dramatic work. She had a few good scenes which were handled with a nice shading of emotions, but, unfortunately, the dramatic moments were hardly human enough to make them ring true.

The plot told of a little French girl, born out of wedlock, who was warned by her mother to never trust men or fall in love. The youngster became a maid, but lost her position because of the attentions of her employer, and then, after posing for an artist, she suddenly acquired fame as a model.

A wax figure placed in the show window of a prominent modiste so attracted Thomas Holding, a student who knew more of books than of the world, that he fell madly in love with the original when he met her.

After a friendship had developed they gave us the old stuff of the model saving the hero's sister from running away with the wicked willun, with hero stepping in at the psychological moment and finding the girl he loved there instead of his sister—sister, of course, being behind the screen.

The model then quickly became destitute and the hero refused to read any of her letters asking him to come to her. Finally he learned from his sister of her sacrifice, and we had a clutch finish.

One of the weakest spots in this story was the sending of the letter, which finally brought the hero, on which was written, "In the name of your dead mother, I ask you to open this." I fear that this will not ring true with most audiences. It will probably get a laugh. It would have been decidedly more effective if she had written her appeal and had someone else address the envelope, so as to be sure that the hero would open it, instead of returning it unopened as he had her other letters. One title properly inserted could cover this point even as the action stands.

While Mr. Holding seems to fit the character as described, he, nevertheless, lacks a certain touch of personality to develop the proper sympathy.

Helen Jerome Eddy, as the sister, made her small part stand out, and George Fisher was a satisfactory "willun."

Others in the cast were Clarisse Selwyn, Kathryn Vaughn and Senor Buzzi.

The Box Office Angle.

You can safely promise that this is an exceptionally artistic offering, and with that angle to talk about and the fact that the story presents the unusual situation of a man falling in love with a girl because he saw a wax figure of her, this should be made to sound quite worth while.

If you've had particular success with any of Miss Martin's pictures in the past, I would pick out the ones which have gone best and mention them in every ad. used in connection with this offering.

This is not an exceptional production because the story misses fire in spots, but I believe it will please generally, since it registers an atmosphere that is decidedly above the average program offering.

MECHANICAL AND OLD SCHOOL, BUT THEME WILL PULL MONEY

James Morrison, Zena Keefe, Arthur Donaldson, Katherine Kaelred, Frank Sheridan and Marie Shotwell in

ENLIGHTEN THY DAUGHTER

Ivan-Enlightment Film Corp.-State Rights

DIRECTOR.....Ivan Abramson
AUTHOR.....Ivan Abramson
CAMERAMAN.....Marcel A. Le Picard
AS A WHOLE.....Old-school production of sex moral theme; has box office value
STORY.....Will attract because deals with subjects generally only whispered about
DIRECTION.....Mechanical; old school methods
PHOTOGRAPHY.....Good and fair; not artistic
LIGHTINGS.....Too uniform; often poor
CAMERA WORK.....Just acceptable
STARS.....Evenly balanced, with overplaying in spots; technique made them mechanical at times
SUPPORT.....Evenly balanced, but mechanical
INTERIORS.....A few good; many ordinary to best advantage; many ordinary
EXTERIORS.....A few good; many ordinary some bad
DETAIL.....Quite a lot of sex operation incidents
TIME.....One hour and forty minutes (7 parts)

DESPITE the fact that this production is certainly rather crude in spots because it has been produced from an old-school, mechanical technique which gave us nothing that was truly artistic and compelled all the players throughout the offering to turn to the camera to register their emotions instead of permitting them to play naturally by shifting the camera angle and using the cut-and-flash method, I believe that this can be considered a very good box office proposition, simply because it deals with a subject in which most everyone is decidedly interested, most people being much more interested in it than they will admit openly.

The story, as a story, is not truly tremendous drama, and surely the chief strength and interest comes from the fact that the author has taken up the question of illegal operations and the results of one girl not having been enlightened and another having been "told."

The points weren't registered with any exceptional finesse, and, as a matter of fact, the question of just how they enlightened the daughter was hurdled early in the production, with practically no attention to it at any time. I believe everyone admits that daughters should know, but the big problem is, and has been, how to tell them.

In this story we have presented at great length the situation of a wealthly, "fun-loving" young man, who, after a slow process of becoming acquainted with an unenlightened maiden, was caught in a storm, which compelled them to pass the night together at a road-house.

This was followed by his acquaintance and developing interest in the "enlightened" maiden, with the result that he asked her to marry him.

The mother of the unenlightened maid had been registered as a card-playing, cigarette-smoking female willing to transfer her affections to the unscrupulous doctor, whose business she was plugging in order to get commissions which might pay her card debts.

When it was about time for the wedding, the mother of the unenlightened girl learned that her daughter was in trouble. She decided to take her to the unscrupulous doctor, with the final result that, after many harrowing scenes, the unenlightened girl died, the girl who had promised to marry the young man who was the cause of the trouble refused to marry him, and every one was generally miserable.

On the finish we found the father of the dead girl forgiving the mother, who had been chiefly at fault all the time. I can't quite see the moral of this "forgiving" from any angle.

Jimmie Morrison, Zena Keefe and Arthur Donaldson did rather well with their characterizations and made them quite human. Katherine Kaelred, Marie Shotwell and Frank Sheridan over-reached in almost all of their emotional bits.

Ruby de Remer, who was the enlightened maiden, was rather pretty, but lacked poise and authority.

Violet Horner was rather good in the small part of another woman who considered the services of the unscrupulous doctor, this bit being literally dragged into the story.

The entire cast was seriously handicapped throughout the offering by the fact that the producer used the technique of shooting everything from one angle. He held his camera at one point and made every character turn around to it in order to register emotions, instead of playing naturally to a person opposite. Apparently, this director has no conception of the proper use of camera angles, and the cut-and-flash technique. Unfortunately, this mechanical arrangement made the entire offering appear stilted, where the other technique would have made the scenes decidedly impressive.

The "extras" presented in the bachelors' dinner scene were painfully young and amateurish. It was a pity to see Jimmie Morrison trying to carry a dramatic scene with such wofully weak support.

The lightings were not good at any time, and it was quite evident that no tests had been taken of the make-ups on any of the characters, particularly the women, and even the children, because in almost every close-up the make-up was very, very much in evidence.

Even with these crudities of technique, there were some moments of pathos that will undoubtedly register with the average audience, and the very fact that this subject deals with such big questions which are generally only whispered about will give the offering an atmosphere of impressive dignity with the masses. The intelligent, well-educated patrons will realize the crudities of the production and fail to be properly impressed.

While a few of the sets were quite acceptable, there was one which was particularly bad, because it was slathered full of gilt furniture. It was also rather noticeable that the interiors of this home didn't match with the exteriors which we saw.

The Box Office Angle

Undoubtedly this will get you money. It will depend almost entirely upon how you handle it as to how much it will get you. If you exploit it in a big way, it should be a business clean-up. I can see no essential reason why this should be censored, because there is really nothing shown or talked about in the production that is not generally known.

Certainly it isn't a good film for young children, because they will ask questions which it is probably not time for them to know about. But I believe that it would be rather a good thing for most every young girl and young man to see this production, if for no other reason than that it would make them think about things which should really be given serious thought.

Your more intelligent patrons will undoubtedly not

enthuse particularly over this as a production, from the artistic or dramatic standpoints, but, since it is a propaganda film, they will excuse the artistic and dramatic failings. I have called attention to them above, specifically, because I believe that a production of this sort could be made four or five times more effective if properly produced, and I am anxious to bring the better technique into all of our feature films.

CONVENIENT SURFACE MELLER BASED ON OLD IDEAS

Nance O'Neil in

GREED

McClure—Seven Sins—Triangle

DIRECTOR	Theodore Marston
CAMERAMAN	Charles Gilson
AS A WHOLE	Another poor "meller" plot; a bit better handled than first two "Sins"
STORY	Terribly convenient, ancient and obvious
DIRECTION	Gave fair atmosphere and action but plot too much of a handicap
PHOTOGRAPHY	Acceptable, but rather varied
LIGHTINGS	Some good; others ordinary
CAMERA WORK	Acceptable
STAR	Dignified, but little to do
SUPPORT	Good and poor
EXTERIORS	Ordinary
INTERIORS	Rather good
DETAIL	Convenient
TIME	Fifty-five minutes (5 parts)

WHILE the handling of this third in the "Seven Sins" series was a bit better, the story was just as wild as the others, and consequently I'd say that this is unfit for any theatre save one where they want blood-and-thunder mellerdrammer of the ancient school.

Early in the offering we have a terribly convenient coincidence which puts a blackmailer in a position of power over a wealthy widow, who is forced to introduce her society friends to this blackmailer so that he might "fleece" them in a brokerage office.

We had a title early in the offering where Miss O'Neil told the Adam and Eve kids—Shirley Mason and George LeGuere—that money wasn't everything and didn't always bring happiness, which is surely a "new" (?) thought. They then cut loose on the melodrama, working up through a lot of weird stuff to the tremendously original (?) situation of finding the hero over the body of the willun, holding a gun, with the only witness suffering from lost memory.

They gave us a trial scene with entirely too much tiresome detail—because trial scenes were done to death three years ago—and then they worked up to that wonderfully "new" climax where the witness with the lost memory "came to" just in time to get word to the governor and stop the execution. Oh, boy!

Whoever had the job of picking out these stories for McClure certainly must have had a rather poor opinion of the film fans of this country. I would have no kick whatever regarding this series if the McClure Syndicate hadn't promised that they intended to produce "master pictures"—productions which would "lead the way." If they had started out to make ordinary melodrama for the masses, as the serial people do, then they would have had everybody with them, because no one would have been disappointed.

This third "Sin" was directed by Mr. Marston, the first two having been handled by Richard Ridgely. Mr. Marston has given a little bit better atmosphere in most of this offering and has given a bit more dignity to some of the action, but it was impossible to keep this human or convincing because of the situations provided.

Miss O'Neil did her best to maintain her dignity in this offering, but she was so handicapped that her work doesn't register as it has in some more intelligently written offerings in which she has appeared.

Shirley Mason and George Le Guere were the fly-about, thoughtless kids that they have been planted as in the other releases. Neither has made such an impression as to mark them as true favorites, because the things they've been called upon to do didn't ring true.

Alfred Hickman, as the detective, gave an even performance, which stood out principally because he played with more authority than the other members of the cast. He had a part which permitted him to work easily and he kept it nicely within bounds.

Harry Northrup, as the willun, was rather effective at times, but seemed a bit too anxious to register the business of twirling his mustache to prove that he was a "willun" of the old school, which, however, did fit in with the general action of the offering.

The Box Office Angle

I would say that if you are catering to a melodramatic-loving community such as has turned out in real mobs to see the serials of the past year or so, this may prove a good bet for you at the box office. Because of the exploitation and the prominence of the stars in this series you may be able to have this register successfully, providing you don't make any false promises.

I'd make it very clear that this is a melodrama of action rather than a human drama pointing a moral. To play safe it would be advisable to avoid any specific promises as to the merits of the offering.

Get them in if you can and then use the alibis necessary for the particular patrons who may make a complaint. One set may have one viewpoint and another an entirely different angle.

LEO DELANEY
FAVORABLY KNOWN WHEREVER
VITAGRAPH FILMS
Have Been Shown in Six Years Past
Address SCREEN CLUB, 117 W. 45th St., N. Y. City

Send Me Your Reports
I TABULATE AND AVERAGE THEM

FAIRLY INTERESTING MYSTERY FRAME UP FARCE LACKS REAL PUNCH

Franklyn Farnum and Agnes Vernon in

THE MAN WHO TOOK A CHANCE

Bluebird

DIRECTOR	William Worthington
AUTHOR	Ben Cohn
CAMERAMAN	Friend F. Baker
AS A WHOLE	Fairly interesting, but never really "gets you"
STORY	Attempted mystery-farce not well developed
DIRECTION	Good atmosphere, but action values not evenly balanced
PHOTOGRAPHY	Generally excellent
LIGHTINGS	Some exteriors very fine; others ordinary; interiors varied
CAMERA WORK	Generally good
STARS	Rather pleasing; he misses at times
SUPPORT	Acceptable
EXTERIORS	Some very pretty; others ordinary
INTERIORS	Acceptable
DETAIL	Convenient; questionable at times
TIME	Fifty-seven minutes (5 parts)

WHILE an average audience may consider this interesting and fairly good entertainment, most of them will feel that it falls a bit short of registering as real mystery melo where this is attempted towards the end.

The plot has a "frame-up" idea something similar to the one used in "Manhattan Madness," but it hasn't been handled nearly so well as the Fairbanks mystery stuff, and the early scenes leading up to the "frame-up" mystery were decidedly draggy.

The situation which presented the young American, just returned from ten years in China, in the act of entering a friend's home as an English lord, under an assumed name, was decidedly far-fetched, and certainly Mr. Farnum isn't of the type to be readily accepted as an Englishman. His statement within an hour after his arrival that he'd never been in England, which might have been intended for comedy, was certainly a poor bit of title writing, because a man, if he were trying to play a part, would surely not forget himself so soon.

The convenient arrangement whereby there happened to be a crook posing as a nobleman in the very house picked out by the American to play the "title" thing, was certainly rather painful.

There were some very well-lighted exteriors in the early part of the offering and the atmosphere was rather classy, except for the ballroom scenes, which made it slump a bit.

I hardly believe that any audience will take the story seriously at any time. The action doesn't convince and seems to be just a convenient surface-melo arrangement of incidents.

Agnes Vernon, as the girl, registered in a rather pleasing manner, although she didn't have as good an opportunity in this as she had in "A Stranger from Somewhere."

Mr. Farnum did very well except in the scenes where he was supposed to be dreaming as he purchased some cards, and this point misses fire badly. His work hardly rang true when he was doing the "awkward" thing, but, as a two-fisted hero, he registered rather well. If Mr. Farnum would have his hair trimmed, he would appear decidedly more human and would undoubtedly register better.

In the supporting cast were Lloyd Whitlock, Countess Du Cello, Marc Fenton, Charles Perley and Arthur Hoyt.

The Box Office Angle

I believe that you can figure this a rather safe bet to play as an offering which is only expected to get by and register as rather interesting. Don't promise that it is exceptional or big, or anything of that sort, because it isn't. As an average program release no one has any real kick coming. It is rather slow at first and when they get into the melodramatic stuff at the end there is a bit of a suggestion of Keystone burlesque, because this "frame-up" rescue stuff has not been worked out as carefully as such things must be done to make them register.

I had a hunch that it was a "frame-up" from the start, and I have a hunch that many others will feel the same way. This wasn't true of "Manhattan Madness."

If Mr. Farnum and Miss Vernon have pulled anything for you in their previous production—"A Stranger From Somewhere"—then I would mention that specifically in billing this one.

POLITICAL FRAME UP MELO WITH SOME GOOD SPOTS

Florence La Badie in

HER LIFE AND HIS

Thanhouser-Pathe

DIRECTOR	Frederic Sullivan
AUTHOR	Philip Lonergan
CAMERAMAN	Chas. W. Hoffman
AS A WHOLE	Old-school melo; well-played; well-done
STORY	"Reformer, frame up, girl detective" stuff
DIRECTION	Registered some very good individual scenes; kept production interesting
PHOTOGRAPHY	Generally good; a few ordinary spots
LIGHTINGS	Some splendid; generally good
CAMERA WORK	Good
STAR	Made some scenes quite effective
SUPPORT	A fitting melo background
EXTERIORS	Acceptable
INTERIORS	Some good; some only fair; several bad back drops
DETAIL	Generally good
TIME	Fifty-eight minutes (5 parts)

FOR the average program release this holds rather well, but it will never impress as anything worth while, because the story is the old plot about the prison-reform-hero who is "framed up" by politicians and saved by the heroine, who makes the "willuness" jealous, so that she'd confess to the "frame-up." I believe this is Formula No. 103.

Director Sullivan has provided rather a good atmosphere for most of the scenes, and many of the individual bits were worthy of a much better cause.

Miss La Badie was quite pretty in many of the lightings, and, as a whole, she registered a very favorable impression. The other members of the cast were rather good types, but their scenes called for only the routine political melodramatic stuff and none of them did anything which stood out in a distinctive manner.

In one or two of the titles there was a suggestion that this was intended to take a shot at the New York situation, in which Thomas Mott Osborne figured, but, of course, the "frame-up" carried the plot away from any

thing resembling the actual facts of the New York case.

The handling of the investigation in the district attorney's office was rather commendable, this being the best scene in the offering.

In the supporting cast were H. E. Herbert, Ethyle Cooke, Sam Niblack and Justus D. Barnes.

The Box Office Angle.

This is a safe bet as an ordinary program release, but is hardly worthy of any specific promises of merit. Because of the fact that it deals with prison reform, you may be able to center the attention upon that point and do fairly well with it.

If you have had any success with Miss La Badie in her various offerings, I would mention particularly those which have gone well, so as to remind your patrons of the fact that this is the same girl.

The audience of average intelligence—particularly one which accepts melodrama—will possibly be greatly impressed, because it isn't a roughhouse action melo of strenuous moments, but it is one of those clever-heroine-wronged-hero things, in which those who like to hate the 'willuness," can glory in the shero's triumph over her in the investigation scene. The more intelligent, discriminating patrons may protest against the obvious elements of this plot, but, as a whole, I believe you can feel fairly safe in playing this for an interesting, rather well-done political melo.

VERY ARTISTIC AND APPEALING PRODUCTION OF VERY OLD PLOT

Enid Bennett in

PRINCESS OF THE DARK

Ince-Triangle

DIRECTOR.....Charles Miller
AUTHOR.....Lanier Bartlett
SCENARIO BY.....Monte M. Katterjohn
ART DIRECTOR.....Robert Brunton
CAMERAMAN.....Clyde de Vinna
AS A WHOLE....Very old, well-known story artistically and humanly presented
STORY.....Blind-girl, crippled-boy plot of decidedly ancient vintage, with no new angles
DIRECTION....Provided wonderfully beautiful atmosphere and action which made situations decidedly appealing
PHOTOGRAPHY.....Excellent
LIGHTINGS.....Exceptionally artistic; only a few
CAMERA WORK.....Splendid
STAR.....Beautiful, with appealing personality; has real possibilities
SUPPORT.....Crippled boy excellent; others very good
EXTERIORS.....Most of them decidedly artistic
INTERIORS.....Fitted atmosphere
DETAIL.....Very good
TIME.....Sixty-five minutes (5 parts)

IT seems unfortunate that this very, very ancient plot idea should have been used for Miss Bennett's first appearance. I presume that when they started they had no idea that Director Miller was going to make this as elaborate and artistic a production as it is, and they also were not possibly as greatly impressed with Miss Bennett as they are now. This may have been started as a routine program picture, under the impression that the old stuff was always good.

I complain about the use of a plot such as this principally because it is such a distinctive story that any one who has ever seen it—and most fans have seen it at least once or twice—will remember it perfectly.

I believe, without the least exaggeration, that this plot has been done in th films at least forty times. The old Biograph, Universal and other short-subject concerns made use of it every so often, and within the past few weeks there was another Triangle release—"Nina, the Flower Girl," with Bessie Love—which was the same plot.

Director Miller proves conclusively by his handling of this subject that he can secure truly artistic results, and the action has been made very impressive despite the fact that most of us knew what was going to happen all the way. It seems a pity that ability was so lavished on such a plot.

In this instance, after about three reels of developing the fanciful fairy world in which the blind girl lived, we got down to the plot thread again and had an operation performed which restored her sight and disclosed the deformities of the boy she had called "her prince."

The customary situation of the cripple trying to halt the operation was registered, and then, on the finish we found him committing suicide in order to leave the path open for the love of the heroine and the man who had arranged for the operation upon her eyes.

Miss Bennett is certainly a beautiful young lady, with an expressive, appealing face. She registers her emotions without exaggeration and her repose makes her work decidedly effective. Her character was, of course, one which brought much sympathy with it, and yet the character of the hunch-back boy dominated a large part of the action.

Jack Gilbert, in the part of the crippled boy, gave a truly impressive characterization. He remained in his character every second and registered a number of big moments.

The other members of the cast were very good, although they were only a frame for the two central figures.

The supporting cast included Alfred Vosburgh, Walt Whitman and J. Frank Burke.

The Box Office Angle

It will depend somewhat upon your local conditions as to just how this should be handled. If this plot idea is pretty well-known in your community, it would be advisable to admit that it is a well-known story, but emphasize the fact that they will see in this the best production and presentation of this old film classic ever given to the screen, with a new Triangle star as the blind girl and an exceptionally artistic atmosphere as a background.

It might even be to your advantage to take that tack in advertising by saying something like this:

"You have probably seen 'The Two Orphans' several times. You have possibly seen 'East Lynne' a number of times. This beautiful little story has been done before, but never has it been presented in such an artistic manner, with such an appealing development of pathos." Then tell them about Enid Bennett, the beautiful new star of the Triangle program, who has just come to this country from Australia, and I have a hunch that you can do more with this picture from that angle than if you simply talked about it as "The Princess of the Dark"—which doesn't mean anything in particular—and surely you are anticipating and effectively stopping any criticism of the story being an old one. Handled in that manner, I believe this will prove a very good bet as a program release.

FAST SNAPPY MYSTERY ACTION WITH STAR IN FINE ROLE

Robert Warwick in

THE ARGYLE CASE

Harry Rapf—Selznick Pictures

DIRECTOR ..... Ralph W. Ince
AUTHORS ..... Harriet Ford, Harvey J. O'Higgins and William J. Burns
SCENARIO BY ..... Frederick Chapin and Ralph W. Ince
CAMERAMAN ..... Andre Barlatier
AS A WHOLE ..... Fast-moving mystery melo
STORY ..... Smoothly developed; moves so fast that it holds all the way; nice suspense
DIRECTION ..... Registered snappy action; made central figure dominant
PHOTOGRAPHY ..... Generally good; a few bits uncertain, lacking definition
LIGHTINGS ..... Some splendid spotlight stuff, but some lightings ordinary
CAMERA WORK ..... Generally very good, with some uncertain spots
STAR ..... Decidedly impressive, virile personality; dominated action
SUPPORT ..... Filled in nicely as background
EXTERIORS ..... Acceptable; mostly studio sets
INTERIORS ..... Office sets very good; home acceptable
DETAIL ..... Good
TIME ..... Seventy-five minutes (7 parts)

DETECTIVE stories, particularly when they contain a nice element of mystery-suspense, with plenty of action that verges on the melodramatic occasionally, are sure-fire audience productions, essentially so when we have a central figure that dominates the story so that the other characters can work as a background.

In this we get a fast-moving mystery-suspense plot which develops smoothly reel after reel, with the audience kept in uncertainty up to the finish as to the actual guilt of those concerned.

As now constructed, the trapping of the guilty ones is centered about the planting of a newspaper personal, which is answered by a woman after she has been warned by her friends that the ad was a "plant." This seems to be a bit shaky as to plausibility, but the story moves so swiftly that few will ever stop to analyze that one point.

The plot tells of a murder which baffled the police, the son, the adopted daughter and the servants of the dead millionaire being suspected.

A famous detective was brought into the case, and he uncovered fingerprints of a woman in the room where the crime was committed, which prints did not match with any of those suspected. He also found a counterfeit one-hundred-dollar bill in the desk drawer.

Working on the clew of the counterfeit bill, he finally uncovered, through the newspaper personal, the mother of the adopted girl, who was now a member of the band of counterfeiters.

Having located the counterfeiters, he made use of detectaphones to obtain further evidence, and finally raided the place, making a daring entrance into the counterfeiters' den, single-handed.

At this point, Mr. Warwick stood in a small room with three men and a woman against him, but he put out the lamp, and in the fight which followed in the dark, after the flashing of many guns, we found, upon the arrival of the rescuing reinforcements, that the detective had handcuffed two of the men, while the other had slipped into the cupboard, where he had killed himself. The woman had taken no part in the affray, she being held by fear of harm to her daughter, who was with the detective.

This cleared up the counterfeiter proposition, but left the murder mystery still unsolved, except that the lawyer of the dead man had been heard talking to the counterfeiters in their room. By trapping the mother of the girl into registering some fingerprints by handing her an ink-daubed pen, the detective learned that she was the woman who witnessed the crime, and he then accused the lawyer, with the result that the latter accused the woman. This resulted in the woman turning and confessing that the lawyer had committed the murder, which was the opinion of the detective all the time, it being borne out by further evidence.

Of course, we had found a love interest developing all the way between the adopted daughter of the dead man and the detective, and this finished with a shadow clutch at the end.

Mr. Warwick came into the picture in the second reel, and from that time on all of the action centered about him. His work was forceful, and his aggressive, yet dignified, manner gave a suggestion of tremendous mental power back of everything he did.

Elaine Hammerstein, as the girl, was acceptable, but didn't create any wonderful impression. She isn't beautiful, having features which fall short of what is necessary for the screen, because of a rather weak mouth and eyes that seldom registered effectively. She had little to do in the way of real emotional scenes, however, and was surely satisfactory as support in what was essentially a man's picture.

Mary Alden, in the part of the mother, gave this the necessary sympathy to make it hold. It was a very difficult character to handle, and Miss Alden is entitled to considerable credit for giving her scenes the proper weight.

Frank Evans, as Hurley, and H. Cooper Cliffe, as Kreisler, the counterfeiter, were good types, but their characterizations were not exceptional.

The supporting cast was quite satisfactory, although none of the small bits really stood out because of unusual characterizations.

In the cast were Frank McGlynn, Gazelle Marche, John Fleming, Charles Hines, Arthur Albertson and Robert Vivian.

Some of the animated titles used, in which the light changed, would have been decidedly better if the light had not been brought on full in such a manner as to make it plain that the effect was registered artificially. While the light was kept dark these titles were very effective. However, the illusion was gone just as soon as the light came on full.

Most of the exteriors were played in studio sets, and while these were splendid for studio sets, still most any ordinary fan will realize that he is looking at a set, and not at the real thing. This was particularly true of the house-top set, which had a bad cloud backing with a moon in it. This set was entirely too well lighted, because it seemed almost daylight in these scenes, and they were used in cutting and flashing with action where spotlighting registered the blackness of night in what

was supposed to be exteriors only thirty or fifty feet away.

The Box Office Angle.

I would say that this should be a real money-getter. "The Argyle Case" was a success on the speaking stage that will undoubtedly be remembered pretty well all over the country, because it was a peculiar name. The authors are comparatively well known, and when you can promise a fast-moving mystery-suspense-detective story with a popular star as the dominant figure, it seems to me that it is pretty safe as a box office proposition.

I believe that almost any class of audience will be entertained by this and held by the speed of the mystery melodrama. There is hardly time given them to stop and analyze any of the nice points of the possibilities, because the action swings along at a tempo that makes the seven reels seem truly snappy.

You can surely say that this is the best production in which Robert Warwick has ever starred before the camera, and I believe that your fans will agree with you when they see it. It is an ideal character for Mr. Warwick and should do much to increase his present popularity.

OLD THEME LACKS CONVINCING ACTION OR REAL CLASS

Sessue Hayakawa in

EACH TO HIS KIND

Lasky-Paramount.

DIRECTOR ..... Edward J. Le Saint
AUTHOR ..... Paul West
SCENARIO BY ..... George D. Proctor
CAMERAMAN ..... Allan N. Davey
AS A WHOLE ..... Very weak plot only fairly well done
STORY ..... Lacked incident, was convenient and quite melo
DIRECTION ..... Failed to give distinction or make action impressive
PHOTOGRAPHY ..... A few good spots; most of it ordinary
LIGHTINGS ..... A few very good; generally very ordinary
CAMERA WORK ..... Fair
STAR ..... Hard for Jap to appear convincing as Hindoo
SUPPORT ..... Didn't impress
EXTERIORS ..... Nothing unusual
INTERIORS ..... Acceptable; not remarkable
DETAIL ..... Convenient
TIME ..... Fifty-eight minutes (5 parts)

I CERTAINLY do not consider this a production that anyone will deem worth recommending. The story is decidedly convenient and obvious, it being a melodrama painfully lacking in incident, dealing with the old, old situation of the inability of an East Indian to mix socially with the English.

We find the clever Jap artist, Sessue Hayakawa, presented as a Hindoo, which isn't a good idea to my mind, because no one could ever consider Hayakawa as anything but a Jap. He has done so many excellent things in his Japanese character that an attempt to show him in an Indian character fails to ring true.

The story brings him to England, where a foolish girl flirts with him and wagers (oh, boy!) that she could make him give her an amulet, which he highly prized because it was from his sweetheart. The Indian succumbed rather easily to the English maid, and then the crowd walked in and he got "sore." He left without his treasured amulet, which was surely an impossible bit, but the amulet was needed in the plot later.

Returning to India, he started a revolution against the English, but this was forgotten after the English girl, her father and her sweetheart had been conveniently moved to India, with the result that the Indian prince made the sweetheart a prisoner and "bawled out" the girl when she came to save her lover, this resulting in his own sweetheart realizing that he had been faithful to her, and consequently she forgave him.

The general atmosphere of this was certainly not distinctive or artistic, because the lightings in many of the scenes were quite ordinary and the composition was frequently decidedly faulty.

None of the supporting cast registered anything that could be called distinctive. It was just an ordinary melo without anything unusual, original or truly convincing.

In the supporting cast were Tsuru Aoki, Vola Vale, Ernest Joy, Guy Oliver, Eugene Pallette, Walter Long, Paul Weigel and Cecil Holland.

The Box Office Angle.

It is possible that you can do a little business with this by announcing Sessue Hayakawa with special reference to some of his better productions, such as "The Cheat." However, I fear that most of your regulars will be sadly disappointed. There is not enough good action to make it a ripsnortin' melodrama and it certainly lacks the distinctive class and dramatic strength to have it regis-as worth while with your intelligent, discriminating patrons.

Personally, I consider this one of the weakest releases of recent months from the Lasky Studios. It surely lacks the essentials necessary to have it qualify as really worth while. It may sneak by, but certainly it isn't worthy of any recommendation.

Joseph M. Attie

FRENCH TRAGEDIENNE

Care of WID'S

ORDINARY MOVIE PRODUCTION ENTIRELY TOO ENGLISH

Edna Flugrath and Gerald Ames in

ME AN' ME PAL

English Production—Red Feather.

DIRECTOR	Harold Shaw
AUTHOR	Richard Ganthony
AS A WHOLE	Ordinary "movie" decidedly too "English"
STORY	Obvious, painfully convenient
DIRECTION	Rather old-school
PHOTOGRAPHY	Generally flat, a few good bits
LIGHTINGS	Rather poor
CAMERA WORK	Acceptable
STARS	Didn't register
SUPPORT	One or two fine old types
EXTERIORS	London streets
INTERIORS	Ordinary
DETAIL	Too much of it
TIME	Fifty-one minutes (5 parts)

HILE this is one of those sympathetic little things in which we had a lot of junk about an old English coster character and his donkey, I do not believe that it will prove entertaining with the average American audience.

The atmosphere is essentially English and the story lacks sufficient real incident to hold the attention, the developments being painfully obvious and decidedly reminiscent of the early "movie" productions of short-reel length, where things happened when needed just because it was time to provide certain conditions.

The plot of this concerns a young artist who was disinherited when he refused to enter trade with his uncle, with the result that he took to the streets and afterwards became assistant to the coster pedler.

His manner, of course, won the housemaids, which scenes were certainly not well handled, and then what we had expected for several reels happened—he painted the old man and his donkey, labeling it "Me an' Me Pal."

Of course, the painting was immediately hung in the Academy and won much fame, with everybody happy on the finish.

In the supporting cast were S. Fairbrother, Lewis Gilbert, Douglas Munro, Hubert Willis and Gwynne Herbert.

The Box Office Angle.

I can't see where you have an opportunity to make much noise about this, because the stars and the members of the supporting cast aren't well enough known to pull you any business if you plug them, and the plot lacks any real essentials that would serve to center your advertising upon.

If you have to play this in your regular service, I would either say nothing about the offering or make it quite plain that it is an English production, registering a perfect character study of one of the most unusual types in the world—the London coster.

LITTLE TRAVELOGUE MAKES OLD PLOT ARTIFICIAL

Alice Joyce and Harry T. Morey in

THE COURAGE OF SILENCE

Greater Vitagraph

DIRECTOR	William P. S. Earle
AUTHOR	Milton Nobles
CAMERAMAN	Clark R. Nickerson
AS A WHOLE	Jumpy sex-triangle travelogue that didn't grip
STORY	Old, with uncertain sympathies
DIRECTION	Some good action; some poor; ordinary atmosphere
PHOTOGRAPHY	Generally muddy
LIGHTINGS	Didn't help players or atmosphere
CAMERA WORK	Fair
STARS	Personalities saved difficult characters
SUPPORT	Some very good; some ordinary
EXTERIORS	Didn't fit titles
INTERIORS	Acceptable; not remarkable
DETAIL	Lacking at times
TIME	Sixty-two minutes (5 parts)

ORKING with the old situation of the woman who separated husband and wife, becoming a martyr by nursing wife and children back to health and eventually bringing husband home again, they attempted to give this a touch of "newness" by making it a title travelogue.

They started out with the man and his wife in America and the woman in England, as the unhappy wife of a Spanish ambassador. The husband "fell" for the unhappy wife, these parts being played by Harry Morey and Alice Joyce, and they decided to elope. In France she learned that he was married, and left him flat.

These trips to England and France had been made by the sub-title route, with one scene on the deck of a boat and one scene at a French station, which we knew was French because they had some French writing on a blackboard.

The next little journey, however, was a "bird." Mr. Morey made a trip to Africa, they proving that it was an African hotel by showing one palm in the lobby of what otherwise might be any cheap "dump" in Brooklyn. He then went to the wild, unknown regions of central Africa, by means of one title and one scene showing him seated by a campfire inside of a tent.

About this point they thought they ought to get the characters together again, and so the wife was told she looked pale, and that consequently she should go to Europe. As a result, the wife and kiddies landed in a French town, where we of course found the former wife of the Spanish ambassador, as a nurse, waiting for them to become ill.

While the "illness" was still at work, it was found advisable to make an effort to uncover Mr. Morey, who had been last heard of beside his campfire in Africa. The wife's father was told about this, and, after a scene or two, he calmly walked in and said: "I have succeeded in locating Bradley." This obliging title preceded Mr. Morey's reappearance. I'll say that father was SOME locator.

Anyway, they finished up with Miss Joyce in a convent and hubby forgiven by his wife, with the kiddies bringing hubby to see the nurse, whose face he had not seen up to this time. Of course, he was quite some "sapprised," but nevertheless went home, a good boy.

While this is rather an ancient theme, I believe the production could have been made fairly human, because of the personalities of Mr. Morey and Miss Joyce, if the action had been kept in a certain locality without doing this title travelogue thing. Surely there was no necessity for all of these wild trips, and the wanderings give the entire production an atmosphere of artificiality which kills off the possible effectiveness of the dramatic action.

Mr. Morey had a very hard part to handle, because he naturally lost sympathy when he walked out on his wife, and, even when he returned to her, he was only half-way back in the good graces of the audience. Miss Joyce had, of course, the martyr sympathy role, but for her there was only the sacrifice ending.

Cleo Ayres registered particularly well as the wife; and the kiddies managed to get over a few good moments, principally because of several rather good kid titles. Anders Randolf was quite effective in his few scenes as the Spanish ambassador, and Robert Gaillard was more than satisfactory as the wife's father.

Others in the cast were Walter McGrail, Willie Johnson, Mildred May and Dorothy Conroy.

There were a number of very bad titles in this, and certainly a couple of titles which were used at the finish, between Miss Joyce and Mr. Morey, were particularly bad. One of them was: "I don't know how I can ever thank you." Surely, no title was needed there. Another bad one was where Miss Joyce said she would have to leave, to go to another case. The wording was bad, because it left a suggestion that she might be starting out to hunt another husband to play with.

The Box Office Angle.

The failure to make this convincing and human keeps it from registering as a production which you could safely recommend. As a program release it will probably prove interesting enough to get by for you, but I would not promise too much, because it surely doesn't grip. The names of Miss Joyce and Mr. Morey should pull you business at the box office, all right, and if your patrons aren't real "kickers" you might safely bill this as a story telling of the supreme sacrifice of a woman who refused to separate husband and wife, even though she truly loved the husband.

If they will stand for this sort of advertising, you might use such lines as these: "If you had left your husband, whom you hated, and had run away with a man you had learned to love, what would you do if you found out that he had a wife and two children?" See 'The Courage of Silence.'"

STAR'S BEAUTY HELPS ORDINARY PLOT AND SUPPORT

Mme. Olga Petrova in

BRIDGES BURNED

Pop. P. & P.—Metro

DIRECTOR	Perry N. Vekroff
AUTHOR	Mme. Petrova
SCENARIO BY	Wallace C. Clifton
CAMERAMAN	Neil Bergman
AS A WHOLE	Fairly interesting; star lifts it
STORY	Convenient, obvious; never grips as real drama
DIRECTION	Had some very good touches; many ordinary spots, but splendid close-ups of star
PHOTOGRAPHY	Generally good occasionally off
LIGHTINGS	Some very good; many a bit off
CAMERA WORK	Varied
STAR	Dignified and beautiful
SUPPORT	Acceptable; not much to do
EXTERIORS	Acceptable
INTERIORS	Good, fair and poor
DETAIL	Very obliging
TIME	Sixty-five minutes (5 parts)

WHILE this is better, on the whole, than most of the Petrova-Metro productions, it still falls considerably short of what it should be. The story is convenient, obvious and is never truly convincing, with several jumpy spots that were a bit convincing.

The worst of these was the situation where Mahlon Hamilton had refused to marry Petrova, and then the father started to force him to it. She then refused to be a party to a compulsory marriage, when the young man suddenly, for no apparent reason, changed his mind. He came back willing at about the same time that Petrova decided that, for the good of her heir that might be, who the nurse decided was going to be a boy—oddly enough—she should change her mind. The reason for the man's change of heart was not registered.

Following this point, Petrova ran away, supporting her son, meanwhile refusing the love of a mill owner, with whom she was employed, because, as she said, she loved her husband.

Hubby was trying to find her, and, although he had detectives on the job, they seemed to have been rather bum ones, because he got the final "dope" through an article in "The London Times," telling about Petrova's work for the Welfare League in the mills in Belfast.

In need of further complications, they brought on the war, and both the mill owner and the husband joined the colors. The mill owner lost an arm and hubby was reported dead, but afterwards came home blinded.

Hubby recovered in time, while the one-armed mill owner went back to the battlefields. The final clutch was extended to unnecessary length, making the offering seem to drag more than it had before this.

Throughout the offering there were many, many close-ups of the beautiful star that will save the offering. I certainly don't consider this a convincing or pleasing dramatic offering, but I do know that, with such a popular star as Petrova has proven, the fans will be happy and almost contented after having seen so much footage devoted to well-lighted close-ups of their favorite. In a very few of these close-ups, the star's make-up was in evidence, but certainly she had more truly beautiful bits in this than in any offering in which she has appeared in many months. Her character was a sympathy one throughout, and I believe it can be considered a very safe bet where she is liked.

Mahlon Hamilton, as the husband, was rather camera-conscious at all times and failed to make any real impression.

Arthur Hoops was very good as the mill owner, giving

(*Continued on following page*)

at a switchboard answering inquiries over the phone regarding the productions which are to be shown. One prominent exhibitor of the West, who has a house as beautiful as the Strand or Rialto, has three girls on a private switchboard answering calls that are something like this:

"Hello. What's on to-night? Oh, yes. Who's the star? Yes. Who is in the cast with them? Yes. Give me a short synopsis of the feature, please. Oh, yes—what time does it start? Yes. What time is it out? Yes, thank you."

The men responsible for the production of films must immediately recognize the important fact that the public, who must be pleased, are now shopping for their films. They must quit the mad rush to turn out quantity. They must throw away or reconstruct pictures which are not up to the standard (and every single program company has many of these) and release fewer and better pictures.

It has been a long cry that the exhibitor should have longer runs. I can tell you definitely that most of the exhibitors are firmly convinced of this fact, but they're up against the proposition of being unable to determine whether or not they could get enough good film to begin the "long run" proposition.

About two and a half years ago, in the first issue of "Wid's" department in the New York Evening Mail, I wrote an appeal for a system which would give fewer pictures, better pictures and longer runs. The conditions demanding that constructive change have been growing more and more imperative every week, and still we find the program manufacturer getting away with murder—and why? Because he can!

The only reason we have the program system of release is that it provides an opportunity for the manufacturer to shove in junk and pictures that are just mediocre and force theatres to book them with the threat to stop their supply unless they do.

To-day the producers MUST take heed to the fact that they've got the golden goose gasping for life, and they MUST let go their strangle hold. The public is sick, sore and disgusted with present conditions in the film production field. They are turning away from the film theatres, except when they can see some favorite personality that they know will provide an evening's entertainment.

We have had rumors, and more rumors, of possible consolidations, and there have been whispered suggestions that the intention was to reduce the output and make better films.

Most of the men in charge of the destinies of the various companies have been forced to a realization of the fact that they are releasing too many films, and too many bad films. The reason nothing has been done, however, is that every gink wants to be the main gazabo.

We lack big men! We lack men big enough to see the dangers and take heed for their own good! Each feller is trying to out-figure the other on a stock deal of some proposition which will place him in personal control. If they don't "come to" soon, there'll be a real wreck!

Summer is coming! There are more automobiles in this country than ever before, and the people are turning to the great outdoors with a realization of its possibilities that was unthought of in the years gone by. There is every chance for the film industry to get an awful kick in the ear this summer unless something is done which will be sincere constructive work to remedy the recognized existing evils.

Understand, I insist that pictures have advanced, and are advancing more rapidly than ever before, from the viewpoint of the number of worth-while productions. However, our public has advanced faster than the producers because of the few splendid productions which they have seen, and they now refuse to be made "suckers" of by having junk handed to them when they are expecting the real thing.

Any one who thinks it is impossible to kill off the film fan has another think coming. It's been done in other amusement lines, and I can tell you that it has been done in the film industry in the past two years. A great many new patrons have come to the films, but a terrifying number of the old regulars have ceased to be regulars. That is truly important and deserving of real consideration!

On one hand, in the industry to-day we have too many theatres, with an appalling majority of them losing money. The boys who are fighting each other in certain sections had better get together. Why shoot all the money in the air with nobody showing a profit, when a little co-operation will make money for every one concerned?

On the other hand, the producer must make up his mind that the day for getting rid of the worthless stuff by the program method has passed. If he continues forcing it, he's going to bankrupt the business.

I have a suggestion to make which I presume most of my producer friends will say is a wild-eyed thought, but surely it is worth thinking over very seriously, in view of the condition of the industry.

I want to suggest that every producing company agree to stop releasing new films for three months, allowing the exhibitors to book open market from the old productions of the past few years in that time.

I'm willing to bet that every exhibitor who had the opportunity could make more money than he could by playing new stuff, and surely the producer would benefit

sufficiently by the additional revenue on prodctions already made to justify his throwing into the ash-can some of the junk he had hoped to get rid of in what they call the "off months" of the summertime.

The producer could continue to make films, but could make GOOD ones.

There are, undoubtedly, various angles to this suggestion, but I think it is big enough to justify any producing company or big theatre man going into very thoroughly.

Surely, conditions are rotten. Certainly this would be one way to get started towards straightening them out.

Think it over!

THE ROLL OF HONOR!!

HERE'S SOMETHING THAT WILL SURELY INTEREST

These features have at least five reports, and all have a combined average for Pleased Patrons and Box Office of 80 per cent or more.

In the case of several Features having the same percentage, we have placed the one with the higher percentage of repeats first.

Reports	Feature	Company	% P. P.	% B.O.	Repeats
6	The Birth of a Nation	Griffith Special	100	100	5
6	The Rink	Mutual-Chaplin	99	99	5
5	The Floorwalker	Mutual-Chaplin	97	100	2
5	The Goosegirl	Paramount	95	95	4
7	Miss George Washington.	Paramount	96	94	5
34	Hulda From Holland	Paramount	95	95	23
10	American Aristocracy	Triangle	96	93	6
8	The Ne'er Do Well	Vitagraph	94	94	6
5	Behind the Scenes	Mutual-Chaplin	94	93	4
20	Under Two Flags	Fox	94	92	14
22	Peggy	Triangle	95	91	15
10	The Common Law	L. J. Selznick	89	96	4
5	The Eternal City	Para. Spec.	90	95	3
17	Manhattan Madness	Triangle	94	91	10
6	The Serpent	Fox	92	93	1
7	Rags	Paramount	90	95	4
7	Bought and Paid For	World	91	92	5
9	The Devil's Double	Triangle	91	92	5
9	Iron Claw	Serial	92	91	
17	Hell's Hinges	Triangle	93	88	11
9	Mister 44	Metro	89	92	4
10	The Wolf Woman	Triangle	89	91	6
5	Where Are My Children?	Uni. Spec.	88	92	2
5	Destruction	Fox	86	94	1
9	A Corner in Colleens	Triangle	93	86	5
5	Shielding Shadow	Serial	90	89	
8	Graustark	K-E-S-E Serv.	88	90	4
7	Molly Make-Believe	Paramount	90	88	5
12	Habit of Happiness	Triangle	92	86	4
12	Return of Draw Egan	Triangle	91	86	5
7	Prince and the Pauper	Paramount	91	86	2
8	Out of the Drifts	Paramount	89	88	2
18	East Lynne	Fox	88	87	9
5	Green Stockings	Vitagraph	87	88	2
12	Battle Cry of Peace	Vitagraph	95	80	4
22	Little Lady Eilleen	Paramount	86	89	8
22	The Bugle Call	Triangle	95	80	7
21	Silks and Satins	Paramount	86	88	16
7	God's Country & Woman	Vitagraph	88	86	3
5	My Offical Wife	Vitagraph	89	85	2
19	An Apostle of Vengeance	Triangle	88	86	3
21	Reggie Mixes In	Triangle	92	81	10
26	Flirting With Fate	Triangle	88	85	10
10	Fifty-Fifty	Triangle	90	83	4
5	The Great Divide	Vitagraph	88	75	2
6	The Soul of a Woman	Metro	93	80	1
15	The Cheat	Paramount	94	78	9
14	Ashes of Embers	Paramount	87	85	5
15	The Good Bad Man	Triangle	91	81	4
13	Her Double Life	Fox	84	88	3
8	The Old Homestead	Paramount	88	83	6
14	The Count	Mutual-Chaplin	87	84	8
11	The Eternal Sapho	Fox	84	87	4
17	Home	Triangle	91	79	9
8	Two Orphans	Fox	84	86	3
12	Plain Jane	Triangle	89	81	3
16	The Flying Torpedo	Triangle	88	81	8
15	The Aryan	Triangle	84	85	6
7	Little Mary Sunshine	Pathe	90	79	
6	Bella Donna	Paramount	91	77	3
11	Poor Little Peppina	Paramount	86	82	5
6	Romeo and Juliet	Fox	83	85	2
5	A Man and His Soul	Metro	84	84	1
7	Madame Butterfly	Paramount	80	88	1
11	The Combat	Vitagraph	83	85	1
7	Undine	Bluebird	80	87	3
5	Dawn of a To-morrow	Paramount	82	85	1
7	Island of Regeneration	Vitagraph	85	81	4
16	A Man From Bitter Roots	Fox	84	82	9
9	Still Waters	Paramount	85	80	6
17	His Picture in the Papers	Triangle	89	76	5
11	Carmen	Paramount	82	83	3
7	Wild Flower	Paramount	88	76	4
5	Chimmie Fadden Out West	Paramount	88	76	2
5	What Will People Say?	Metro	80	84	
6	Excuse Me	Pathe	90	73	2
11	Trail of Lonesome Pine	Paramount	74	89	4
15	Stepping Stones	Triangle	87	76	2
7	Helene of the North	Paramount	85	78	1
6	Madame X	Pathe	71	91	3
13	The River of Romance	Metro	88	74	6
18	The Social Secretary	Triangle	90	72	7
13	Maria Rosa	Paramount	82	80	4
13	Bullets and Brown Eyes	Triangle	85	77	3
5	Alice in Wonderland	S. R. Spec.	76	86	1
5	Kindling	Paramount	80	82	
5	The Soul Market	Metro	84	77	2
23	The Phantom	Triangle	87	74	7
5	The Soul of Broadway	Fox	83	78	1
7	Gentleman From Indiana	Paramount	85	76	
5	Chimmie Fadden	Paramount	90	71	
5	Man From Mexico	Paramount	90	70	2
5	Camille	World	83	77	1
16	Not My Sister	Triangle	82	78	3
13	Martha's Vindication	Triangle	83	77	2

No. of Features With 5 Reports	Company	Honor Features
127	Paramount	27
1	Paramount Spec.	1
1	Artcraft	0
112	Triangle	26
39	Metro	6
30	World	2
46	Fox	10
2	Mutual	0
6	Mutual-Chaplin	4
9	Pathe	3
10	Bluebird	1
25	Vitagraph	4
3	K. E. S. E. Serv.	1
4	Serials	2
1	Griffith Spec.	1
2	Universal Spec.	1
2	L. J. Selznick	1
1	Alice In Wonderland	1

Feature Films as Wid Sees Them

DELIGHTFULLY HUMAN SMALL TOWN STUFF THAT REGISTERS

Robert Harroun in

THE BAD BOY

Fine Arts-Triangle

DIRECTOR	Chester Withey
AUTHORS	Frank E. Woods and Chester Withey
CAMERAMAN	David Ables
AS A WHOLE	Exceptionally human small-town characterization with speedy melo at finish
STORY	Simple, but unusually effective because of truths
DIRECTION	Registered splendid atmosphere and human, convincing action
PHOTOGRAPHY	Generally excellent
LIGHTINGS	Some very artistic; generally very good
CAMERA WORK	Very good
STAR	Human, appealing characterization
SUPPORT	Some splendid types; well handled
EXTERIORS	Very well chosen
INTERIORS	Fitted atmosphere
DETAIL	Very good
TIME	Fifty-eight minutes (5 parts)

WE get here an appealing, human study of conditions which tend to develop some of our criminals even though all concerned are attempting to do what they think best. The story shows many of the very human escapades of a small-town boy, in school and out, with the customary anger of the narrow villagers exercising an influence on this youngster to the point that it really only made his worse.

The father who figured force as a necessary means for discipline finally drove his son out into the world, and the next word received at the home was of the boy's imprisonment.

For the finish, we found the boy coming back to his home town in the company of several yeggmen, determined upon robbing the village bank. When he faced the well-remembered scenes of his youth there was a subconscious struggle to reform, but a misunderstood situation between the girl he had loved and a friend caused him to proceed with the plans for the robbery.

Later, when reassured of the girl's faith in him, he went to his home, where his mother welcomed him. Suddenly realizing that it was time for the robbery, in which he had promised to take part, he hurried to the meetnig place, but found that his companions would not listen to him, and it was only after an exciting escape from being placed in a freight car bound hand and foot that he reached the bank to find the yeggs at work. His father and other men had also discovered the yeggs, and they now came in to capture them, finding the boy with them.

He was, of course, held under suspicion until, finally by twists of circumtsance, which brought one of th escaped yeggs back in search of the buried booty, h was cleared. The girl, of course, was his faithful frien throughout.

It all finished with a happy clutch, and the scen which registered the changed attitude of the fathe towards the boy who had been sent to a career o crime because of a failure to realize the necessity making the growing boy's environment such that would not pervert his mind.

Producer Chester Withey and Author Frank E. Wood are deserving of a lot of credit for properly catchin the small-town atmosphere for this little story, an surely they have carefully registered effective little bit of business in scores of scenes.

The types were very well chosen, and, on the whole the acting was decidedly well-balanced.

There were a few very artistic exteriors, although the artistic desire was never permitted to go to th extent of spoiling the atmosphere.

Bobby Harroun was the central figure throughout and he gave one of those characterizations which mad him famous while working with Mr. Griffith. He i one of the fe wyoung men who can keep a weak youth character in the proper bounds to hold the sympathy o any audience without sacrificing any of the point necessary to portray the weakness.

In the supporting cast were Richard Cummings, Josephine Crowell, Mildred Harris, William H. Brown James Harrison, Colleen Moore, Elmo Lincoln and Harry Fischer.

The Box Office Angle

I believe that this will appeal particularly to a community audience or one where the human elements o small-town life are well understood. Most any audience should think this very good entertainment, but a community audience should think it exceptionally pleasing.

I question the box office value of Bobby Harroun's name, unless you specifically plug this with considerable emphatic advertising, aimed to register the human elements of the story.

In billing this you might use such lines as: "Who is at fault when "bad boys" become criminals? "Have you a boy in your home who seems bad at times? Whose fault is it?"

I would use such lines as the above in a "teaser" campaign for several days or a week before announcing this production.

This should be a particularly good system where the same elements as those incorporated in the story are to be found.

Of course, most of our city folk have been small-town people at one time, and so you must not think that this will not appeal to them simply because you are in the city. It has been well enough done that it should register effectively most anywhere.

CHARACTERIZATIONS AND HEART INTEREST MOMENTS MAKE THIS TRULY BIG. IT HITS HOME AND RINGS TRUE.

THE BARRIER

Rex Beach Special Production

DIRECTOR	Edgar Lewis
PRODUCED UNDER SUPERVISION OF	Rex Beach and Benj. B. Hampton
AUTHOR	Rex Beach
SCENARIO BY	Adrian Gil-Spear
CAMERA MAN	Edward Earle
AS A WHOLE	Exceptionally human character study with dramatic moments that hit hard
STORY	Held very nicely, providing wonderful character studies
DIRECTION	Kept characters human; made big moments register; lacked finesse
PHOTOGRAPHY	Very good
LIGHTINGS	Uniform; no attempt for effects
CAMERA WORK	Good straight stuff
STAR	Mitchell Lewis stands out
SUPPORT	Many splendid characterizations; no bad spots
EXTERIORS	Fitted Alaska in summer, but lacked artistic touch
INTERIORS	Fitted atmosphere nicely; no attempt for light effects
DETAIL	Very good
TIME	Two hours and ten min. (9 parts)

"THE BARRIER" has created a sensation in the film world, because it has emphasized the possibilities of making a truly big production without a muchly-advertised star or the use of spectacular sets and mobs.

At this critical time in the film industry, every one has stopped short to wonder over this conclusive proof of the supremacy of a real story. When "The Spoilers" was produced it caused an upheaval, but at that time the star system was not as strong as it is to-day. "The Ne'er-Do-Well," because of the handling, was rather unwieldy.

This, third of the special productions of Rex Beach stories, has demonstrated conclusively that real actors, even though they are not listed as "stars" before the picture begins, in a truly big story, under the direction of one capable of bringing out the human power of the situations, results in a film worthy of a place among our big special productions, such as have been booked through the country for a full evening's entertainment.

Of course, this offering has a box office value almost equal to that of an advertised star's name, in the knowledge that the production is based upon one of our most successful author's big novels.

In this instance, it is conclusive proof that the story and the players have made the offering big, because, while the director managed to register most of his points with true appeal, he surely didn't cloak his production in photographic art, such as we have found in many of our feature films produced in the past year.

While this would have undoubtedly been even a greater picture had it been artistic, it serves as an interesting study, inasmuch as it isn't particularly artistic, to realize that only the story and human appeal in the characterizations can be held responsible for the inevitable success of this production.

Opening with a prologue which is a bit unwieldy, as all prologues are, this gets going at a steadily increasing tempo, until we are hitting high spots that register with gripping power along about the sixth, seventh and eighth reels.

At the finish we have a touch of pathos due to the sacrifice made by a very lovable character that has seldom been equalled on the screen.

The story of this concerns the love of an army officer for a half-breed girl, whom he meets at an Alaskan frontier town. There is a real internal conflict because of this young man's realization of his love for this halfbreed and his inability to marry the girl because it would ruin his career in the army and antagonize his Kentucky family.

In the prologue we had learned that the girl was really white and had been taken away by a man, who now appeared as her father, just after her real father had murdered her mother, for which crime the man who took her away and now posed as her father had been held responsible.

After very many interesting developments, we found the army officer willing to marry the girl despite his belief that she was a halfbreed, and then the man who had appeared as her father confessed to the officer that the girl was white and that he was wanted for a murder of which he was innocent.

The real father of the girl had come into the Alaskan territory, and he now kidnapped his daughter and sent her down the river with a villainous henchman, just before the girl's guardian killed him in retribution for having murdered the child's mother in the days gone by.

As the story developed we had been introduced slowly and intimately to a lovable French-Canadian trapper known as "'Poleon." This brown giant loved the girl, who was in love with the army officer, and it was he who rescued her from the villain who had taken her down the river, after a terrific battle. There is a wonderful scene where he brings the girl back to her army officer and then sails away to seek his "Far Countree."

Every one of the many thousands who have read the book remember the character of 'Poleon. It is really the big heart-interest part, and surely Mitchell Lewis, who was a wonderful type, has given us an exceptional bit of work in bringing 'Poleon to the screen. He "stole the picture" sure enough. He will be remembered as "the star."

Russell Simpson, as the sweetheart who ran away with the child and afterwards posed as her father, gave a remarkable characterization with an exceptionally well done make-up.

Howard Hall, as the villainous father, had authority and power and made this character very forceful.

Ed F. Roseman, as "Runnion," gave a truly distinctive characterization, because he made this villainous henchman part live, partly because he seemed a perfect type and partly because he handled his big moments effectively.

Mabel Julienne Scott, as Necia, the daughter, who also appeared as the mother in the prologue, was quite appealing, and she gave an exceptional performance, considering the fact that she was never heralded as a star. She photographed pleasingly and played intelligently at all times, keeping her character human.

W. J. Gross, as "No Creek" Lee, was another char-

acter that stood out because of his being a wonderful type handled naturally.

Victor Sutherland, as the army officer hero, was quite acceptable, although, oddly enough, in this production the hero is secondary in strength to the other characters.

Mary Kennevan Carr was quite acceptable as Alluna, the squaw wife of the Alaskan trader.

To those who know the book thoroughly, there will be one or two points which will seem to have been missed in the visualization, but the production holds so well and builds so nicely that it will be generally considered an exceptionally capable adaptation of a big novel.

Director Edgar Lewis is surely to be commended for having made all of his characters very human and keeping his action truly convincing. It is the human element which makes this big. There have been many more artistic productions, but surely this is the most human film of such length ever placed upon the screen.

In the novel, the story is told without a prologue, and undoubtedly the adaptation would have been more effective had it been pictured in that way. Yet you will find that the present development holds perfectly, with a very nice element of suspense and a truly powerful series of climaxes towards the finish.

When first shown to the trade there was an anti-climax at the very finish because of there being a little too much footage following 'Poleon's return with the girl. This has been readjusted, however, so that when the production is presented in finished form it will hold every minute.

A number of new titles have been written by Mr. Beach to strengthen the development of some of the situations, since the first showing, which also makes the production even better than it was at that time.

The Box Office Angle

I understand that this offering is to be presented on the basis of a road show attraction, playing as a full evening's entertainment. I can tell you definitely that it will be a tremendous winner both from the viewpoint of possible business and "repeat" business. I would be willing to bank upon the success of "The Barrier" everywhere, principally because it has such a tremendous audience appeal. It will stir any community and cause those who see it to recommend it enthusiastically to their friends.

This production is distinctive in one way, in that it is surely the best nine reel dramatic story produced in the films, with the possible exception of "The Spoilers," also by Mr. Beach, and I think that for heart interest the character of 'Poleon has a much bigger appeal than any single element in "The Spoilers." Understand, I don't class this as the greatest dramatic story ever produced, but surely it is the greatest human drama without spectacle ever presented in fitting length for an evening's entertainment, and with the prestige of the author and the reputation already earned by the novel, it should have a thoroughly established box office value in every community.

INTELLIGENTLY PADDED ONE REEL WITH QUESTIONABLE CLIMAX

Frances Nelson in

ONE OF MANY

Arthur James-Metro

DIRECTOR	W. Christy Cabanne
AUTHOR	W. Christy Cabanne
CAMERAMAN	William E. Fildew
AS A WHOLE	Quite slow, causing it to drag; theme a bit questionable
STORY	Worth one reel; climax possibly distasteful to some
DIRECTION	By slow tempo and many close-ups managed to pad action intelligently
PHOTOGRAPHY	Some splendid; some only fair
LIGHTINGS	Generally too uniform
CAMERA WORK	Fine and fair
STAR	Will please because of many fine close-ups
SUPPORT	Good; not enough to do
EXTERIORS	Ordinary
INTERIORS	Nothing unusual
DETAIL	Acceptable
TIME	Sixty-three minutes (5 parts)

CONSIDERING the amount of actual incident in this plot, it was good for about one reel. By the intelligent use of very slow action and many close-ups, the director has padded it out to five reels so that the average patron will not notice the padding, but will simply feel that the production is entirely too draggy and slow. Patrons who like action films will particularly notice this, because very little happens in the course of the five reels.

The plot deals with matters which are not new, but an attempt has been made to make them seem so by philosophical titles all through. The climax was something which has been done before in pictures and also in twisted form, but it is a question in my mind whether the average patron will take just the proper angle concerning it. I am afraid that most of them will feel that it is an unpleasant thought.

The story tells of the girl who willingly gave herself to an old roue because her mother needed to go to a better climate for her health, with the roue conveniently walking out on her soon after.

The girl became a cabaret singer and met a young man who eventually married her, with the climax coming when the young man's father proved to be the man who had originally lived with the girl.

After quite some mental battle the young man decided to stick it out, anyway, and we found them apparently happy as the story ended. We were introduced to this young man as a "derelict," and, so far as we could see, he didn't do anything in the picture but drink whiskey and pay attention to this girl. I'd like to know what his regular business was, and where he got the coin to buy the booze and support the lady.

The production had all the ear-marks of one which had been made hurriedly and at little expense, because there were no elaborate sets and almost all of the interiors were used for many shots, most of them from the same angle. This was also true of the exteriors, which would indicate that speed was an object.

The story seemed to be a "thinking" plot, from the fact that we had so many close-ups and scenes in which various characters stood around and "thought" about things.

In a few places the cutting was bad, since close-ups and long shots didn't match. In one place, shooting from one side of the door, Miss Nelson had it pretty well open, while the shot from the other side showed it tightly shut.

The willun and the hero at one time fought for about ten minutes in the hallway in front of the hero's room without anyone seeming to pay any attention. But after the hero made a getaway the occupants of the house seemed to be aroused very suddenly.

Despite all of these points, however, I believe that the director has so carefully covered up the lack of incident

in his plot and has presented Miss Nelson in so many attractive close-ups that the average audience will consider this worth while as a production, providing they don't kick about the final situation in which the boy's wife proves to be his father's mistress.

Miss Nelson displayed some very pretty gowns and quite some of her "figger" in the cabaret scenes in a singer's outfit. Very nice!

In one scene the willun came into Miss Nelson's boudoir and looked her over, which insulted her very much. Of course, she can't fuss with the audience who will sit out in front and look—and, believe me, they'll get to see a lot more'n the willun did.

In most of her scenes Miss Nelson played quietly and registered very well, but there was one moment when she learned that her keeper was going "awoiy," where she "emoted" a bit too frantically.

Niles Welch, as the young derelict hero, carried his scenes quite satisfactorily, although it was really rather a hardship to have to appear in so much footage with so little to do.

The other members of the cast were acceptable. They were Mary Mersch, Caroline Harris, Harold Entwhistle, Richard Dix, Walter Worden and Adella Barker.

They used a long foreword and a long title at the end of this, apparently aimed to ease the minds of those who might kick about the story and also to smooth things with the censors. Most of the titles in the film were held on the screen entirely too long. Possibly this was also a point to add to the footage. If unintentional, it should be remedied immediately.

The Box Office Angle.

After analyzing this story and determining whether or not it may cause any objections, if you decide that it is all right to play this, I can tell you that I believe it will get by nicely with most audiences, because they will not recognize the tricks of the trade which have padded this out into five-reel length.

Miss Nelson is rather good to look at and the director has given us plenty footage of her, so that I believe you can consider this better than the average Metro for "audience register," except where you are catering to patrons who like action or patrons who object to stories that have such decidedly unconventional climaxes.

WORST I EVER SAW AS FEATURE; BECOMES ALMOST INSULT

All-Chinese Cast in

THE WAR OF THE TONGS

Red Feather

Produced under Supervision of Gen'l Director H. O. Davis

AS A WHOLE	**So bad that it's funny**
STORY	**Very ordinary one-reel if intelligently played**
DIRECTION	**Little or nothing**
PHOTOGRAPHY	**Ordinary**
LIGHTINGS	**Poor**
CAMERA WORK	**Just acceptable**
ACTING	**Awful; became very tiresome**
EXTERIORS	**Very ordinary**
INTERIORS	**Cheap**
DETAIL	**Too much in spots**
TIME	**Sixty-two minutes (5 parts)**

IN the course of this wild career I am following—looking at about fifteen features a week, it becomes necessary for me to see some weird productions. Of all the poor, impossible offerings I've ever seen, however, presented seriously as entertainment, I believe this is the worst.

If Universal had presented this in one or two reels as a novelty, because it was played entirely by Chinese, then it might have been accepted and the novelty might have provided a good box office proposition. In the present form you may be able to attract some business on the novelty advertising angle, but, oh, boy! After they see it they'll certainly say things!

In the offering as it stands there is probably thirty-five or thirty-six hundred feet of film which is plainly amateurish, tiresome and uninteresting. The balance of the five reels is made up of many titles, most of which are unnecessary, with the added insult of having the greater part of these titles given in Chinese before they are printed in English. For two or three titles this was good for a laugh, but why in the name of common sense any supposedly intelligent executive would permit a production to go out with such a quantity of Chinese titles is beyond me. If they expect to cater to the Chinatown of 'Frisco and New York and to the two or three Chink laundrymen in each small town, then this is all right. Personally, I don't believe that very many of your regulars will be able to read the Chinese titles, and I fear that they will not be particularly enthusiastic about them after they have had three or four thrown at them.

The burden of the plot was the new (?) idea of the willun who wanted to marry the daughter whose father told the hero that he couldn't have her unless he made a thousand dollars a week. The hero went out and tried different Chinese gambling games after failing to win at a lottery, and then we had a battle on the finish, with the Chinks trying to shoot one another up.

The willun was truly funny. His gestures were absolutely typical of the Winter Garden chorus boy. When he tried to be real rough, he would throw both hands up in the air, and, honestly, if it doesn't get a yell, I'm a bum prophet.

In the first of the battle scenes we found the hero struggling with a man who attempted to kill him with a knife, and the hero caught the assailant's upraised arm at the wrist and placed his right hand on the other's shoulder, holding him at arm's length while the two danced about the alleyway, to all intents and purposes as if they were trying to do a one-step. This was held on the screen long enough and taken from such an angle that it certainly does look like a couple of Keystone Komedians burlesquing a melodrama to the extent of changing from a struggle to a one-step.

The Box Office Angle.

The only possible chance of doing anything with this, so far as I can see, is to openly say that you think it is the worst picture that you've ever seen, but that it is all-Chinese, and consequently some may be interested in seeing such a production.

I surely would not try to drag them in because it is a novelty and lead them to believe that it is going to be entertainment, because, believe me, it gets terribly tiresome after the first reel, with the titles adding insult to injury.

HAROLD LOCKWOOD LESTER CUNEO MAY ALLISON
Heavies
YORKE METRO

UNDERWORLD MELO WITH FINE TYPES HOLDS FAIRLY WELL

Jack Mulhall in

THE TERROR

Red Feather

DIRECTOR	Raymond Wells
AUTHOR	Raymond Wells
SCENARIO BY	Fred Myton
CAMERAMAN	R. E. Irish
AS A WHOLE	Interesting, but unconvincing gangster stuff
STORY	Had convenient angles and didn't really grip
DIRECTION	Gave splendid atmosphere in spots, but slumped in many scenes
PHOTOGRAPHY	Fine, fair and poor
LIGHTINGS	Varied from fine to poor
CAMERA WORK	Varied
STAR	Splendid at first; missed high spots at end
SUPPORT	Some great types; one or two amateurs
EXTERIORS	Acceptable
INTERIORS	Some fine; some ordinary
DETAIL	Convenient
TIME	Fifty-eight minutes (5 parts)

STARTING off with the presentation of some exceptional types of the underworld, presented in scenes which registered character studies for the most part, this gave promise of being very much worth while. It soon began to slip into conventional melodrama, however, and finished with the conversion of a gunman by a Salvation Army lassie, which bit missed fire, with the result that the ending didn't really ring true.

The gangster, played by Jack Mulhall, proved to be a truly desperate guy through the main part of the story, he being shown to shoot up three men who were laying for him in one scene.

The political ward-heelers then began to make use of him in order to get rid of their enemies, and finally picked him to "get" the newly-elected district attorney.

Meanwhile, "The Terror's" sister had become the mistress of the boss, so that she could conveniently overhear a "frame-up" plot to "get" "The Terror" when he refused to "get" the district attorney. She told him about the plot, the Salvation Army girl reformed him and he went to the district atorney's house in time to save him and shoot up the attacking gunmen, being killed himself in the battle-royal.

There is no great element of sympathy or heart-interest in this, and after the first reel or two of underworld atmosphere and characterization, the story slumps and fails to convince.

We found playing the part of the district attorney an ex-trade-paper writer, Hugh Hoffman, and Hugh seemed rather conscious of the fact that the camera was out front all the time. He "acted" awful hard, but, by heck! he couldn't seem to get his mind off the fact that the camera was there.

There was quite a lot of footage used up in this with scenes that had no real bearing upon the development of the plot, and consequently the interest sags badly in spots.

It may be that the Salvation Army in the missions frequently held sessions without any audience, but it looks unreasonable when shown on the screen. In one scene we saw five girls and two men holding services with an audience composed of one "coke" and a sleeper. "The Terror" came in and, instead of sitting down in one of the hundred or more chairs which were empty, he made the "coke" get up and move over so that he could sit down on the aisle seat.

In the supporting cast were Grace MacLean, Virginia Lee, Malcolm Blevins, Noble Johnson, Jean Herscholt and Evelyn Selbie.

The Box Office Angle.

I can't see any particular drawing power in either the name or the star of this. If you are catering to patrons who like melodrama, and particularly the underworld gangster stuff, they may think this a splendid offering. Certainly there are several bits of characterization and atmosphere which are quite commendable and the film is interesting even if it isn't gripping as drama or convincing.

If you have to take this in your program service and you are catering to audiences that are quite particular, I believe I would refer to this as a carefully produced study of underworld life and let it go at that.

If you're catering to "mellerdrammer" fans, you might enlarge a bit upon the prowess of "The Terror" with his guns, using lines something like this: "Supposing you walked into a cafe, where you found three men whom you knew were waiting to shoot you up. How would you handle the situation until you got your two guns into action? See "The Terror.'"

VERY ORDINARY AS TO PRODUCTION, MISSES POSSIBILITIES

Charlotte Walker in

SLOTH

McClure—Seven Sins—Triangle

DIRECTOR	Theodore Marston
SCENARIO BY	McClure Staff
CAMERAMAN	Charles Gilson
AS A WHOLE	Very cheap melo
STORY	Three costume singles tied to modern series
DIRECTION	Old-school calibre; registered melo rather crudely
PHOTOGRAPHY	Acceptable
CAMERA WORK	Acceptable
LIGHTINGS	Ordinary
STAR	Camera-conscious
SUPPORT	Very ordinary
EXTERIORS	Just acceptable
INTERIORS	Ordinary
DETAIL	Some bad spots
TIME	Fifty-eight minutes (five parts)

THEY made three single reels of costume stuff telling about three American heroines of the good old days, the action having no particular interest, principally because it was quite crudely done in the old-time melodramatic fashion, and then tied these up to the characters of Adam and Eve running in the McClure series, by having the stories of these three heroines read to the moderns.

As a finish they gave us a lot of poorly-done battle stuff in which the heroine was supposed to fly into the thick of the fight in an aeroplane so that she might serve as a Red Cross nurse.

Personally, it seems to me that if you have an intelligent class of patrons, they'll feel rather insulted if you hand them this sort of junk and expect them to consider it worthy of their time and money.

The idea back of this "Sin" was certainly decidedly better than the ideas which have figured in the others of the series, but it has been produced so crudely that the whole thing becomes rather a joke.

By way of seeming to glory in the crudeness of it all, we found elementary titles that were painfully poor, and these only make the production seem cheaper than it is. As a few samples of the sort of titles they used in this I'll quote the following: "I wouldn't dull my blade on the throat of a pig!" "I'll give you a chance for your miserable life." "John has broken his leg; you must go for help." "I wanted to go to war and they would not let me, so I just 'flew in.'" "No, our place is out there with the boys!"

In one of the costume episodes, they pulled a stunt where the hero had a chance to kill the willun but decided that he wouldn't, and they arranged that old duel stuff. This was the highly original idea of blindfolding each man and letting them start after one another with knives. SOME dime-novel junk!

In one place an "extra" playing an Indian came bouncing into a scene and put his hand up to his eyes in a manner which will get a yell from any wise audience.

In the Revolutionary War scenes we found a modern wall-tent.

In the supporting cast were Jack Meredith, D. J. Flannigan, Jack Crosby, Grace Williams, Charles De Mussett, A. Barrett, Curtis Cooksey, Emil Hach, Peter Pann, Hattie Delaro, Harry McFayden, George Le Guere, Shirley Mason and Helen Strickland.

The Box Office Angle

If you've been able to play serials that were pretty rotten and get by without being murdered, it is possible that you can play this series and get some money, because of the stars' names, and escape with your life.

Personally, I think it's all wrong to play this sort of thing when you are taking peoples' money for entertainment. Of course, if you live in a neighborhood where they don't know the fine points or possibilities of pictures, then this sort of thing may get by, but I have too much respect for the average intelligence of Americans to figure that this is going to impress any goodly number of them.

It is announced that this has been released at this time in order to stir up a feeling of patriotism. I believe that the idea of presenting the historical characters is a good one, but certainly it hasn't been done in such a manner, in this case, as to stir any considerable amount of enthusiasm. The fault with this is that many will laugh where they might be expected to cheer.

CONVENIENT UNCONVINCING

Lou Tellegen in

THE BLACK WOLF

Lasky-Paramount

DIRECTOR	Frank Reicher
AUTHOR	Jean Barrymore
SCENARIO BY	Margaret Turnbull
CAMERAMAN	Dent Gilbert
AS A WHOLE	Mechanical, unconvincing, obvious melo; rather poor
STORY	Old ideas obligingly tied together never register
DIRECTION	Theatric groupings; unconvincing action; too much "people in and out"
PHOTOGRAPHY	Good and poor
LIGHTINGS	Some good; many poor
CAMERA WORK	Varied
STAR	Very "actory"; too much hand-on-hip
SUPPORT	Good and bad
EXTERIORS	A few rather good; many very ordinary
INTERIORS	One or two fine; others just acceptable; atmosphere doesn't register
DETAIL	Many bad spots
TIME	Fifty-two minutes (five parts)

WITH the scene of this laid in Spain and the characters wearing uniforms and costumes, the director failed to register an atmosphere that convinces. The grouping of the characters was so mechanical, with most of the cast doing too much "acting," that the production never had a chance to convince even had the story been worth while.

The plot was old stuff poorly tied together. Audiences that are easy-going may accept this, but I have a hunch that most of your patrons will feel that it is pretty poor junk.

Lou Tellegen was painfully "actory" in most of his scenes and persisted in doing the hand-on-hip stuff, with a stride which suggested the Winter Garden chorus boy.

Most of the supporting cast were inclined to overact and some of those playing minor parts were painfully bad.

Nell Shipman, as the heroine, had a few good scenes, but the situations and general handling of the production

PLOT WITH AN ACTING HERO

were so mechanical as to make it impossible for any one to register effectively.

H. J. Herbert, as the duke, was particularly theatric.

Mr. Tellegen was presented as a Robin Hood character who fell in love with Miss Shipman, daughter of a nobleman. Of course, our Robin Hood was a foundling and when he was captured we learned that he was the real duke.

The other very new (?) situations included the girl agreeing to marry the willun to save the hero's life and the hero offering to fight a duel with the willun after the "fiendish cur" had attempted to stick a knife in him. Why they persist in pulling this junk of "giving the willun an even chance" in a duel is beyond me. Never in my recollection has the hero been worsted in one of these bum duels and no one in real life would pull such a stunt, so why insist on presenting such situations.

Almost all the way in this we find the characters grouped in a line in front of the camera, playing directly to the lens. At times there were as many as ten on the foreground line all trying to act at once. The day of doing that sort of thing was over several years ago.

Many of the titles in this were decidedly bad, inasmuch as this was supposed to be a story of Spain. One of them said: "Keep the gang quiet. I will go to the chancellor." What d'ye mean "gang"?

In the supporting cast were James Neill and Paul Weigel.

The Box Office Angle

If the fact that Lou-Tellegen is the husband of Geraldine Farrar has pulled you any business in the past, you may be able to play up that one point again and sneak by with this, but I doubt it. The story is so painfully unconvincing and theatric, with the treatment mechanical and overburdened with too much "people in and out" that I fear that even those who are not inclined to analyze will feel that this is poor entertainment.

Of course, there are a number of scenes of Mr. Tellegen making love in his own peculiar "matinee-favorite" manner, but these are made to miss fire by the artificiality of the other situations, even if they didn't offend because of their sweet-scented sentimentality.

If you figure that this is a safe bet to try to sneak by with, I surely would not make any definite promises concerning its merit.

INTERESTING AND ARTISTIC WITH REAL PERSONALITY DOMINANT

Lenore Ulrich in

HER OWN PEOPLE

Pallas-Paramount

DIRECTOR ..... Scott Sidney
AUTHOR ..... Julia Crawford Ivers
SCENARIO BY ..... Gardner Hunting
CAMERAMAN ..... James C. Van Trees
AS A WHOLE ..... Interesting, well done, good entertainment
STORY ..... Has good twists and holds nicely
DIRECTION ..... Registered snappy action that generally rang true; gave some fine atmosphere and some only fair
PHOTOGRAPHY ..... Very fine; sometimes only fair
LIGHTINGS ..... Fine and fair
CAMERA WORK ..... Varied
STAR ..... Beautiful; made characterization ring true
SUPPORT ..... Some good types; generally acceptable
EXTERIORS ..... Some very beautiful; others just acceptable
INTERIORS ..... Excellent; classy and impressive
DETAIL ..... Good
TIME ..... Fifty-four minutes (five parts)

ALMOST any audience, anywhere, should consider this very pleasing entertainment. It is not an unusually big production and it doesn't always get away from the fact that it is just pictures, principally because of many jumps in the development covered by titles. Nevertheless, there are scores of good bits of action, many human touches and a number of twists which will register with the average patron.

Miss Ulrich is ideal as an Indian girl, she having made one of her greatest successes in the Belasco production of "The Heart of Wetona." The development of this story makes her the central figure throughout, with the sympathy nicely developed to the point where you feel that anyone should be glad to marry this Indian despite the fact that several characters seem to think it would be a calamity. Miss Ulrich is particularly effective in close-ups, because her beauty is real and will stand the searching scrutiny of the camera lens. The director has given her quite a number of close-ups in this, and her personality does much towards making this entertaining.

The plot registers a wealthy man's disappointment in learning that his fiancee was trying to marry him for his money, with the result that he went to the Far West, forsaking "civilization," and finally married an Indian girl.

Miss Ulrich, his daughter, when grown to womanhood was brought back East by her father, who felt that she should have the advantage of an education.

After being insulted by girls at a fashionable school and refused by a young man whose parents wanted him to marry her because of her wealth, she returned alone to the Indian country, her father having died suddenly.

There she met again a young miner whose life she had saved early in the story. Fearing that this boy might not want her if he were wealthy and able to marry a white girl, she made him wealthy by secretly purchasing his mine. The boy was a "reg'lar guy," however, and came through with a proposal, winning over his family, with the final twist showing their great surprise over this Indian girl's education and wealth.

There was a decided variance in the composition of the exteriors in this. Some were very beautiful and some were rather ordinary. It was also noticeable that there was a variance in the grouping of the characters for action. At times it was a bit mechanical and theatric. Considered as a whole, however, the production moves very smoothly, holds the interest remarkably well and certainly is entertaining.

The supporting cast filled in very acceptably, although none of the characters stood out particularly.

Colin Chase, as the hero, was pleasing, but didn't have a great deal to do.

Others in the cast were Howard Davies, Adelaide Woods, Jack Stark, Gail Brooks, Joy Lewis and William Winter Jefferson.

The Box Office Angle

I believe you can consider this a very good bet if you will boost Miss Ulrich, particularly, and call attention to her productions of the past.

Personally, I think Miss Ulrich is a distinctive type that should register as a very big favorite with the greater majority of your patrons. I would particularly emphasize in this that she does an Indian character, mentioning the fact that she played an Indian girl in her big Belasco success, "The Heart of Wetona."

You might stir up some interest by a "teaser" campaign, a week in advance, along this line: "Would you marry an Indian?" "Would you want your son or brother to marry an Indian?" Afterwards you would, of course, tie this up with the name of the picture, the name of Miss Ulrich and the name of the theatre.

You can safely talk about some very artistic scenes in this and you can surely definitely promise that it is entertaining and interesting.

FAIRY FANCIES AND CHEAP MELO DON'T MIX VERY WELL

Francine Larrimore

THE ROYAL PAUPER

Edison—K-E-S-E

DIRECTOR ..... Ben Turbett
AUTHOR ..... Henry Albert Phillips
SCENARIO BY ..... Paul H. Sloane
CAMERAMAN ..... Fred S. Brace
AS A WHOLE ..... Started as human fairy story and finished as cheap melo
STORY ..... Characterizations at first; then became wild melo
DIRECTION ..... Registered fair action; some fine atmopshere; some ordinary
PHOTOGRAPHY ..... Some splendid; some ordinary
LIGHTINGS ..... Some fine exteriors; some good interiors; many ordinary
CAMERA WORK ..... Varied between fine and fair
STAR ..... Screened very well, had confidence, but a bit soubrettish
SUPPORT ..... Some very good types, but no exceptional acting
EXTERIORS ..... A few very beautiful; some quite ordinary
INTERIORS ..... Good and fair
DETAIL ..... Convenient
TIME ..... Sixty-one minutes (5 parts)

WE get a rather odd mixture of extremes in this, but the offering starts off too slow, with quite a lot of characterization scenes registering types in a poorhouse, with a ragged princess who believed in fairies making a king of an old bum and a prince of a ragged orphan.

This promised rather well for characterization despite this slowness, but when they got into the story it soon developed into cheap melodrama, and the finish was the good old stuff of the arm-waving strikers who ran up and down the roads, were fired upon by the scabs and finished by breaking into the boss' home, where the little girl stopped them calmly and informed them that they could have anything they wanted, to which the old man agreed.

Early in the film we were told that the ragged orphan was "some" inventor, and, of course, he perfected a loom which revolutionized the business in which the old man was engaged, thus making the "poipers" containing the secret of his invention the object of attack by the dainty-mustached willun, who coveted the hand of the fair princess.

The willun stole the "poipers" rather easily, and, for some reason, buried them, while the hero conveniently stood by and watched him do it. Then the old bum, who had been "The King," came to the rescue with a dog, who dug up the "poipers," and about that time the willun, for some reason, returned to get them and was accused by the hero of having stolen them.

The assembling was rather messy about here, because we saw the shero in a carriage noticing the willun going back to dig up the "poipers," and then, when the bum-king was sitting on the roadside examining them after his dog had dug them up, the shero suddenly appeared in riding togs to take the documents to her foster-father, the mill owner.

Of course, this arranged things so that when the arm-waving mob broke into the home, the "poipers" were spread out on a table so that the hero could use up quite a lot of footage walking about the room before he "accidentally" allowed his eyes to fall upon them. That stunt always makes good with me, because the hero is compelled to look at everything else in the room before discovering the precious documents.

There is quite a lot of fairy stuff in this, and there was a germ of a very good story possibility here in the early characterizations. It went all to pieces when the melodrama was dragged in, and unfortunately the two types of entertainment appeal to distinctly different classes, so that I fear the mixture will not register very satisfactorily with either.

There were a few good human bits, but the production never grips and is hardly interesting most of the time.

Francine Larrimore, as "The Princess," registered as a real possibility. She has authority and poise and screens very well. At times there was a bit of a suggestion of the old melodrama soubrette in her methods, but, considered as a whole, I would say that her work in this offering marks her as a girl who could be developed for work before the camera.

William Wadsworth kept "The King" in character all the time, and he registered several human bits that helped the offering quite a little.

There was a tendency on the part of several of the characters, particularly Herbert Patti, to over-reach their points and use too many emphatic gestures.

None of the other members of the cast registered anything that could be called unusual. In the cast were Richard Tucker, Walter Bauer, Nellie Grant, Helen Strickland and Charles Sutton.

The Box Office Angle.

As a program release, this can be considered an acceptable offering and it will possibly get by. If your patrons are particular and don't like melodrama, I would dodge this. Even if your patrons like melodrama, but have tired of the old arm-waving mob stuff, it may be advisable to side-step this.

Providing you don't promise too much, however, I believe there is enough of the human element injected into this by the talk of fairies, which is worked into the offering from start to finish, to offset the more severe criticism.

This fails to register as a truly human offering, and consequently I wouldn't be misled into billing it as such. You might gain something by centering the attention upon the girl who believed in fairies, particularly for your matinee performances.

You can say that this is a story about a girl who believed in fairies, and because of her belief managed to bring happiness to many who had never given such fanciful beings serious thought.

Mid-Northwest Trade Journal

AMUSEMENTS

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DELIGHTFUL ENTERTAINING HUMAN STUFF ALMOST SAVES STORY

Lionel Barrymore in

THE END OF THE TOUR

Rolfe-Metro

DIRECTOR	George D. Baker
AUTHOR	Earle Mitchell
SCENARIO BY	George D. Baker
CAMERAMAN	Arthur Martinelli
AS A WHOLE	Very human and entertaining at first, but "flopped" on finish
STORY	Great until hit "lost son" incident on finish
DIRECTION	Gave great atmosphere and delightful human touches; almost saved awful convenient melodramatic finish
PHOTOGRAPHY	Very good
LIGHTINGS	Some excellent; generally very good
CAMERA WORK	Good
STAR	Good; but had competition
SUPPORT	Very good; some great types
EXTERIORS	Excellent atmosphere
INTERIORS	Very good
DETAIL	Some delightful bits
TIME	Fifty-eight minutes (5 parts)

CERTAINLY, if any one needs a proof of the fact that we should forget the old, convenient, melodramatic bromide junk, then this production furnishes the proper evidence.

For the first three reels we get some delightfully human stuff concerning the road show that got stranded in a small town with the result that the leading man happened to be able to come to the rescue with sufficient coin to send the ladies into Chicago, which necessitated his remaining behind with fat-faced "props." He and "props" then began rehearsing the village hose company and their friends in the thrilling melodrama, "The Fireman's Bride," which was to be "the best show Mayville ever saw."

So far, fine. There were scores of delightful little human touches and plenty of good comedy. Then they pulled the old stuff about the wealthy grouch of the town, father of the beautiful belle of the village, having lost a son in the days gone by when his wife ran away with the leading man of the "rep" company. I saw this picture in a New York theatre, and three people of the six near me, in two boxes, turned at almost the same time to their companions and said: "Oh! Mr. Barrymore is that old man's son!" Now, what's the use of dishing out this old junk year after year when the wise film fan "nails you" before you get started?

Well, they went on with Mr. Barrymore rescuing the shero from the clutches of the willunous drummer, who took her out buggy ridin', only to have father misunderstand the situation when he brought home the girl he had rescued, with the result that father shot Barrymore.

Now, these same fans about me decided immediately that "of course he wouldn't die," and, sure enough, he didn't—but what d'ye s'pose they pulled as a life-saver? Well, you'd hardly think they had the noive! It was our good old friend, the watch that had a picture of mother, and, of course, when father saw it—oh, boy! He said: "My God, my son!"

Now, here was a perfectly good picture all shot to pieces for lack of some sort of intelligent or original finish. I must give credit to Producer George Baker for having held off the awful moments as long as he possibly could, but he had to let them come some time, because they were in the story, and as a result most fans will forget the delightful moments of the early part of the production to kick about the company's using the old junk such as finished this one off.

Lionel Barrymore handled his part very nicely all through this picture, but he was up against competition which absolutely discounted his work. Walter Hiers stole the picture. You will undoubtedly remember this boy from having seen him in "The Conquest of Canaan," and you can undoubtedly get a little business on this if you will call particular attention to his presence in this in a really "fat" part. Mr. Hiers is blessed—if you would put it that way—with rather runny features and physique, because he has a superabundance of flesh. He knows comedy values and really gets a majority of the laughs in this.

Ethel Dayton, as the village belle, was rather pretty at times and entirely satisfactory.

Frank Currier, as the grouchy father, handled his part with an authority that carried his scenes beautifully.

William Harvey, as the boob sweetheart of the village belle's friend, made his bit stand out, because he handled it nicely without overplaying.

J. Herbert, Frank, as the willunous he-wampire drummer, was a splendid type. The other types were very well chosen, it being worthy of mention that the leading lady of the road show, who played the leading role in the performance of "Camille," displayed a "figger" which even Camille herself might have envied.

In the cast were Mary Taylor, Hugh Jeffrey, Charlie Eldridge, Louis Wolheim, Richard Thornton and Kate Blancke.

The Box Office Angle.

If you have had any success with some of Lionel Barrymore's comedy dramas, such as "Dorian's Divorce" and "The Yellow Streak," I'd call attention to this particularly in the billing, and I believe you can figure that it will get over satisfactorily if you would make special comment about the fact that it has some delightful bits of small-town life as seen from the comedy viewpoint of two stranded actors who earned enough to get to Chicago by coaching the local amateurs in "The Fireman's Bride."

You might say: "Have you ever seen an amateur performance in your small town? Then don't miss the performance of 'The Fireman's Bride' as shown in 'The End of the Tour.'"

If you are in the habit of being quite frank with your patrons, it might be advisable to offset criticism by saying to them that they may think the ending of this story rather familiar, but surely they will enjoy the human touches registered by the producer in the greater part of the offering.

LEO DELANEY
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INTERESTING RATHER WELL DONE REFORMED DRUNKARD MELO

William Desmond in

THE LAST OF THE INGRAMS

Ince-Triangle

DIRECTOR	Walter Edwards
AUTHOR	John Lynch
SCENARIO BY	J. G. Hawks
CAMERAMAN	Chester Lyons
AS A WHOLE	Interesting and holds, but doesn't always convince
STORY	"Aristocrat drunkard who reforms, protecting girl Magdalene" idea
DIRECTION	Gave fine swing to some action, with effective moments; but sometimes missed fire
PHOTOGRAPHY	Generally very good
LIGHTINGS	Some effective; many ordinary
CAMERA WORK	Varied; sometimes very fine
STAR	Had chance to act; registered in part
SUPPORT	McKim and Wilson very good; other good types
EXTERIORS	Some very fine; generally quite artistic
INTERIORS	Fitted atmosphere
DETAIL	Good
TIME	Fifty-seven minutes (5 parts)

OPENING with some rather artistic scenes planting the atmosphere of a New England fishing village with "a house on the hill," we had considerable footage developing the character of the mad aristocrat who had lost all of his possessions because of his drinking. William Desmond, in this part, gave us some theatrical ravings which fitted the character rather well.

Robert McKim, as the scheming banker responsible for the ruin of Margery Wilson, the village Magdalene, was shown taking possession of the house on the hill, and then, through association with Miss Wilson, who gave him shelter when others denied it, we found the aristocrat reformed and willing to work.

About the time the hero recovered his manhood, the willun was facing bankruptcy, these very radical changes being put over by two titles.

The villagers were incited to mob the hero and heroine because they were so bold as to enter church, and while the hero was defying the mob, the bank examiners, who had arrived at the psychological moment, discovered that the willun had fraudulently tried to secure some valuable oil properties belonging to the hero. So, when Miss Wilson denounced Mr. McKim, the banker, as "the man," the mob turned upon him and started to present him with a coat of tar and feathers, which had been prepared for Mr. Desmond. Their intentions were good, but "the strong arm of the law" interceded and placed handcuffs upon the willun's wily wrists as the picture faded out.

There were some good atmosphere touches in this, and it was quite interesting, even though the melodrama did miss fire in spots and fail to convince. On the whole it can be considered an offering which will register as satisfactory, although no one will rave over it.

Robert McKim, as the banker, gave his usual excellent performance as a willun, and Margery Wilson was just the sort of "sweet, young thing" to fit in as the heroine of this offering.

Others in the cast were Thelma Salter, Walt Whitman and Mary Armlyn.

The Box Office Angle

I fear that this isn't going to set them wild to the extent of being impatient to get in to see it, because Mr. Desmond has not as yet established himself firmly enough to stand alone as a drawing card. If you will mention the presence of Mr. McKim and Miss Wilson, you may help the possibilities on this, and, if you can get them in, I'd say that they'll accept this as a very satisfactory program release.

You might attract a bit of attention to this by suggesting the story something after this fashion: "Did you ever live in a town where there was a 'house on the hill' whose owner was trying to drink all the booze in the country, with the result that, eventually, he was sold out? See 'The Last of the Ingrams.'"

YOUTHFUL MISCAST PLAYERS LACKED AUTHORITY TO CARRY SCENES

Carlyle Blackwell, June Elvidge, Muriel Ostriche and Henry Hull in

A SQUARE DEAL

Peerless-Brady-World

DIRECTOR	Harley Knoles
AUTHOR	L. V. Jefferson
SCENARIO BY	Frances Marion
CAMERAMAN	Arthur Edeson
AS A WHOLE	Interesting, but players lacked authority needed to impress
STORY	Had possibilities, but seemed mis-cast
DIRECTION	Added interesting touches and developed situations logically, but handicapped by players
PHOTOGRAPHY	Fine and fair
LIGHTINGS	Some very good; others ordinary
CAMERA WORK	Varied
STARS	Failed to register in really important situations
SUPPORT	Ordinary
EXTERIORS	Acceptable
INTERIORS	Rather good; not unusual
DETAIL	Good
TIME	Sixty-one minutes (5 parts)

THIS offering failed to impress principally because the players lacked the necessary authority to make the important scenes register.

Henry Hull, who had the most work to do, is certainly not what I'd call a picture possibility, because he failed to impress at any time, with many of his actions decidedly mechanical and unnatural. Muriel Ostriche, who had a sort of "baby-vampire" part, gave what is to my recollection the poorest performance she has ever recorded. She doesn't belong in such parts. June Elvidge gave a very good account of herself, and Carlyle Blackwell handled his scenes quite satisfactorily, but the quartette having these prominent parts all seemed to lack weight. They couldn't make the dramatic moments grip.

The production was good but lacked unusual distinction as to settings and lightings, and while it started off with the first two reels rather interesting and quite well handled, it seemed to go to pieces when the players were given real dramatic situations to handle.

The story presented Miss Elvidge, Mr. Hull and Mr. Blackwell with an old artist, played by Charles Charles, as a quartette who were all painfully poor. Mr. Hull, as the author, landed a big check one day and promptly

proceeded to secretly buy the paintings of Mr. Blackwell and secure work for Miss Elvidge without allowing them to know that he was helping.

Miss Ostriche, guided by her mercenary mother, made a play for the author and finally landed him, whereupon she proceeded to spend more money than he made. Feeling that she was unfaithful, Mr. Blackwell decided to prove it, and did, by getting her to agree to run away with him, she thinking that he had come into a fortune.

Stung by the discovery, the author returned to Miss Elvidge, who really loved him, and then he learned that Mr. Blackwell had only played the traitor in order to save him from the "willunous" wiles of his wicked wife.

The director added somewhat to the gayety of nations by giving us a look at a flock of mermaids in bathing suits, very much a la the underwear ads, and there was quite some considerable footage of this. We had a look at Miss Ostriche doing a few fancy dives in such garb, and she arranged to appear to drown so that the author might jump in to save her, thereby wetting some perfectly good clothes. Of course, having rescued fair Muriel under such circumstances, his "fall" was not hard to understand.

As a sample of a few little things which were wrong with the offering there was a situtaion where Wife Muriel discovered a letter written by Miss Elvidge to husband-author, and we found Miss Ostriche calmly sorting over a bunch of mail to pick out this particular letter addressed to hubby and open it. It didn't ring true. As a matter of fact, none of the big emtional possibilities were reached in the latter part of the offering.

The Box Office Angle.

As a program release, you can probably figure that it will get by acceptably. The youthfulness of the players may be passed over by some, and the situations are fairly interesting, although they don't really get under your shirt.

I must leave it to you as to the box office value of the names of the players. I'd say that Henry Hull has none, even though he has appeared in Mr. Brady's play, "The Man Who Came Back," in rather a prominent part.

IMPRESSIVE ATMOSPHERE BUT LACKS HUMAN SYMPATHY TOUCH

Theda Bara in

THE DARLING OF PARIS

Fox Special

DIRECTOR	J. Gordon Edwards
AUTHOR	Victor Hugo
SCENARIO BY	Adrian Johnson
CAMERAMAN	Philip E. Rosen
AS A WHOLE	Elaborate, rather artistic, but failed to register, lacking sympathy and intimacy
STORY	Adaptation of "Hunchback of Notre Dame;" failed to really grip as human drama
DIRECTION	Registered effective atmosphere, but failed to create proper sympathy for characters
PHOTOGRAPHY	Generally excellent and artistic as a whole
LIGHTINGS	Many were very effective and artistic
CAMERA WORK	Excellent; helped atmosphere decidedly
STAR	Registered as artificial; failed to win sympathy
SUPPORT	All "acted" a lot, but didn't register
EXTERIORS	Impressive
INTERIORS	Fitted atmosphere; generally very good
DETAIL	Quite impressive
TIME	Seventy-two minutes (6 parts)

CERTAINLY this is elaborate and it can be called impressive from the viewpoint of atmosphere and detail, but I fear that the average audience will not consider this truly entertaining, because the production as it stands fails to "get under your shirt" to the extent of making you feel that the players are real humans. It all registers as artificial "play actin'," and somehow the characters who should win your sympathy seem to be mere moving puppets. Every one emotes and emotes until it becomes oppressive, and still you don't seem to care very much—because it doesn't hit home. This may be due to the fact that an effort has been made to get too much incident into the story instead of giving more attention to a development of the finer points of characterization which might have created a proper bond of sympathy between the audience and the players.

As the central figure in this, Theda Bara appears as a dancing girl who is the favorite of hundreds and the desired one of several. Unfortunately, her make-up registers rather clearly most of the time, and I believe that this adds to the air of artificiality which pervades the offering and is partly responsible for the lack of sympathy extended to her. It is also a handicap for her in such a part as this for the audiences seem to have such a firm impression that she is always a "vampire."

There are scores of "big" scenes in which hundreds of extras are used, and many of the sets are rather impressive as to size and detail. Surely it isn't a cheap offering and isn't one which will be called "bad," but I feel just as sure that it will not be a popular film, because it lacks real audience appeal.

The story is a rather complicated one, dealing with the love affairs of the dancer, attempts to kidnap her, her false arrest and finally her rescue from hanging by the gypsies, led by the hunchback, who, on the finish, throws the villain from the balcony of Notre Dame.

Walter Law and Glenn White had lot of heavy dramatic scenes; and Herbert Heyes had a dozen or more scenes with Miss Bara, with a number of good types in the supporting cast. But no one registered a performance in this which really got under the skin. It was just a "big film," exceptionally well photographed as to camera technique, but lacking in the other more important essentials.

In the supporting cast were John Webb Dillon, Carey Lee and Alice Gale.

The Box Office Angle.

Because of Miss Bara's presence and the fact that you can safely say that this is a very big, impressive adaptation or visualization of the famous drama "The Hunchback of Notre Dame," you can probably get some money with this.

I would be very careful, however, if you must make good with your people every time, not to take chances on increasing your admission or billing this too heavily as a supreme offering or any of that sort of bunk, because, really, I fear that your patrons will leave the theatre after seeing this with a rather blank sort of impression except as to the knowledge that they have seen an expensive, elaborate, theatric production.

From my point of view, I believe it is better to be

sure that you have something which will get to the hearts of your patrons before you make a lot of noise. One picture that will make them feel and talk afterwards is worth a dozen that simply impresses, but fails to leave a mark that gets under the surface.

Miss Bara is a sort of wild gypsy in this, but not a vampire. It is a sympathy part, but, unfortunately, because of her "rep" as a "vamp" and her rather artificial appearance and action at times, she misses fire in many of her scenes.

CRUDE SURFACE ACTION MELLER MISSED POSSIBILITIES

Derwent Hall Caine in

CRIME AND PUNISHMENT

Arrow-Pathe

DIRECTOR	Lawrence McGill
AUTHOR	Fyodor Dostoevsky
SCENARIO BY	Charles Taylor
CAMERAMAN	Henry Cronjager
AS A WHOLE	Unconvincing, convenient surface melo, crude in spots
STORY	Psychology all missed; only surface melo poorly done
DIRECTION	Quite crude in spots; failed to realize possibilities
PHOTOGRAPHY	Good and poor
LIGHTINGS	Some excellent; many very ordinary; some poor
CAMERA WORK	Varied
STAR	Never impressed because "acted" too much
SUPPORT	Ordinary
EXTERIORS	Acceptable
INTERIORS	Ordinary
DETAIL	Acceptable
TIME	Sixty-two minutes (5 parts)

FAILING to register the psychology of this book, which was the reason for its being rather extensively read in this country, we find only the surface melodramatic action presented in this visualization with the action failing to convince because of many crude spots in the direction and a tendency on the part of Mr. Caine to "act" all the time. With the failure to impress properly the undercurrent of psychology, the producers have lost the only valuable possibility in this, because as melodrama we find the action painfully convenient in spots and never truly convincing.

The story tells of a young Russian forced to flee to America because of his writings, where he finally stole to help the poor. He, at the same time, killed a pawn broker, for which crime another was held.

Finally meeting a girl of the streets, he was brought to a realization of his wrongful attitude towards life by her, with the result that he confessed. On the finish we find him walking down to the Tombs and knocking on the "front door"—that is, one of the big gates out on the street.

Marguerite Courtot, who has been starred in a few things, is in this cast, but she doesn't show up until towards the latter part of the offering, and finally she appears in about a dozen scenes. None of the other members of the cast registered anything worthy of comment, most of them being rather ordinary.

There was a real opportunity in visualizing this work to register a tremendous character study. The producers have missed it sadly. The offering has a touch of cheapness about it, with an awful back drop looming up through the detective's window in a number of scenes.

In several places where an attempt was made to register the thoughts of Mr. Caine, we found an allegorical character following him around who greatly resembled Harry Watson when he is made up as "Musty Suffer." The production is so far short of convincing that I am afraid that this character will bring a laugh after several appearances.

I have a feeling that most of your regulars will want to groan when the murderer conveniently walks out into a park and sits down on a bench alongside of the detective who was searching for information regarding the murder. That was "some" convenient!

We did have a number of very good light effects introduced in this at different times, but the general caliber of the production was so poor that these did not, by any means, save it.

In the supporting cast were Cherrie Coleman, Lydia Knott, Sidney Bracy, Carl Gerard and Robert Cummings.

The Box Office Angle.

I doubt very much if this has any real box office value for you except in whatever you may be able to get with the fact that the lead is played by the son of Hall Caine.

I surely wouldn't recommend this as entertainment, because it is neither good action melodrama nor impressive characterization. Unless you have it booked, I'd forget it.

If you do have it booked, I would be very careful about making any rash promises as to the production itself. Center all your advertising upon the fact that Derwent Hall Caine is the son of the famous author, and then it isn't your fault if they don't like him.

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TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
1506	Triangle	73.4	66.5	312
410	Metro	71.7	68.2	36
570	Fox	71.8	68.7	75
1668	Paramount	72.0	66.2	292
315	Greater Vitagraph	70.7	67.4	58
386	World	66.9	61.1	34

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

1668 Paramount 72.0 66.2 292

Reports		% P. P.	% B. O.	Repeat
3	In Bishop's Carriage	85	93	
1	The Lost Paradise	50	85	
4	The Virginian	90	78	1
2	Where Trail Divides	100	100	1
7	Wildflower	88	76	4
1	What's His Name	75	100	
2	Behind the Scenes	97	85	
5	Man from Mexico	90	70	2
1	Circus Man	94	95	
3	The Bargain	83	83	2
1	Ghost Breakers	60	60	
4	The Crucible	94	92	1
3	Sign of Cross	88	88	
1	Cameo Kirby	80	65	
4	Cinderella	85	97	1
1	The Million	70	90	
3	Girl of the Golden West	93	87	2
3	The Italian	77	62	1
1	Dancing Girl	70	55	
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
5	The Goose Girl	95	95	4
1	After Five	82	80	
3	Her Triumph	60	74	1
1	Warrens of Virginia	66	82	
1	Country Boy	60	60	
4	David Harum	84	74	1
1	Love Route	60	60	
1	Sunshine Molly	40	20	
2	Gretna Green	100	100	1
2	Are You a Mason?	78	78	
1	Pretty Mrs. Smith	65	90	
1	The Unafraid	80	75	
1	When We Were 21	75	63	
2	Snobs	67	40	
5	Captain Courtesy	84	61	1
3	Captive	82	67	
2	Niobe	75	55	1
3	Help Wanted	80	75	
4	The Woman	86	53	1
5	House of Lost Court	82	54	2
3	Fanchon the Cricket	86	89	2
3	Betty in Search of Thrill	83	87	
4	Stolen Goods	78	70	
2	Wild-Goose Chase	60	55	1
4	Pretty Sister Jose	82	73	1
5	Jim the Penman	64	65	
5	Dawn of a To-morrow	82	85	1
5	Arab	89	56	2
2	The Dictator	45	45	
4	Wild Olives	87	82	
5	Chimmie Fadden	90	71	
2	The Little Pal	70	70	
4	Rugmaker's Daughter	40	50	
1	The Clue	80	100	
5	Kindling	80	82	
2	Fighting Hope	82	85	
4	Kilmeny	76	72	
3	Seven Sisters	90	90	
3	Puppet Crown	83	85	
7	Rags	90	95	4
1	Sold	80	65	
5	Secret Orchard	78	72	
4	Nearly a Lady	67	74	
4	Marriage of Kitty	70	55	
3	Poor Schmaltz	63	37	
7	Helene of the North	85	78	1
2	Majesty of the Law	40	45	
3	Heart of Jennifer	68	55	
2	Incorrigible Dukane	75	55	
3	Esmeralda	85	85	1
1	Case of Becky	80	80	
1	Out of Darkness	60	40	
1	Peer Gynt	82	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	63	
2	Voice in the Fog	75	67	
5	Fatal Card	66	61	
4	Zaza	91	67	2
4	Girl of Yesterday	86	83	1
7	White Pearl	71	75	
4	Blackbirds	57	58	
7	Chorus Lady	73	68	
5	Secret Sin	69	76	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
11	Carmen	82	83	3
10	Still Waters	95	91	6
7	Madame Butterfly	80	88	1
7	Mummy and Humming Bird	64	56	
6	Bella Donna	91	77	3
7	Armstrong's Wife	80	63	
8	Chimmie Fadden Out West	88	76	2
7	Gentleman from Indiana	85	76	
7	Prince and Pauper	91	86	2
6	Mr. Grex of Monte Carlo	83	66	
9	Jane	75	51	
8	Unknown	79	69	1
15	The Cheat	94	78	9
7	The Reform Candidate	80	49	
8	The Immigrant	72	59	
9	Old Homestead	88	83	6
8	Lydia Gilmore	82	61	2
7	Temptation	76	70	1
8	The Foundling	76	76	2
4	Tongues of Men	80	53	1
4	Mice and Men	79	78	1
5	Golden Chance	77	66	1
1	My Lady Incog	40	40	
4	Ragamuffins	77	57	
4	Call of Cumberlands	77	72	
5	The Spider	85	60	1
8	Pudd'nhead Wilson	83	63	3
8	Tennessee's Pardner	65	59	
6	Madame Le Presidente	17	51	
8	Nearly King	52	53	1
11	Trail of Lonesome Pine	74	89	5
6	Fell in Love With Wife	55	48	1
7	Blacklist	61	53	1
8	Out of the Drifts	89	86	2
8	Diplomacy	58	56	1
11	Poor Little Peppina	86	82	5
14	To Have and to Hold	74	70	3
11	Ben Blair	72	65	
8	For the Defense	67	64	1
5	Code of Marcia Gray	66	31	2
7	Lost Bridegroom	70	61	1
6	Saleslady	75	60	1
10	Audrey	75	75	3
6	Sowers	64	58	
7	Heart of Paula	68	57	1
8	The Race	71	65	
6	Eternal Grind	68	61	2
6	Love Mask	61	54	2
7	Molly Make-Believe	90	68	5
6	The Red Widow	62	51	1
10	Heart of Nora Flynn	69	70	4
6	Moment Before	50	45	1
8	David Garrick	61	39	
7	Innocent Lie	52	45	
13	Maria Rosa	82	56	4
11	Alien Souls	68	66	1
11	Fued Girl	61	54	
15	Pasquale	78	52	2

Reports	% P. P.	% B.O.	Repeat
13 Sweet Kitty Bellairs	72	59	2
18 Saints and Sinners	53	49	
17 Thousand-Dollar Husband	69	62	4
21 Gutter Magdalene	61	53	1
10 Evil Thereof	44	44	
14 Making of Maddalena	63	55	3
21 Silks and Satins	86	88	16
14 Destiny's Toy	60	51	
19 The Clown	79	54	3
19 Susie Snowflake	67	58	2
15 World's Great Snare	72	78	4
18 American Beauty	62	62	3
21 The Dupe	65	63	1
20 The Smugglers	53	49	1
24 Selfish Woman	72	69	4
Davy Crockett	67	62	
28 Dream Girl	69	64	3
Under Cover	79	75	5
27 International Marriage	55	51	1
27 Common Ground	64	64	1
34 Hulda From Holland	95	95	23
29 House of Golden Windows	73	63	3
21 Woman in the Case	72	72	3
23 Little Lady Eileen	86	89	9
22 The Stronger Love	53	52	
21 Public Opinion	82	72	4
19 Rolling Stones	63	63	2
18 Honorable Friend	70	62	1
17 Victory of Conscience	59	60	2
17 Each Pearl a Tear	75	71	2
Parson of Panamint	80	68	5
11 Big Sister	47	58	
11 Reward of Patience	63	53	
10 The House of Lies	73	61	1
10 Daughter of MacGregor	51	44	
14 Ashes of Embers	87	85	5
12 Quest of Life	58	58	
10 Anton the Terrible	48	49	
12 The Lash	55	52	
9 The Storm	75	61	1
13 The Intrigue	81	53	1
12 Her Father's Son	73	57	2
10 Witchcraft	51	51	
9 The Kiss	73	69	1
10 Rainbow Princess	84	74	2
9 Seventeen	90	76	1
8 Miss George Washington	97	93	6
12 Heir to the Hoorah	78	68	3
11 Soul of Kura San	82	74	1
7 Son of Erin	81	70	
8 Unprotected	54	56	1
7 Years of Locusts	49	51	
7 Plow Girl	77	55	
5 The Yellow Pawn	61	60	1
5 Nanette of Wilds	36	47	2
5 Martyrdom of Philip strong	47	35	
4 Coney Island Princess	58	63	1
6 Road to Love	79	55	1
7 Oliver Twist	86	63	3
4 Victoria Cross	58	55	1
7 Traveling Salesman	79	58	2
6 Right Direction	81	61	1
5 Snow White	99	96	4
4 Redeeming Love	64	61	1
5 Slave Market	78	70	2
4 The Evil Eye	25	36	1
3 Great Expectations	80	35	
Happiness of Three Women	80	33	1
2 Betty to the Rescue	38	38	
Girl Like That	50	33	

TRIANGLE

1506 Triangle	73.4	66.5	312
9 The Iron Strain	81	65	2
The Lamb	85	73	3
9 Old Heidelberg	72	63	1
10 The Coward	83	66	1
7 Martyrs of the Alamo	66	56	2
13 The Disciple	84	75	2
7 Matrimony	81	74	2
5 Sable Lorcha	64	53	
The Golden Claw	61	72	
Double Trouble	65	64	2
Aloha Oe	63	65	1
5 Lily and Rose	61	53	
7 Jordan is a Hard Road	58	54	
6 Winged Idol	53	52	
Penitents	28	32	
11 The Edge of the Abyss	67	61	
2 Submarine Pirate	85	78	1
5 Cross Currents	48	45	
10 Between Men	72	69	1
14 Let Katy Do It	87	66	6
5 The Corner	56	47	
5 The Missing Link	55	43	1
3 Beckoning Flame	65	48	
9 The Wood Nymph	54	50	1
8 The Conqueror	71	70	
9 Price of Power	55	51	
9 Green Swamp	79	78	1
11 Acquitted	67	50	
6 D'Artagnan	59	54	
17 His Picture in the Papers	89	76	5
12 Honor's Altar	78	69	2
12 Betty of Greystone	76	68	2
22 Peggy	95	91	15
7 Don Quixote	57	56	
8 Last Act	80	78	1
11 Daphne and the Pirate	71	57	1
17 Hell's Hinges	93	88	11
16 Flying Torpedo	88	81	8
14 Bullets and Brown Eyes	85	75	3
13 Martha's Vindication	83	77	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
14 The Raiders	79	71	
12 Habit of Happiness	92	86	4
8 Waifs	70	59	1
8 Little Meena's Romance	64	60	1
14 The Aryan	85	86	6
9 Sold For Marriage	68	70	1
15 Stepping Stones	87	76	2
10 Sunshine Dad	36	46	
9 Civilization's Child	68	64	1
12 Children in the House	79	64	2
10 Beggar of Cawnpore	58	49	
15 The Good Bad-Man	91	81	4
12 The No-Good Guy	72	60	3
13 Susan Rocks the Boat	73	64	
16 Not My Sister	82	78	3
16 Child of Paris Streets	63	62	
18 Primal Lure	82	77	4
8 Mr. Goode, the Samaritan	53	53	
18 Market of Vain Desire	81	66	5
18 Going Straight	80	77	3
22 Bugle Call	95	80	7
21 Reggie Mixes In	92	81	10
14 Sorrows of Love	67	72	1
18 An Innocent Magdalene	68	68	1
15 The Dividend	68	65	1
19 Wild Girl of the Sierras	43	51	
19 An Apostle of Vengeance	88	86	3
17 Casey at the Bat	44	49	
23 The Phantom	87	74	7
26 Flirting with Fate	88	85	10
27 The Deserter	83	69	10
22 Little School Ma'am	72	65	2
24 The Eye of the Night	75	58	4
16 Stranded	64	56	
24 Captive God	69	70	2
20 The Half-breed	73	77	2
18 The Payment	82	73	3
16 Marriage of Molly O	48	47	
17 Honor Thy Name	88	71	4
18 Devil's Needle	63	63	1
21 Shell 433	90	66	3
23 Hell-to-Pay Austin	82	67	6
19 Lieut. Danny, U. S. A.	68	64	
14 Pillars of Society	56	55	1
17 Home	91	79	9
15 Gretchen the Greenhorn	63	62	1
15 The Patriot	76	79	5
18 Social Secretary	90	72	7
12 The Thoroughbred	78	68	1
10 The Little Liar	67	56	
16 The Wolf Woman	89	91	6
12 Dawnmaker	56	80	2
11 Diane of the Follies	70	72	1
18 Manhattan Madness	94	91	11
12 Plain Jane	89	81	3
10 Old Folks at Home	84	69	1
12 The Jungle Child	58	59	1
10 The Rummy	68	50	1
12 Return of Draw Egan	91	86	5
12 Vagabond Prince	73	66	3
13 Somewhere in France	78	67	
9 Corner in Colleens	93	86	5
4 Sister of Six	71	54	1
10 Fifty-Fifty	90	83	4
3 War's Women	62	57	
8 Atta Boy's Last Race	58	63	
10 American Aristocracy	96	93	6
7 Microscope Mystery	59	44	
10 Honorable Algy	80	69	3
10 Jim Grimsby's Boy	61	45	2
10 The Devil's Double	90	91	5
10 The Children Pay	74	62	3
7 Children of the Feud	58	58	1
6 Criminal	51	42	
4 Gamble in Souls	82	76	2
5 The Wharf Rat	32	39	
6 Matrimaniac	100	96	4
6 Sins Ye Do	100	84	4
6 Heiress at Coffee Dans	50	48	1
3 Three of Many	35	23	
4 House Built Upon Sand	88	73	3
1 Nina, the Flower Girl	35	35	
2 Female of the Species	90	85	2
4 Truthful Tulliver	100	100	4
3 The Weaker Sex	92	91	3
3 The Little Yank	22	47	1
4 Bride of Hate	80	70	3

WORLD

386 World	66.9	61.1	34
1 Daughter of the Sea	40	50	
2 The Warning	88	40	
2 The Little Dutch Girl	80	85	
1 The Price of Her Silence	80	90	
1 Master of House	40	45	
1 The Dragon	60	30	
1 The Price	80	65	
1 Love's Cross Roads	85	60	
1 Better Woman	75	65	
1 By Whose Hand	60	55	
1 Her Great Hour	40	40	
1 When it Strikes Home	60	65	
2 Circus Romance	65	55	
1 Old Dutch	75	50	
2 Ballet Girl	82	62	
3 Marrying Money	79	63	
1 Wishing Ring	64	60	
2 The Dollar Mark	55	42	
1 Gentleman from Mississippi	60	40	
1 As Ye Sow	100	45	
1 Stolen Voice	60	60	
1 Face in the Moonlight	80	60	
1 Women and Wine	60	40	
1 Alias Jimmy Valentine	60	60	
1 Trilby	83	58	
1 Idols	40	40	
2 Master Hand	86	80	
3 Devil's Toy	57	78	
3 Salvation Nell	60	47	
2 Family Cupboard	50	57	
4 Heart of Blue Ridge	84	73	
1 Butterfly on Wheel	80	70	
2 Hearts of Men	80	52	
1 Body and Soul	40	45	
2 The Ransom	63	43	
4 The Labyrinth	66	65	
3 Should a Wife Forgive?	90	90	
1 The Senator	75	60	
3 Sins of Society	76	65	
5 Camille	83	77	
3 The Rack	89	69	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
2 Women in 47	76	80	
4 Yellow Passport	82	85	
2 Price of Happiness	52	60	
1 Women's Power	30	50	
1 Cowardly Way	60	60	
1 Passersby	60	60	
3 Man and His Angel	62	45	
3 Supreme Sacrifice	77	63	
2 The Struggle	60	60	
2 Hand of Peril	72	60	
2 Then I'll Come Back to You	85	77	
3 The Reapers	77	67	
1 Shadow of Doubt	75	60	
2 Social Highwaymen	75	48	
3 Closed Road	87	81	
6 Feast of Life	60	74	
5 Her Maternal Right	56	72	
5 Sudden Riches	77	72	
1 Twin Triangles	80	30	
Tangled Fates	55	60	
3 Fate's Boomerang	42	53	
5 His Brother's Wife	83	74	
10 Perils of Divorce	61	63	

Reports	% P. P.	% B.O.	Repeat
12 La vie de Boheme	48	50	
2 What Happened at 22	82	80	
5 Crucial Test	59	58	
8 Weakness of Man	61	59	
12 Sally in Our Alley	68	68	
13 Paying the Price	69	70	1
12 Miss Petticoats	59	61	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
11 Velvet Paw	73	66	1
8 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
4 The Revolt	66	63	
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
6 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
7 The Heart of a Hero	58	48	
8 Without a Soul	80	90	
10 Bought and Paid For	94	94	7
8 The Madness of Helen	51	50	
5 Men She Married	54	50	
2 Deep Purple	80	75	
5 All Man	49	53	1
4 Broken Chains	36	35	
4 Rise of Susan	86	96	4
3 World Against Him	32	30	
3 Woman Alone	53	53	
1 The Man Who Forgot	40	20	
1 On Dangerous Ground	60	60	
2 Marriage a la Carte	70	68	1
1 The Unpardonable Sin	40	55	

METRO

410 Metro	71.7	68.2	36
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
2 Shooting of Dan McGrew	80	85	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	45	
1 Second in Command	77	80	
1 The Vampire	60	80	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	57	
1 An Enemy of Society	60	40	
2 Song of Wage Slave	75	75	
1 Emmy of Stork's Nest	70	60	
2 Final Judgment	80	55	
2 Pennington's Choice	92	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
4 Yellow Streak	84	60	
3 House of Tears	80	65	
4 Rosemary for Remembrance	73	68	
3 Black Fear	73	57	
5 What'll People Say?	80	84	
4 The Turmoil	70	55	
8 Lure of Heart's Desire	56	56	
3 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	2
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
5 The Price of Malice	66	65	
5 Soul Market	84	77	2
2 Blindness of Love	80	85	1
3 Lovely Mary	67	83	
1 My Madonna	80	85	
4 Her Great Price	78	66	
7 Wall Between	75	81	
4 Kiss of Hate	55	70	
5 Half-Million Bribe	71	47	
6 Playing With Fire	80	78	
10 The Come-Back	75	73	1
7 The Snowbird	79	77	
7 Million a Minute	73	85	1
3 Spell of the Yonkon	78	68	
5 His Great Triumph	55	48	
9 Scarlet Woman	72	83	1
9 Dorian's Divorce	73	68	
8 Masked Rider	69	68	
5 Flower of No Man's Land	53	74	

Reports	% P. P.	% B.O.	Repeat
7 Purple Lady	83	61	
9 Eternal Question	74	82	
11 The Quitter	69	73	
13 River of Romance	88	74	6
6 The Child of Destiny	44	55	
11 Devil at His Elbow	60	55	1
11 God's Half Acre	74	60	1
11 Weakness of Strength	65	52	
9 The Pretenders	83	74	1
6 The Upheaval	56	63	
8 Light of Happiness	72	73	1
9 Mister 44	89	92	4
7 Wheel of the Law	77	65	
9 Dawn of Love	65	59	
6 Iron Woman	41	56	
3 Life's Shadows	68	62	
11 In the Diplomatic Service	66	85	4
6 Brand of Cowardice	63	50	
8 Gates of Eden	69	50	
9 Extravagance	72	84	3
4 The Wager	86	56	
1 My Madonna	80	85	
1 The Wager	90	70	
5 The Sunbeam	45	38	
7 Big Tremaine	68	82	2
6 Black Butterfly	63	78	3
4 Stolen Triumph	48	40	
4 Awakening of Helena Richie	61	61	
2 Pidgin Island	85	73	
4 Vanity	71	56	
3 White Raven	98	98	1
3 Wife by Proxy	52	43	
1 Threads of Fate	60	60	

FOX

570 Fox	71.8	68.7	75
1 Girl I Left Behind Me	0	25	
2 St. Elmo	82	92	
4 Fool There Was	82	96	2
2 Dr. Rameau	90	87	1
2 Kreutzer Sonata	90	85	
2 The Idler	55	65	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	82	1
2 Walls of Jericho	40	35	
1 Woman's Resurrection	80	45	
2 Anna Kerinina	67	65	
2 Life's Shop Window	35	57	
2 The Nigger	100	70	
3 Gilded Fool	67	73	
3 Devil's Daughter	77	95	
4 Should a Mother Tell?	83	80	
1 Wormwood	80	80	
1 Lady Audley's Secret	90	85	
1 Princess Romanoff	60	60	
1 Valley of the Missing	50	40	
1 Children of the Ghetto	75	40	
1 Samson	80	50	
1 The Thief	90	40	
8 Two Orphans	84	86	3
2 The Song of Hate	92	82	
7 Regeneration	77	72	4
5 Wonwerful Adventure	75	77	
5 Sin	62	82	
2 Little Gypsy	80	74	
5 Soul of Broadway	83	78	1
2 The Family Stain	87	64	
2 Carmen	98	99	2
3 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
9 Broken Law	82	56	1
8 Galley Slave	76	75	1
3 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	82	70	
5 Destruction	86	94	1
3 Green-Eyed Monster	53	74	
3 Parisian Romance	65	61	
2 Fourth Estate	80	68	
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fool's Revenge	45	49	
8 Fighting Blood	72	66	
4 The Witch	63	59	
4 Marble Heart	41	60	
10 Gold and the Woman	65	86	1
9 The Bondman	79	62	1
5 A Wife's Sacrifice	55	56	
9 Blue Blood and Red	82	68	

Reports	% P. P.	% B.O.	Repeat
5 Slander	80	72	
9 Modern Thelma	57	47	1
9 Man of Sorrow	63	64	1
8 Blazing Love	69	67	
11 Eternal Sapho	84	87	4
12 Sins of Men	76	61	1
1 Sins of the Parents	80	50	
14 Battle of Hearts	63	61	
10 The Spider and the Fly	67	72	1
11 Hypocrisy	76	68	
9 A Woman's Honor	71	73	
18 East Lynne	88	87	9
15 Ambition	71	67	
16 A Man From Bitter Roots	84	82	3
16 Caprice of the Mountains	68	66	1
15 Tortured Heart	71	67	
19 The Beast	87	70	5
21 Under Two Flags	94	92	12
15 End of the Trail	71	78	
16 Sporting Blood	62	58	1
14 Little Miss Happiness	77	70	3
18 Daredevil Kate	73	76	2
13 Unwelcome Mother	65	68	
13 Her Double Life	84	88	3
9 Where Love Leads	60	61	
12 Fires of Conscience	65	69	1
9 Straight Way	68	73	
7 Ragged Princess	76	68	
10 War Bride's Secret	75	52	3
6 Romeo and Juliet	83	85	2
1 Love and Hate	60	60	
2 Mischief Maker	70	70	1
2 Jealousy	75	85	
2 The Mediator	70	60	
1 Battle of Life	75	60	
2 The Vixen	53	73	
1 The Love Thief	90	90	

MUTUAL

106 Mutual	73.6	70.9	12
1 Buzzard's Shadow	95	80	
1 Death Lock	98	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	65	70	
1 Ghosts	80	45	
1 Cup of Life	85	40	
1 His Wife	70	25	
1 House of Scandal	90	75	
1 Infatuation	60	50	
1 Miracle of Life	83	83	1
1 Inner Struggle	40	20	
1 Mill of Floss	75	90	
2 The Painted Soul	82	55	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
1 Bird of Prey	95	87	
2 Inspiration	70	100	1
2 As a Woman Sows	80	82	
1 The Decoy	50	88	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
1 The Craving	69	67	
1 Law Unto Himself	40	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	90	
1 My Partner	50	50	
2 The Bruiser	80	60	1
1 Hidden Law	100	90	1
2 Love Liar	72	82	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	78	
1 Feathertop	85	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	68	
1 Isle of Love	80	85	1
4 Whispering Smith	59	67	
5 Soul Mates	68	60	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
4 Highest Bid	64	66	1
2 Her American Prince	62	65	
5 Doorsteps	65	60	1

Reports	% P.	% B.O.	Repeat
2 House of Mirrors	77	75	
9 Wall Street Tragedy	65	80	
2 Youth's Endearing Charms	77	60	1
2 Strength, Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
5 Judith of the Cumberlands	68	68	
1 A Welsh Singer	40	40	
2 Manager of the B. & A.	58	63	
3 Pearl of Paradise	67	68	1
1 Dulcie's Adventure	90	66	
1 Faith	75	25	
1 Innocence of Lizette	100	90	

MUTUAL-CHAPLIN

1 A Night in the Show	100	90	1
3 The Fireman	80	83	
4 The Vagabond	55	88	
5 The Floorwalker	97	100	2
8 One A. M.	63	81	1
14 The Count	87	84	8
9 The Pawnshop	70	72	2
5 Behind the Scenes	94	93	4
6 The Rink	99	99	5

PATHE

114 Pathe	67.6	69.5	9
1 Last Volunteer	80	80	
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	60	80	
2 Nedra	55	45	
1 Affair of Three Nations	75	80	
3 The Beloved Vagabond	76	67	
2 Greater Will	50	55	
8 Excuse Me!	90	73	2
8 King's Game	56	62	
8 Madame X	71	91	3
3 Love Trail	38	52	
3 Hazel Kirk	60	55	
1 Simon the Jester	60	35	
6 New York	80	74	1
2 Precious Packet	67	65	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	73	1
7 Shadow of Her Past	34	81	
4 The Fugitive	75	62	
7 Little Mary Sunshine	90	79	
5 Shine Girl	69	70	
2 Fear of Poverty	65	95	
1 The Test	60	53	
2 Saint, Devil and Woman	46	55	
2 Light That Failed	66	72	
3 Shadows and Sunshine	98	80	1
1 Prudence the Pirate	70	75	
1 Arms and the Woman	55	50	
1 The Challenge	70	60	
8 Joy and the Dragon	85	78	
1 Her New York	80	75	
1 Kick In	80	83	

BLUEBIRD

182 Bluebird	62.8	62.5	17
2 Jeanne Dore	27	45	
2 The Secret Love	38	40	
2 Hop, the Devil's Brew	40	43	
7 Undine	80	87	3
1 Wrong Door	75	95	
1 Grip of Jealousy	75	85	
2 Rupert of Hentzau	51	60	
2 Strength of the Weak	76	75	
1 The Yaqui	42	58	
3 The Flirt	55	74	
1 Tangled Hearts	48	52	
1 John Meehan's Double	48	58	
2 The Great Problem	79	66	
3 Gaylord Waring	62	66	
4 The Crippled Hand	61	69	1
3 Gilded Spider	46	64	
1 Elusive Isabel	48	46	
1 Measure of a Man	50	50	
2 Love Never Dies	65	48	
4 Son of the Immortals	64	71	
4 The Eye of God	64	82	1
8 Bobbie of the Ballet	67	79	
3 Evil Women Do	60	62	
8 Three Godfathers	68	74	1
13 Shoes	72	76	3
9 Broken Fetters	63	55	1
7 The Love Girl	64	66	1
6 The Grasp of Greed	71	76	1
6 Silent Battle	73	84	
8 Secret of the Swamp	71	56	2
6 Love's Lariat	58	60	
7 Bettina Loved a Soldier	70	72	
7 Little Eve Edgarton	58	61	1
8 The Girl of Lost Lake	65	60	
6 The Unattainable	51	48	
10 Saving the Family Name	78	52	1
6 Behind the Lines	58	62	
7 Wanted—A Home	75	69	
2 Chalice of Sorrow	68	55	
2 Social Buccaneers	65	47	
2 Stranger From Somewhere	68	48	
2 Gloriana	75	75	
1 End of Rainbow	65	40	
1 Honor of Mary Blake	60	50	
1 Black Orchids	90	90	1
1 Bugler of Algiers	95	65	

UNIVERSAL

1 Little Brother of the Rich	60	68	
1 Business is Business	50	65	
1 Father and the Boys	20	80	
1 The Frame-up	40	45	
1 Judge Not	70	70	
1 Long Chance	85	80	
1 Man of Shame	50	55	
1 My Old Dutch	20	55	
1 Nature Man	95	60	
1 Under Southern Skies	90	75	
2 Jewel	83	65	
1 Scandal	80	72	
2 Langdon's Legacy	80	71	
2 Love's Pilgrimage	75	70	
2 College Orphan	70	63	
1 Colorado	90	100	
2 The Campbells Are Coming	84	83	1

RED FEATHER

68 Red Feather	65.1	61.0	2
1 It Happened in Honolulu	80	80	
1 The Madcap	70	70	
1 Soul Enslaved	60	80	
1 Knight of the Range	80	4	
1 Beckoning Trail	85	60	
2 Man From Nowhere	75	90	1
2 Path of Happiness	85	65	
1 The Sphinx	60	60	
2 Pool of Flame	70	75	
1 Lords of High Decision	60	40	
2 Black Sheep of Fame	60	62	
2 Autumn	65	67	
3 Her Bitter Cup	72	71	
1 The Yoke of Gold	45	64	
1 Heritage of Hate	90	85	
1 Thrown to the Lions	60	20	
3 Huntress of Men	49	55	
3 The Youth of Fortune	69	63	1
2 What Love Can Do	50	80	
3 Half a Rogue	78	60	
1 Sons of Satan	60	40	
2 Two Men of Sandy Bar	72	67	
1 Folly of Desire	20	40	
1 Brigadier Gerard	50	40	
2 Romance of Billy Goat Hill	75	55	
4 The Target	76	46	
2 Whirlpool of Destiny	62	65	
2 Narrow Path	82	60	
2 Drugged Waters	57	52	
3 If My Country Should Call	58	62	
2 Black Friday	60	62	
2 The Place Beyond the Wind	80	73	
1 The Isle of Life	60	65	
2 The Mainspring	72	62	
1 Morals of Hilda	80	80	
2 Mixed Blood	70	55	
1 The Child of Mystery	45	15	
1 Polly, Put the Kettle On	65	70	
1 Fighting For Love	85	75	
1 Heart Strings	65	40	

GREATER VITAGRAPH

315 Greater Vitagraph	70.7	67.4	58
12 Battle Cry of Peace	95	80	4
5 Juggernaut	74	77	2
7 Island of Regeneration	85	81	4
1 Sporting Duchess	40	30	
3 Sins of the Mothers	87	87	1
3 Crooky	70	69	1
1 Playing Dead	75	75	
4 Dust of Egypt	69	55	1
1 Rights of Men	50	80	
3 Turn of the Road	82	78	
2 The Caveman	75	57	
3 Heights of Hazard	75	44	
1 Nation's Peril	91	92	
1 The Man's Making	60	78	
2 Price of Folly	95	95	
5 The Great Divide	88	75	
1 Souls in Bondage	100	80	
2 Thou Art the Man	72	57	
5 Green Stockings	87	88	
1 Milady's Slipper	90	90	
3 Island of Surprise	87	85	
5 Gods of Fate	62	62	
8 Night Out	80	76	
1 The Crown Prince's Double	75	60	
1 Writing on Wall	90	30	
4 Kennedy Square	88	66	
2 For a Woman's Fair Name	80	85	
5 Hunted Woman	74	54	
3 Hero of Submarine D-2	75	70	
3 Dollars and the Woman	78	55	
1 Supreme Temptation	60	60	
2 The Two-Edged Sword	70	32	
2 Vital Question	80	55	
1 Flames of Johannis	40	40	
6 Salvation Joan	81	56	
8 God's Country and Woman	89	88	
1 Love's Toll	60	80	
6 The Law Decides	81	66	
8 The Ne'er-Do-Well	94	94	
4 Ordeal of Elizabeth	58	50	
9 The Suspect	79	76	
3 Lights of New York	70	78	
6 The Destroyers	65	52	
2 Redemption of Dave Darcey	90	80	
3 Man Behind the Curtain	87	75	
9 The Shop Girl	78	79	
3 The Conflict	67	47	
6 Fathers of Men	68	64	
9 The Tarantula	82	73	
12 Daring of Diana	62	79	
4 Hesper of the Mountains	57	64	
10 Light at Dusk	84	71	
7 The Alibi	70	69	
1 The Dawn of Freedom	0	50	
4 Footlights of Fate	68	80	
11 The Combat	83	85	
3 The Kid	59	60	
8 Phantom Fortunes	42	62	
3 His Wife's Good Name	54	75	
8 Through the Wall	78	61	
12 The Chattel	71	82	
8 Prince in a Pawnshop	64	67	
4 Blue Envelope Mystery	59	57	
3 Firm of Girdlestone	35	45	
8 The Last Man	85	69	
3 Devil's Prize	43	62	
3 The Price of Fame	40	49	
2 Dollars and the Law	48	75	
4 Enemy to King	63	63	
2 Rose of the South	80	65	
5 Whom Gods Destroy	58	74	
1 Indiscretion	35	65	
1 Man of Mystery	40	50	
6 My Official Wife	91	84	

KEYS

89 K. E. S. E. Service	69.2	63.8	
1 The Bank	90	90	
1 The Woman	60	75	
1 Work	75	75	
1 Vultures of Society	80	60	
1 Between Savages and Tigers	90	100	
1 Quo Vadis	60	40	
1 The Spendthrift	80	60	
1 Officer 666	25	40	
1 When Love is King	20	25	
1 The Magic Skin	80	75	
1 Woman Next Door	60	90	
1 The Havoc	5	20	
1 Sentimental Lady	65	40	
2 The Scarlet Road	70	55	
2 Destroying Angel	90	87	
1 Musty Suffer	80	90	

Re-ports	% P.P.	% B.O.	Re-peat
1 Devil's Prayer Book	50	60	
1 Children of Evil	70	65	
1 Green Cloak	70	60	
1 The Spoilers	92	95	
5 Graustark	88	90	4
2 The Slim Princess	77	94	1
3 The Rosary	80	55	1
2 A Texas Steer	72	65	
1 House of Thousand Candles	40	30	
2 The Raven	87	20	
2 The Alster Case	75	60	
2 Daughter of the City	60	70	
3 Misleading Lady	73	50	1
2 Cycle of Fate	62	75	
3 Carmen (Chaplin)	50	93	1
1 Little Shepherd of Bargain Row	90	70	
1 Sherlock Holmes	75	50	
3 Into the Primitive	52	60	
2 That Sort	75	37	1
1 Valiants of Virginia	85	75	
3 The Prince Chap	40	33	
3 Return of Eve	71	70	1
5 The Country God Forgot	75	65	
1 Chaplin Revue	63	79	
1 Heart of the Hills	50	39	
2 Prince of Graustark	85	82	1
2 The Cossack Whip	85	27	
2 Message to Garcia	75	73	
1 Last Sentence	90	90	
2 Truant Soul	98	73	1

SPECIAL FEATURES

Re-ports	% P.P.	% B.O.	Re-peat
1 Heartaches	70	78	
2 Geoffrey Manning	70	75	
1 Garden of Knowledge	100	100	1
5 The Christian	81	78	1
6 Birth of a Nation	100	100	5
2 Unwritten Law	35	80	
2 The Escape	67	70	1
5 Birth of a Nation	100	100	4
10 The Common Law	89	96	4
1 The Salamanders	40	75	
4 The Libertine	86	91	4
1 My Country First	60	60	
4 Foolish Virgin	21	49	1
4 Pride of the Clan	93	88	2
11 Less Than the Dust	67	84	4
7 War Brides	69	60	6
2 Her Husband's Wife	90	95	
1 Race Suicide	67	60	
1 Shanghaied	90	90	1
2 Flower of Faith	50	25	
4 Jaffery	63	55	
2 Civilization	40	60	
2 Cabiria	45	45	
1 Marvelous Maciste	70	50	
2 Faded Flower	82	74	1
5 End of the World	20	57	
1 Birth of Character	20	50	
3 Birth of Man	62	88	
1 Love's Sacrifice	60	60	
1 Fire and Sword	20	60	
3 Doctor Neighbor	53	49	
5 The Iron Hand	65	46	
3 Police	63	81	
2 Tilly's Punctured Romance	95	95	2
1 Salomy Jane	90	100	
2 Tess of the Storm Country	100	85	2
6 The Whirl of Life	68	84	3
2 Silver Threads Among Gold	84	92	1
2 Victory of Virtue	50	100	1
5 The Melting Pot	78	53	2
4 Ramona	73	63	
2 The Typhoon	88	78	1
1 Hiawatha	40	100	1
1 The Aftermath	40	40	
3 Salisbury's Wild Life in America	60	73	
1 Hypocrites	60	90	
1 The Only Son	40	60	
1 Judge Legard	80	40	
3 The Alien	98	66	1
5 Eternal City	90	95	3
9 Dumb Girl of Portici	48	62	
4 Little Girl Next Door	75	95	3
1 Neptune's Daughter	80	80	1
2 Diana the Huntress	58	75	1
6 Where Are My Children?	86	91	2
5 Alice in Wonderland	76	86	1
11 Romeo and Juliet (Metro)	78	58	2
1 Purity	92	96	1
1 The Clansman	99	100	1

SERIALS

Re-ports	% P.P.	% B.O.	Re-peat
13 Gloria's Romance	75	81	
2 Crimson Stain Mystery	52	60	
4 Mysteries of Myra	57	86	
2 The Yellow Menace	40	40	
3 Liberty	88	92	
3 Grip of Evil	73	67	
3 Who's Guilty	78	73	
9 Iron Claw	92	91	
2 Diamond Runners	84	83	
5 Shielding Shadow	90	89	
6 Secret of Submarine	73	79	
4 Peg o' the Ring	50	50	
3 Scarlet Runner	67	64	
1 Lass of the Lumberlands	20	60	
1 Girl and the Game	73	41	

AWFUL WILD EYED MELO, ANCIENT IDEA POORLY DONE

Dorothy Davenport in

THE GIRL AND THE CRISIS

Red Feather

DIRECTOR ..... William V. Mong
AUTHOR ..... William V. Mong
CAMERAMAN ..... Gus Petersen
AS A WHOLE ..... Ancient idea very poorly done
STORY ..... Unconvincing, wild-eyed melo of ancient theme
DIRECTION ..... Quite crude
PHOTOGRAPHY ..... Fair and bad
LIGHTINGS ..... Not good; particularly bad in close-ups
CAMERA WORK ..... Poor
CAST ..... Failed to impress
SUPPORT ..... Very poor
EXTERIORS ..... Ordinary
INTERIORS ..... Just acceptable
DETAIL ..... Bad in spots
TIME ..... Fifty-six minutes (5 parts)

CERTAINLY this proves that if you don't need stars you certainly do need actors.

In this case we have no story, crude direction and a very poor gang of artists, according to the work registered. The cast was seen to decided disadvantage in the close-ups, and it may be that the cameraman, director or some one else was to lame, but certainly I can't help but feel that the casting of Charles Perley for the part of the lieutenant governor, afterwards to become governor, was certainly an awful error. He surely didn't look the part.

The plot of this was the old stuff about the governor who was called upon to pardon a condemned prisoner feeling that he couldn't do so, until he had a dream in which his father killed an old friend, and then he realized that if it were his father he would pardon him. Therefore he pardoned the real murderer. Since the condemned man died the moment after his pardon was granted, there might be a question as to the moral in this case.

This started off with a "hurrah," and we had a lot of wild arm-waving mob stuff in the very first reel. The extras chased up and down with rocks flying, and then we had a murder per reel for three or four reels, with a dream suicide thrown in, until, finally, we came to the big decision by the governor which left him praised on the one side and cursed on the other, according to the feelings of the two factions in his community. We were given to understand that it was only the politicians who favored the execution, while all the intelligent members of the community opposed it. This is possibly true generally, but it was crudely registered in this offering.

There was quite a lot of action and for audiences who like wild-eyed mellerdrammer, this may seem rather interesting, if they are able to stand the players who have been cast for the prominent roles.

In the supporting cast were Harry Holden, Alfred Hollingsworth, William V. Mong and Forest Seabury.

The Box Office Angle.

I'd suggest that you forget this.

If you have to play it, I would certainly go easy and try to sneak it by, because it isn't there. Even your most rabid lovers of the old wild-eyed stuff will undoubtedly feel that they're being imposed upon because of the age of the idea and the crude manner in which it has been handled—not to mention the fact that the players failed to register personalities that might impress.

GRIPPING DRAMA, ARTISTICALLY DONE, ATTACKING MORMON POLYGAMY

Mae Murray in

A MORMON MAID

Hiller & Wilk-Friedman-State Rights

DIRECTOR ..... Robert Leonard
AUTHOR ..... Paul West
SCENARIO BY ..... Charles Sarver
CAMERAMAN ..... Charles Rosher
AS A WHOLE ..... Very artistic, gripping melo, attacking Mormonism
STORY ..... Fast, gripping melo, with big dramatic moments; has one or two questionable situations
DIRECTION ..... Gave exceptionally artistic atmosphere, impressive action and perfect tempo
PHOTOGRAPHY ..... Exceptionally artistic
LIGHTINGS ..... Very effective
CAMERA WORK ..... Excellent
STAR ..... Appealing personality; played with convincing sincerity
SUPPORT ..... Splendid types; impressive and convincing
EXTERIORS ..... Very artistic composition; certainly well chosen
INTERIORS ..... Excellent
DETAIL ..... Held atmosphere all the way
TIME ..... Sixty-four minutes (5 parts)

CERTAINLY this is a stirring melodrama that convinces and holds perfectly all the way, produced in an atmosphere that is distinctive and decidedly artistic.

This is one of the best five-reel offerings of many months, considered purely from the viewpoint of dramatic development, atmosphere and stirring, convincing action, and it has a great additional advantage in that it is a bold statement of alleged conditions in the Mormon church in years gone by.

Surely there is a lot of interest everywhere in Mormonism, for the very good and sufficient reason that it is a subject which has rarely been discussed.

Producer Leonard has worked the thread of the Mormon attack theme into a story of melodramatic action, so intelligently that this never impresses as preachment, but rather holds all the better because of the strength of the underlying thought standing back of the melodramatic action. Rarely, if ever, have I seen a better combination of beautiful exteriors, artistic as to composition and delightful as to lighting, and thrilling daredevil riding such as we used to get in the very best Westerns.

Miss Murray is presented as the daughter of settlers who are rescued by Mormons when attacked by Indians. After living in the Mormon city for two years, her father was brought before the council and told that he would have to take another wife.

Threatened with having his daughter married to a Mormon unless he consented, the father finally yielded, with Miss Murray at the same time agreeing to become a Mormon's wife in order to save her father.

When the father arrived at his home with the second wife, Miss Murray's mother killed herself. We then found one of the Mormon leaders, who had been planning to marry Miss Murray, forcing her to the altar with him, where she, by a lie, compelled her release on the plea that she was unfit. This was one of the "danger spots" of the offering, because the titles were a bit too literal in stating the conditions. You may have trouble with your censors on this point, since a portion of the marriage laws of the Mormons, providing specifically that if the second wife were not a virgin the marriage was not justified, were shown on the screen.

Following Miss Murray's escape from the ceremony, the father, Miss Murray and her lover—a young cowboy—attempted to escape, but were captured by the Mormon guards, who were dressed in a garb similar to that afterwards used by the Ku Klux Klan, best remembered to film fans from its presence in "The Birth of a Nation." The father was shot down, but he eventually recovered, and in the garb of one of the Mormon guards, he helped his daughter and her sweetheart to escape.

Miss Murray handles all her big scenes in a truly effective manner.

Hobart Bosworth, as Miss Murray's father, gives sincere dignity to this part, and still makes it forceful and impressive.

Frank Borzage, who is undoubtedly one of the best juveniles of the screen in Western characters which call for any riding, appears as Miss Murray's sweetheart and his exceptional ability as a rider, together with a personality which seems to bristle with action, helped the offering decidedly.

The entire cast was exceptionally well chosen as to type, and every part was handled in a manner to make it truly impressive and altogether convincing.

In the cast were Edythe Chapman and Noah Berry.

The Box Office Angle

This is a production which should get money anywhere. It has exceptional advertising possibilities because of the attack against the Mormon religion, in which most every one is interested. Since their knowledge of this great force is limited and the fact that the production shows the Mormon guards in the white-robed costume of the clans in "The Birth of a Nation" gives this an added interest.

You can safely promise that this is one of the greatest five-reel melodramas ever produced, and you are entirely safe in stating specifically that it is exceptionally artistic and yet filled with dramatic situations that compel interest and thrills which stir.

If your patrons like action, they should love this. If they like tense drama, they should heartily approve, and certainly the artistic atmosphere will impress any audience.

Since this is being presented as a state rights special, it must be considered as a special. Surely, it is very much better than the average programme release and, to my mind, the fact that it is in five reels is no reason why it should not take a place along with many of the seven-reel specials which are now offered. Of course, this production isn't in a class with spectacles such as "The Birth of a Nation," "Joan the Woman," "A Daughter of the Gods," etc., but surely you can figure that it is sufficiently superior to the average five reel programme release of any of the companies to justify your heralding it as a special offering.

By intelligent use of the Mormon garb of the Mormon guards' costume and properly playing up the curiosity of most folk as to the Mormon faith, you should be able to do a lot of business with this. It will please generally.

HAROLD LOCKWOOD LESTER CUNEO MAY ALLISON
Heavies
YORKE METRO

VERY ARTISTIC BUT THEATRIC UNCONVINCING COSTUME MELO

Fannie Ward in

THE WINNING OF SALLY TEMPLE

Lasky-Paramount

DIRECTOR.....George Melford
AUTHOR.....Rupert Sargent Holland
SCENARIO BY.....Harvey F. Thew
CAMERAMAN.....Percy Hilburn
AS A WHOLE.....Very artistic costume atmosphere, but action theatric and unconvincing
STORY.....Never convinces, but fairly interesting
DIRECTION.....Gave exceptionally beautiful atmosphere, but failed to make action convince
PHOTOGRAPHY.....Exceptionally beautiful generally
LIGHTINGS.....Many very effective and artistic
CAMERA WORK.....Excellent
STAR.....Charming in period frocks but theatric
SUPPORT.....Theatric and unconvincing
EXTERIORS.....Some exceptionally beautiful; good studio exteriors
INTERIORS.....Fitted atmosphere; quite artistic
DETAIL.....Good
TIME.....Fifty-three minutes (5 parts)

IN view of the fact that film fans as a rule have shown a preference for productions which were not costume plays, this starts with the odds against it.

The story is one of those romantic things of the actress who took the place of a grouchy hero's ward, with the result that the hero eventually fell in love with her, which makes it even more difficult for the action to register as convincing.

Certainly this is a beautiful piece of work as to the atmosphere provided, the detail of the costuming, and the sets and the lightings. Unfortunately, however, such beauty can't offset the disadvantages of a costume production which has an unconvincing story.

It is quite possible that after the average audience has looked at the first reel or two and gotten thoroughly into the atmosphere of artificiality that pervades, they will be quite interested in the action and accept it as good entertainment. Certainly, however, the average American audience prefers stories of people who figure true-to-life in a human manner.

Miss Ward, as Sally Temple, the actress favorite of the slum district of Pump Lane, in old London, has a chance to wear many gowns that will undoubtedly delight the ladies, and the feminine contingent may be pleased by the artistic atmosphere of the entire offering.

Jack Dean was the fire-eating bachelor guardian who fell in love with his rebellious temporary ward, and Mr. Dean did rather well in this part, because it permitted of plenty of theatrics.

In several scenes where Mr. Dean and some of Miss Ward's suitors clashed, with each starting to draw a sword and then changing his mind about every other minute, I fear that the average audience will consider it rather funny.

The kidnaping of Miss Ward from Pump Lane by the willunous landlord, who had been conveniently kept in the offing for that purpose alone, was a poor bit, because the hero promptly showed up at the landlord's home to do the "rescue" thing, although there was apparently no possible clew by which he might trace the kidnaped lady to this particular house. It was simply one of those things which "they do in the movies." Intelligent patrons are beginning to resent "movie" technique when it gets into the plots of companies who are supposed to turn out worth-while features.

In another place they pulled the very convenient bit of having the star uncover a rope ladder in the room where she had been placed as prisoner. Possibly they had such fire escapes in those days, but it will seem painfully convenient to most folk.

The titles were particularly poor and jarred at times. As a sample of these I'll quote one or two: "She can play with me no longer. We will use other methods." "Sally Temple and her Pump Lane scum shall pay for this!" That sounds like ten-twent'-thirt' rip an' tear stuff rather than an artistic costume production of a period romance.

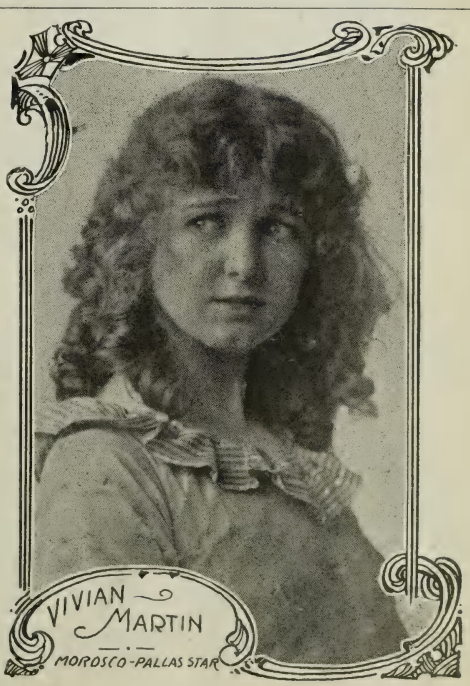
In the supporting cast were Walter Long, Billy Elmer, H. Woodward, Eugene Pallette, Paul Weigel, Harry J. Smith, John K. McKinnon, Horace B. Carpenter, Vola Vale and Florence Smythe.

The Box Office Angle

Undoubtedly the best part of this offering is the fact that it is artistic and carefully portrays the atmosphere of the period with which the story is concerned. I am afraid, however, that the average patron will not be particularly thrilled over the prospect of seeing such a costume production, and consequently that angle may not register as a big box office value.

In playing this I would dwell particularly upon the fact that it is an exceptionally artistic offering and take a chance on it getting by on the strength of its beauty.

As average program releases go, this will be accepted even though the story is convenient and theatric.



DISTINCTIVE ARTISTIC WELL DONE CLASSIC HOLDS ALL WAY

Stuart Holmes in

THE SCARLET LETTER

Fox Film

DIRECTOR ..... Carl Harbaugh
AUTHOR ..... Nathaniel Hawthorne
SCENARIO BY ..... Adrian Johnson
CAMERAMAN ..... George Benoit
AS A WHOLE ..... Exceptionally artistic and distinctive; very well done
STORY ..... Holds all the way; has tense dramatic moments
DIRECTION ..... Gave distinctive, artistic atmosphere and forceful dramatic development
LIGHTINGS ..... Artistic and effective
CAMERA WORK ..... Truly distinctive; helped production very decidedly
STAR ..... Forceful characterization kept human
SUPPORT ..... Splendid types; made characterizations stand out
EXTERIORS ..... Distinctive; some almost like paintings
INTERIORS ..... Fitted atmosphere
DETAIL ..... Very good
TIME ..... Fifty-eight minutes (5 parts)

I HAVE raved a lot, at different times, about the possibilities of making films truly artistic. I cannot remember of a single production made in the East which has been more beautifully done than this offering, from the viewpoint of truly artistic exteriors photographed from angles to secure the best light values. Some of them were truly like paintings in the beauty of their composition and the delicate shadings of the light.

Nathaniel Hawthorne's classic has been transferred to the screen with some changes as to the actual telling of the story, but with the thought registered from the picture viewpoint probably more effectively than if the novel had been followed to the letter.

The star gives us one of the most forceful characterizations of his career, and he has done many striking things in the past few years. Despite the power of some of the big dramatic situations, he has kept his characterization human and has made his scenes ring true.

Mary Martin fulfills the promise she has given in the past, when she has made small parts stand out by her playing, and in this she registers as a truly capable leading woman.

The supporting cast was decidedly well chosen as to type and there were many bits which were truly well handled.

Edward N. Hoyt, as Miss Martin's husband, handled this difficult characterization in a manner truly commendable.

Little Kittens Reichert, as the child, was given a number of opportunities, and in many places her human little bits of childish enthusiasm helped materially in lifting the offering from the rather sombre tone of the main thread of the drama.

Others in the cast were Robert Vivian, Florence Ashbrooke and Dan Mason.

The Box Office Angle.

I certainly consider this an offering about which you can make a lot of fuss. It is a classic that has been intelligently picturized from the view point of dramatic construction, and surely it is one of the most artistic films of many months. At the very first, by a clever trick, we see what is apparently an etching of an old New England village. Suddenly all of the figures of this old etching come to life, and we find the first scene of our film to be an actual reproduction of that etching.

I would lay particular stress upon the fact that this is such a beautiful production, because many will appreciate the artistic exteriors as much as they will the dramatic development.

I believe you will be surprised at the pulling power of Stuart Holmes' name as a star. He has stood out in so many Fox productions that I believe he is as well known as many of our muchly-advertised stars. This chance to see him as the minister in Nathaniel Hawthorne's famous classic should bring out all those who remember him as the he-vampire of many Fox offerings, and, since you can rest assured that the production is decidedly worth-while, I would advertise quite heavily.

ORDINARY CONVENIENT MELO WILL REGISTER AS ACCEPTABLE

Marian Swayne in

THE ADVENTURER

U. S. Amuse. Corp.-Art Dramas

DIRECTOR ..... Mme. Alice Blache
AUTHOR ..... Upton Sinclair
SCENARIO BY ..... Lawrence McCloskey and Harry Chandlee
AS A WHOLE ..... Fairly interesting, convenient surface melodrama
STORY ..... Mystery melo that was painfully convenient and very obvious at times
DIRECTION ..... Acceptable; not distinctive
PHOTOGRAPHY ..... Rather muddy
LIGHTINGS ..... Lacked definition; poor at times
CAMERA WORK ..... Fair
STAR ..... Just acceptable; not a star
SUPPORT ..... Ordinary
EXTERIORS ..... Acceptable
INTERIORS ..... Good and fair
DETAIL ..... Acceptable
TIME ..... Fifty-five minutes (5 parts)

FIGURING on the basis of the average program release, this will probably prove acceptable because it is fairly interesting.

The plot was painfully convenient and decidedly obvious at times, despite the fact that it was presented rather as a mystery, with the action centering about a young man who appeared to be dead in order to catch a willun, who was mis-using his position as executor of the boy's father's estate. The willun was manipulating the charities provided by the estate so as to graft very freely, and after getting the goods on him the son closed in.

Twice during the film, Friend Hero calmly walked into the house through a window, about three feet from the safe, this window apparently being left open at all times. Once the house was supposed to be under police protection, and yet the hero calmly entered by this window without interference. That gives you an idea of some of the situations.

The hero's sister returned from Europe and became a nurse in the mission, so that she might find her brother's

cigarette case in her sweetheart's room and consequently cause the sweetheart's arrest, which was supposed to provide suspense, although, of course, we knew that they were going to come to a clutch sooner or later.

Sister conveniently overheard the willuns confessing their crimes, and she was tied and placed in an automobile by the "wicked wuns." Hero-brother, however, had just finished robbing the safe for the second time, and calmly took possession of the automobile to escape, afterwards finding sister therein.

Miss Swayne didn't register anything which would justify her being placed as the star, and the supporting cast, while acceptable, was not what could be called good.

Kirk Brown, as the willun who was grafting from the charities, overplayed his pious attitude at times, thereby killing the possibility of this registering as good comedy.

The part of the landlady was badly overdone in some scenes, although in other scenes it probably will register a laugh.

The general atmosphere of the offering was just acceptable, with the photography throughout rather muddy. The lightings were not too uniform, but they were not good.

In the supporting cast were Pell Trenton, Martin Hayden, Charles Halton and Yolande Doquette.

The Box Office Angle.

If you are figuring this for a program "filler," it may get by as an average offering considered fairly interisting because of the fact that there's considerable action. The plot is quite convenient and certainly not worthy of any real praise, and so I wouldn't try to make capital of the fact that it was written by Upton Sinclair. It may have been a good book, but certainly it doesn't make a good film story.

There is no personality worthy of advertising for box office results, and I'd say that the only reason for playing this is that you want something that you can use to fill in with when nothing truly big is expected. It's hardly a production which a discriminating audience would consider worth-while.

PROMISING BEAUTY IN STORY THAT BECAME POOR MELO

Enid Bennett in

THE LITTLE BROTHER

Ince-Triangle

DIRECTOR.....Charles Miller
AUTHOR.....Lois Zellner
SCENARIO BY.....Lambert Hillyer
CAMERAMAN.....Clyde de Vinna
ART DIRECTOR.....Robert Brunton
AS A WHOLE....Clever star in convenient surface melo
STORY.....Never convinced or gripped; fairly obvious
DIRECTION.....Good individual scenes; plot a bad handicap
PHOTOGRAPHY.....Generally excellent
LIGHTINGS.....Some very effective
CAMERA WORK.....Generally fine
STAR.....Beautiful, appealing; will be big favorite if given chance
SUPPORT.....Good and poor
EXTERIORS.....Some very good; others ordinary
INTERIORS.....Some very good; some ordinary
DETAIL.....Acceptable
TIME.....Fifty-six minutes (5 parts)

ENID BENNETT has a personality that will win if given a chance. This is the second bad story the Ince Studios have "wished" on her.

Starting off with the situation of the girl who decided to become a "boy" so that she might have a chance, we found the action soon developing into one of those very convenient, obvious melodramas where things worked out just as they should in order to provide the proper situations. Most audiences will be about ten minutes ahead of the story all the way—which is very bad construction.

Miss Bennett is a little beauty and wore her boy's clothes reasonably well, but I can't be convinced that any sane human would take her for a boy.

The plot, following her adoption by the wealthy bachelor, revolved about his trying to find a chemical solution to free opals from the hard rock in which they were found and her saving him from robbers who tried to open the safe.

Hero went to Mexico while shero went to school, from which she was graduated as a beautiful young lady. Then she went to Mexico and discovered the precious solution and was attacked by a convenient willun, so that the hero could save her and marry her. SOME plot!

Director Miller has given us a few artistic spots, but the general atmosphere of this was not nearly so distinctive as the other releases produced under his direction. The situations were so obvious and mechanical that they have very little chance of really convincing anybody.

William Garwood, as the young bachelor, gave an excellent performance, the work of the star and Mr. Garwood being chiefly responsible for this being the least bit interesting. The other members of the cast were quite ordinary.

In the supporting cast were Josephine Headley, Dorcas Matthews and Carl Ullman.

The Box Office Angle.

You can safely talk quite a bit about Miss Bennett's beauty, because, in some of her close-ups in this, she is surely a sight to do any gink's eyes good. You can herald her as "The New Ince Star"—and, believe me, if they'll give her some stories that are right she should be able to "land" big in less than a year.

You can't safely promise that this is an exceptional offering, because it is honestly only ordinary melodrama. The situation of the "girl who played boy is certainly not new, and so I'd suggest that you forget to talk about the story or the merits of the production, but rather center your attention upon the fact that Miss Bennett and Mr. Garwood appear in this.

If you want to start some discussion on this, you might say: "Did you ever see a girl who could really fight? Have a look at Enid Bennett in 'The Little Brother.' She's 'some' scrapper!" "If you were a girl and were masquerading as a boy, what would you do if they put a young feller with you as room-mate when you were sent to boys' school? See what Enid Bennett did in 'The Little Brother.'"

The fact that Miss Bennett is an Australian girl might give you a chance to talk about her being one of the most beautiful young ladies of that far-distant continent. You will hardly find anybody intelligently able to dispute this assertion.

VERY JUMPY UNCONVINCING MELO HAS ONE BUNCH OF LAUGHS

George Fawcett, Bessie Eyton, Tom Mix and Frank Campeau in

THE HEART OF TEXAS RYAN

Selig-K-E-S-E.

DIRECTOR.....E. A. Martin
AUTHOR.....Gilson Willets
AS A WHOLE.....Western melo with interesting spots and much that misses fire; rather badly tied together
STORY.....Very jumpy; rather unconvincing and convenient; fails to grip
DIRECTION.....A bit mechanical in groupings; but registered some flashes of real stuff
PHOTOGRAPHY.....Just good
LIGHTINGS.....Ordinary
CAMERA WORK.....Acceptable
STARS.....Good, but not unusual
SUPPORT.....Some good types
EXTERIORS.....A number of excellent shots; many poor ones
INTERIORS.....Ordinary
DETAIL.....Very bad continuity; titles too wordy
TIME.....Sixty-two minutes (5 parts)

IT looked as if something had happened to this after it was made, because the story certainly had a lot of loopholes in it, with continuity that did some wild jumps. It was more or less of a collection of incidents tied together, with some of the scenes not matching perfectly and many twists in the development which surely seemed unreasonable for story construction.

The best spot in the entire production was a lot of fool stuff about a cowboy being turned loose with both arms full of fireworks, in a small Western town, with Indians, bad men and others dodging the sky-rockets and roman candles. That was a good thought, and they got quite a number of hearty laughs out of it.

The melodrama relating to an attempt to kidnap the beautiful shero and various other escapades of the wicked greaser willun and his band of cattle rustlers was quite ordinary, and the stunt of having the hero go after these men single-handed sort of railed to register as convincing.

In one spot the hero was supposed to go out and chase a band of about twenty of these Mexicans, alone, because the boss of the ranch was entertaining some company and he didn't think the other boys should leave, for fear the company would understand that there was trouble on the ranch.

There was a wild fight in the hills in which many a willun "bit the dust," but new ones seemed to spring up from every corner and finally they kicked the hero in the ear and took him as a captive, so that the shero had to drive madly to his rescue in an automobile. This finale was sort of patched together, with titles explaining that she was going to buy the hero's release.

However, the man who made this lost his 'script, if he ever had a good continuity, or else some one has juggled it a lot in assembling. The titles were very poor, as a whole, and surely they didn't fit the general tone of the production. They were entirely too wordy. For instance, we had one place where the Mexican bandit turned to the roughnecks in his gang and said: "That's our enemy and this time we will not spare him." Believe me, he didn't look like he was saying that, and I'm betting that he didn't. In another place they had a rancher saying, "That old Mexican renegade is still hanging around, but I shall not tolerate his presence."

At odd intervals they handed us a few bits of Western "stunts," such as roping and branding cattle, and the offering sagged quite a little in these spots.

The cast gave a performance on about a par with the old "Western" stuff, so far as acting is concerned, there being none of the intimacy of characterization such as we have come to expect where a production is made to hit home because of the human force of the situations.

In a great many places the director had his characters walk to the foreground to register, decidedly as in the old days.

In the supporting cast were William Rhino, Goldie Coldwell and Charles Gerrard.

The Box Office Angle.

I can't feel that you can safely promise too much on this, but if your patrons like melodrama this will get by as an acceptable "Western," because there's considerable action. Don't tell them that it is "great," because it is entirely too rambling in construction without the necessary characterization development which would make it truly effective.

If you have to play it on program booking and figure to sneak by with it safely, I would center my attention on the one point. I would talk about that wild-eyed cowboy loaded down with fireworks having a good time in a Western town. That situation in itself is truly funny, and it has been rather well handled. Most any one will get a few good laughs out of it, and, in a way, it justifies the picture. The action melodrama which follows registers a few splendid long shots showing riders in the distance, such as we used to find in the good old days of Western chases, but, on the whole, it isn't a feature that you can safely recommend.

The names of those in the cast, to my mind, have a limited box office value, but you might mention particularly the fact that George Fawcett was in "The Country God Forgot," and you might speak of Frank Campeau having starred in "Jordan Is a Hard Road," providing you played that Triangle release. Of course, Bessie Eyton and Tom Mix are old-time Selig players.

Benjamin Chapin
Author and Director of
THE LINCOLN CYCLE PHOTOPLAYS
Studios and Executive Offices:
RIDGEFIELD PARK, N. J.

Alfred De Gaetano
Film Cutter
Fox
The Darling of Paris — The Tiger Woman

INTELLIGENT PADDING, STAR AND ATMOSPHERE CARRY THIS

Lillian Walker in

KITTY MACKAY

Greater Vitagraph

DIRECTOR ..... Wilfrid North
AUTHOR ..... Catherine Chisholm Cushing
SCENARIO BY ..... A. Van Buren Powell
CAMERAMAN ..... Thomas Molloy
AS A WHOLE ..... Slow, lacking in incident, but fairly entertaining
STORY ..... Scant material; not very new; comparatively obvious
DIRECTION ..... Did well with material, giving excellent atmosphere, registering entertaining close-ups to secure footage
PHOTOGRAPHY ..... Generally good
CAMERA WORK ..... Good close-ups
STAR ..... Personality helped make footage entertaining
SUPPORT ..... Some very good types; a few bits overplayed
EXTERIORS ..... Fitted atmosphere nicely
INTERIORS ..... Very good
DETAIL ..... Good
TIME ..... Sixty-five minutes (5 parts)

I DOUBT very much if the fact that this was a play will get you much in the smaller cities, because the title, being simply that of a Scotch girl's name, was hardly one to stay in the minds of the masses.

The chief fault with this is the lack of interesting incident to the story. By intelligent padding, such as the use of many close-ups of Miss Walker and Jewell Hunt, a dark-haired lady who played with Miss Walker, the producer has held the interest fairly well despite the lack of actual happenings. The Scotch atmosphere was registered nicely and a good many Scotch titles helped to hold the proper touch.

The story was of the Cinderella type, with the orphan ward of peasants being taken to London by an uncle, who claimed her, with the result that she fell in love with the uncle's son.

When the son was forced to give up the girl she returned to Scotland. The "uncle" had told the son that the girl was his sister, but subsequent developments proved that she was not the real daughter, she having been substituted when the other child died by the peasants, who wanted the allowance, and consequently she was able to marry the hero after all.

For actual plot material, there was hardly more than one reel and this general theme has been used many times before. It is decidedly to the credit of Director North that he has made a production which will seem acceptable and interesting to most audiences, it having an excellent chance of being considered entertaining by many.

Miss Walker was the center of most of the action and she carried her scenes very well. She didn't appear to as great advantage as she has in some of her other offerings as to the beauty of some of the close-ups, but the general impression was decidedly pleasing. Jewell Hunt as her friend will be remembered by most fans for her work in this. The supporting cast was very good, with the exception of a bit of occasional overplaying on the part of W. J. Ferguson as the old Scotch peasant.

Don Cameron and Tom Mills, as the young Englishmen, were quite pleasing. Others in the cast were Mrs. Nellie Anderson, Beatrice Anderson, Charles Kent and Mrs. West.

The Box Office Angle.

Figuring this from the viewpoint of the average program release, I would say that this will be generally accepted as quite satisfactory. It isn't a production worthy of any special recommendation, but it is rather entertaining because of the manner in which it has been handled. The problem angle of the plot is dealt with very lightly, it being a film for the most part of pretty girls, romance, and Scotch atmosphere.

If you will appeal particularly to the Scotch element —if there is any in your community—this should register with them.

I would make special reference to the fact that this has been adapted from the successful Broadway production of the same name, because that will undoubtedly impress many of your possible patrons.

Of course, take advantage of the box office appeal of Lillian Walker's name.

OLD IDEA WITH INCONSISTENT TWIST ACCEPTABLY DONE

Dorothy Bernard with Jack Sherrill in

THE ACCOMPLICE

Sherrill-Art Dramas

DIRECTOR ..... Ralph Dean
AUTHOR ..... Anthony P. Kelly
CAMERAMAN ..... William A. Reinhart
AS A WHOLE ..... Fairly interesting, but never grips
STORY ..... Old unable-to-prove-alibi situation with twist that doesn't register; interesting, but unconvincing
DIRECTION ..... Provided acceptable atmosphere, but action a bit mechanical and theatric
PHOTOGRAPHY ..... Acceptable; not unusual
LIGHTINGS ..... A few good; many ordinary
CAMERA WORK ..... Acceptable
STAR ..... Worked hard; helped offering somewhat
SUPPORT ..... Some good types; quite acceptable
EXTERIORS ..... Ordinary
INTERIORS ..... Too many shots from same angle
DETAIL ..... Some inconsistent
TIME ..... Sixty minutes (5 parts)

CONSIDERED from the average program feature standpoint, this will be acceptable because it is fairly interesting even though the story is centered around the well-known situation which has a twist that seems rather inconsistent. The atmosphere is rather ordinary and suffers at times because of a tendency to use the same set from the same angle too frequently.

The story builds to the point where the willun's sweetheart is murdered by the husband she had deserted, with the willun at the time "entertaining" the heroine at a hotel.

When the willun was accused of the murder, he could only prove an alibi through proving that he was at the hotel with the shero, which meant disgrace for the girl, who was foolish but innocent.

The heroine's brother had fallen in love with his father's stenographer, and father had told him to "forget it." The "stenog" now came to the rescue by offering to swear that she was the woman who had been at the hotel with the willun. This was a very-far

fetched inconsistency, because the clerk at the hotel could have sworn that the willun was not at his home at the time that the crime was committed, and if it was a disgrace for the heroine to have been at the hotel, surely it was as much of a disgrace for the brother to eventually marry the stenographer who had been publicly proclaimed, in headlines relating to the murder case, as the willun's mistress. The story ended with that prospect, so that I can't see that anything much had been gained in twisting the situations. Hospital attendants knew that the girl was in a hospital all night, which was another bad spot for this alibi.

For the average audience, however, this will be accepted as a fairly interesting ordinary program production. It is certainly a blot upon the picture business to come to a realization of the fact that the ordinary program feature is of such a low calibre that we are forced to say after looking at just an ordinary production that it will be acceptable because it is surely as good as the "average offering."

Dorothy Bernard screened to splendid advantage in some of the close-ups and the entire offering was helped by the fact that there were many close-ups. Unfortunately, the assembling was rather bad, it being particularly noticeable in many places that the close-ups were not cut in to match with the long shots. There was a decided lot of footage that was unnecessary, and at times the offering was quite slow. The atmosphere lacked distinction and class and a few of the sets were hardly more than ordinary.

Jack Sherrill, as the heroine's brother, who was madly in love with the stenographer, fitted the part quite satisfactorily.

The other members of the cast were very good for the types presented and will be acceptable. In the cast were Florence Hamilton, Jean Stuart, Tom Ward, W. J. Brady and Joseph Granby.

Some of the titles in this were very badly worded, as for instance, one place where the detective said to a maid: "Then, who, in your opinion, is the perpetrator of this crime?" Believe me, Bo!—detectives don't talk like that to maids! What d'ye mean, "perpetrator?"

The Box Office Angle

Figuring this as an average production to use without any promises of unusual merit, I would say that this will be acceptable.

It is an unfortunate condition that we have entirely too many productions of this calibre on the market today, because film fans are getting to the point where they are willing to pay real money to see real films and are inclined to be a bit peevish when they see so many of the "just acceptable" offerings.

The name of Dorothy Bernard may be worth something at the box office, and those who care for melodrama which works out smoothly and in a comparatively obvious manner may think that this is fairly good entertainment.

As a "Class B" feature this will get by, although it never "gets under the skin."

WILD EYED MELLER THAT GOES THE LIMIT AND THEN SOME

Ruth Stonehouse and Jack Mulhall in

THE SAINTLY SINNER

Bluebird

DIRECTOR ..... Raymond Wells
AUTHOR ..... L. H. Hutton
SCENARIO BY ..... Eugene B. Lewis
CAMERAMAN ..... R. E. Irish
AS A WHOLE ..... Wild-eyed action "meller" misses fire badly
STORY ..... Crowded with ancient incidents; painfully convenient and ridiculous as to suspense twists
DIRECTION ..... Failed to make action convince, although registered occasional flash of class
PHOTOGRAPHY ..... Come fine; some poor
LIGHTINGS ..... A few excellent; generally ordinary
CAMERA WORK ..... Varied from fine to fair
STARS ..... Had impossible parts
SUPPORT ..... Mostly wicked; some very camera-conscious
EXTERIORS ..... Fine and poor
INTERIORS ..... Some fine; some ordinary
DETAIL ..... Painfully convenient
TIME ..... Fifty-five minutes (five parts)

THEY do run wild at times, but, oh, boy! we seldom find them with as much speed and unreasoning madness as this. They had barrels of incident in the story with none of it convincing for a moment and most of it bordering very dangerously on the ridiculous.

Starting off with a stenographer trapped in the office of her employer, we soon found that they intended to trap one about every reel, with the well-known finish of hero rushing to the governor to stop the electrocution of the girl falsely accused of murder. The funniest part of this situation was that the only witness to the crime had been mysteriously missing ever since the murder and all through the trial. Yet the hero, who had by a wild-eyed drive across the hills caught a train to reach the governor, arrived at the governor's office with this missing witness. Where he got her no one but the scenario writer knows, and he wouldn't tell.

They started, then, to manufacture suspense, and so the governor was shown to send a wire to stop the execution. A flash of a bum fire burning down a telegraph pole proved that the wires were out of order. Then they got on the telephone and sent word to stop the death shock, and the gink who got the message ran like mad through the prison to the little deathhouse, where he stood yelling through the iron grating to the man at the switch. This man refused to listen and shoved down the lever, which is supposed to give everybody a thrill, and then we learned that the fuse had burned out, so that the girl wasn't electrocuted.

If they don't laugh at this, then something's wrong with their "laughers."

They pulled some very wild titles in this, one starting off with some such combination as this: "Sensual, selfish, and sinful," etc., etc. That was a description of the willun which went on for about twenty-five words as the introduction. The other characters were introduced with similar titles, and then, every once in a while, we had something like this: "With devilish cunning, the human spider begins to spin his web."

All the way through they just simply pulled incident after incident when they needed it, and never stopped to worry about such a little thing as it being too convenient. The scenarioist must have been in a hurry when they tied this one together.

Miss Stonehouse and Mr. Mulhall did their "durndest" to be serious, but I fear that the audience will be unable to control themselves. Even those who like wild-eyed melodrama will think that most of this is too far over the line, I'm afraid.

In the supporting cast were Alida Hayman, Dorothy

Drake, Raymond Whitaker, Frederick Montague and Henry Devries.

The Box Office Angle

If you are catering to a transient trade which seems to be very much in love with the wildest of the wild melodramatic stuff, then you can probably play this and have them think it is great. If your patrons are at all discriminating or even just reasonable in their requests that their productions be convincing, I would stay away from this. The plot is surely ancient and impossible, because of the manner in which it has been presented.

With Bluebird having presented a couple of very good productions recently, it seems a pity to ask the regular program buyers to shoot something like this over. It will counteract the good effects of several worth-while Bluebirds if you play it.

DETECTIVE MYSTERY HOLDS BY TWISTS WILL PROVE ENTERTAINING

Earle Williams in

ARSENE LUPIN

Greater Vitagraph

DIRECTOR	Paul Scardon
AUTHOR	Paul Potter
SCENARIO BY	Garfield Thompson
CAMERAMAN	Robert A. Stuart
AS A WHOLE	Interesting mystery-detective melo
STORY	Holds because of twists and interest in possible developments
DIRECTION	Gave plenty of mystery to atmosphere
PHOTOGRAPHY	Generally good; not exceptional
LIGHTINGS	A few very good; generally ordinary
CAMERA WORK	Acceptable; not distinctive
STAR	Straight hero characterization; did little but look wise
SUPPORT	Some very good types
EXTERIORS	Ordinary
INTERIORS	Not exceptional; hardly Frenchy
DETAIL	Good; one or two spots overstepped
TIME	Sixty-two minutes (5 parts)

ALTHOUGH most every fan will know immediately that Mr. Williams is the mysterious criminal in this, from his actions in the very first scenes, still there is an excellent element of mystery pervading the entire offering, centered about the manner in which the criminal and detective will outwit one another.

Mystery-detective stories are always popular, particularly when there are sufficient twists to the story to hold the interest all the way. In this offering we get a battle of wits between the famous detective and the famous criminal from start to finish, with the criminal finally triumphing as he rides away in the detective's private car, after having returned everything he had stolen.

There were a few spots in this which overstepped the bounds of consistency, and because of that the action registers as interesting, but unconvincing. Nevertheless, the average patron will be very much pleased with the offering as it stands.

Probably the worst spot in the development of the story was the title which recorded the fact that the detective suspected Mr. Williams because a ragpicker had gathered up a cigarette butt dropped by a man in a machine, who had left the looted home early in the morning. It is certainly "going the limit" to expect any one to believe that a ragpicker might pick up a cigarette butt found on the street and remember just where and when he found it so that the detectives might later search the city and locate this particular butt, which had been dropped at a certain time in front of a certain house, when there was no reason to attach significance to the cigarette at the time it was found.

Earle Williams had little to do with this except stand around and smile at the detective as much as to say that he was a poor boob. He did the nonchalant hero criminal rather well.

The supporting cast was not distinctive, but fitted in very nicely.

Brinsley Shaw as the detective handled his part with just the proper shade of aggressiveness to give the sympathy to Mr. Williams, as was intended.

In the supporting cast were Billie Billings, Mr. Leone, Bernard Siegel, Ethel Gray Terry, Gordon Gray and Julia Swayne Gordon.

The Box Office Angle

The production could have been so developed as to have provided a greater amount of suspense, but as it stands, I believe almost any audience will be very much interested and generally pleased with the production as entertainment.

I would play up this name very strongly before the arrival of the picture, promising that the greatest criminal France has ever known is still at liberty.

Earle Williams should be worth some money at the box office, and, since he has not had many productions of late, I would bill him rather heavily in this.

If you played "The Scarlet Runner" with any success, I would call attention to the fact that Mr. Williams was the hero of that series.

It has been announced by the Vitagraph Co. that Mr. Williams and Miss Stewart are to be co-starred in the future, and you might, in order to stir the memory of some of your fans, mention the fact that Mr. Williams is that handsome young man who has starred in so many pictures with Anita Stewart.

Arsene Lupin was a very successful play, and that fact may help you materially in your billing.

Address
Van Dyke
Studio,
939
8th Ave.
Columbus
9630

ANCIENT THEMES MADE INTERESTING BY CAST WILL GET BY

James Morrison in

TWO MEN AND A WOMAN

Ivan Film-State Rights

DIRECTOR....William J. Humphrey
AUTHOR....Willard Mack
SCENARIO BY....William J. Humphrey and Don Dundas
CAMERAMAN....Marcel A. Le Picard
AS A WHOLE....Old melodramatic situations rather well handled
STORY....Concerned the "poipers" and misunderstood love situation, very ancient
DIRECTION....Helps story by close-ups and handling
PHOTOGRAPHY....Good; not particularly artistic
LIGHTINGS....Some excellent; generally ordinary
CAMERA WORK....Good; not distinctive
STAR....Registered sincerity
SUPPORT....Girls very good; others quite acceptable
EXTERIORS....Ordinary
INTERIORS....Lacked distinctive class; some sets a bit crude
DETAIL....Acceptable
TIME....Fifty-four minutes (5 parts)

HANDICAPPED with another of those Willard Mack 'scripts, this production becomes rather interesting because of the personalities of James Morrison, Rubye de Remer, Miss Arnold, Miss Mayo and Guy Coombs. John Reinhard and Countess Yaki Yamikura as the "spy-ess" were not so good. They were just ordinary "spy" types in search of the "poipers."

The plot was centered about those two very new (?) and original (?) situations—one, the attempt of Japanese spies to secure the "poipers" concerning a diving bell invention, and the other, a misunderstood situation where the hero guardian, Mr. Coombs, in an attempt to save the juvenile hero, Mr. Morrison, from a blackmailing scheme on the part of Miss Mayo, found himself discovered in a room with Miss Mayo by Miss de Remer, who loved him, with the result that we had a misunderstood situation, which was of course eventually cleared, with the result that Mr. Coombs and Miss de Remer were happy ever after and Mr. Morrison found joy with his true love, Miss Arnold, who had been lurking in the offing through much footage.

I presume that it has been Mr. Mack's name which has made possible the sale of these 'scripts. Certainly the stories aren't what could be called good screen material.

There was never a chance of these situations registering as anything save surface melodrama, and audiences will know what the development is to be long before the film gets to any certain point.

Mr. Morrison and Mr. Coombs gave their parts considerable strength by sincere playing, and Miss de Remer and Miss Arnold were both decidedly pleasing, being pretty girls who photographed to decided advantage in their close-ups.

Miss Mayo, as the scheming vampire, who wanted coin for letters of the past, was very good in the part, but the days of using "vamps" as means of stirring an audience have gone.

The incidents having to do with the attempts to get the "poipers" registered as very ordinary "meller." The incidents concerning the misunderstood situations of the love affairs of the various characters were rather well handled.

The general atmosphere of the offering was not distinctive nor classy. Some of the sets were pretty crude, principally because of the use of cheap furniture, and a few of the "extras" failed utterly to give the impression of society folk. One young man, who must weigh quite considerable, shown as a professional dancer in a cafe scene, will be good for a laugh most anywhere. He didn't look like a dancer who might appear in such capacity.

The Box Office Angle

This will probably get by as an acceptable release figuring on the straight melodramatic basis, principally because of the presence of Jimmie Morrison, Mr. Coombs and the Misses Mayo, de Remer and Arnold. The personalities of these players make the action sufficiently interesting to have it hold the attention of the average audience very nicely.

I'd center my advertising upon these personalities, in case you play this, and forget to talk about the story, because the situations are all painfully time-honored.

Don't figure on this as an offering worthy of exceptional advertising or something that will stand out as distinctive, because it lacks class as to atmosphere and merit as to story. It's just a "good" filler that will probably prove more interesting than many of the bad offerings that we are getting now from the program releasing companies.

LIGHT COMEDY BITS MAKE SLENDER PLOT ENTERTAINING

Dorothy Gish in

STAGE STRUCK

Fine Arts-Triangle

DIRECTOR....Edward Morrissey
AUTHOR....Roy Somerville
CAMERAMAN....Carl Brown
AS A WHOLE....Human, entertaining; a good many laughs
STORY....Simple, but provided characterizations
PHOTOGRAPHY....Acceptable
LIGHTINGS....Ordinary
CAMERA WORK....Acceptable
STAR....Registered stage-struck kid right well
SUPPORT....Some very good types
EXTERIORS....Quite satisfactory
INTERIORS....Acceptable; fitted atmosphere
DETAIL....A few good touches
TIME....Fifty-five minutes (5 parts)

SURELY this isn't big or startling, and just as surely it is a rather pleasing bit of entertainment without any objectionable angles. We have a willun, but he isn't a wicked-wamp-willun. He's just a petty crook who collects the coin from the poor "simps" who want to go on the stage.

Since the desire to become a star and see the name in electric lights has touched more high spots than many will admit, this idea for a film story will undoubtedly have a general appeal. Even those who have never felt the call of the footlights will understand the misguided "suckers" who contributed to the "professor" who conducted the dramatic school shown in this offering.

No attempt has been made to register this as an exceptionally artistic production, but it has been kept quite realistic and decidedly human with many excellent types who keep their work very well within bounds in

practically every scene.

The plot is fairly obvious, but, nevertheless, it holds, principally because it has an element of comedy running throughout which makes it entertaining, even though we know what is going to happen.

The titles, which have been very cleverly written, after the style of George Ade's Fables in Slang, help decidedly to keep the comedy element dominant throughout the offering. There is a touch of sarcasm introduced in the attitude of the hero's mother towards her charities, with her sudden "flop" on the finish after she has demanded a wedding between the missing husband and the girl bride when she learns that the missing husband is her son.

Most of the plot has to do with Miss Gish coming to the city to become a star after taking a correspondence course in acting with her love affair culminating in a marriage with the son of the charity-absorbed mother.

The hand of the law grabbed the dramatic school faker about the time you expected it to, and the lovers did a "clutch."

Miss Gish was pleasing as the misguided boob from the country, and Frank Bennett, as the son who became hubby, was decidedly satisfactory because he played humanly.

Spottiswoode Aitken, as the old ex-justice of peace, gave a characterization which will provide many laughs. There were a number of other good types and no really bad spots in the cast.

Among those in the cast were Kate Toncray, Jennie Lee, Fred A. Warren and Mazie Radford.

The Box Office Angle.

This isn't what could be called an exceptional offering and it isn't strong from a dramatic viewpoint. It is rather a pleasing bit of light entertainment, however, with a number of good comedy bits and a lot of laughs provided by the titles.

If you are catering to a discriminating community audience, I believe this will appeal a bit better than the average program release, which tends too much towards the melodramatic.

Personally, I enjoyed this quite a lot, and believe that an audience which is a bit weary of the wild-eyed action thing will think this quite worth-while.

You know to what extent you can depend upon Miss Gish's name in your community, and after deciding that, I would center the attention upon the fact that this is a human comedy of stage-struck folk rather than an exciting or compelling melodrama.

Use a few queries of this sort: "Were you ever stage struck? Have you ever been envious of those who have won fame and fortune before the footlights? Do you think acting can be taught by mail? See 'Stage Struck.'"

PAINFULLY OBVIOUS, CONVENIENT MELO NEVER DOES LAND

Theodore Roberts in

THE AMERICAN CONSUL

Lasky-Paramount

DIRECTOR	Rollin S. Sturgeon
AUTHOR	Paul West
SCENARIO BY	Harvey Thew and Thomas Geraghty
CAMERAMAN	Harold Rosson
AS A WHOLE	Cheap, crude melo action kills characterization and atmosphere possibilities
STORY	Painfully convenient, ordinary melo as screened; characterizations lost in shuffle
DIRECTION	Registered melo high spots, loses possibility of finer touches
PHOTOGRAPHY	Generally very good
LIGHTINGS	Some very effective; generally good
CAMERA WORK	Good
STAR	Characterization spoiled by melo action
SUPPORT	Ordinary
EXTERIORS	Good; not remarkable
INTERIORS	Good
DETAIL	So true it became funny at times
TIME	Fifty minutes (5 parts)

WITH Theodore Roberts presented as the star, we naturally expected a bit of human characterization.

It started rather well, but when the story began to unfold we found that it was a painfully convenient plot, obvious and ordinary. Any audience will be twenty minutes ahead of this story development all the time, and it is impossible to make melodrama register under such conditions.

It appeared that Mr. Roberts in his characterizations had been affected by the general atmosphere of bing-bing melo, because, in a number of scenes, his touches failed to register and his work seemed to take on the artificial touch of the main incidents of the plot.

Mr. Roberts was presented as a small-town lawyer who, in return for having made a speech, was promised a reward after election.

Growing impatient after long waiting, the old man journeyed to Washington and finally managed to land a position as American consul to a South American republic where a revolution was under way.

The audience knew long before Mr. Roberts did, just what was going to happen to him, and they also saw the hero conveniently planted in the same town, with a wireless apparatus which was to be used later in calling aid from an American cruiser, which somehow seemed to be on the spot at the necessary moment. Of course, Mr. Roberts' daughter, the shero, came with him and the hero had to do his bit in saving them when the revolution started.

This revolution was a proposition of ten or twelve men on one side and about fifteen on the other, fighting in a public square surrounded by studio houses. Of course, we know that the typical South American one-horse republic has a standing "army" about like what we saw in this offering, but, nevertheless, it is hardly a good method of developing a melodramatic situation to present these comedy soldiers as the dangerous element.

I fear that most any intelligent, discriminating audience will think that this is pretty poor stuff. They

(*Continued on following page*)

Mid-Northwest Trade Journal

AMUSEMENTS

Four Thousand Theaters in Eight Live States
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JAMES YOUNG

(*Continued from preceding page*)

will undoubtedly be disappointed by this 'script, and certainly they'll not rave over Maude Fealy, because, unfortunately, her eyes don't photograph very clearly and she fails to register a personality on the screen which will win sympathy quickly. She is quite acceptable in this offering, because it will not be her fault that the film is bad. She just doesn't lift it perceptibly.

Tom Forman, as the juvenile hero, fitted in—and that's about all.

Raymond Hatton was funny as the weak-kneed South American president, but this suggestion of comic opera soldiery certainly didn't add any strength to the dramatic merit of the offering.

Others in the cast were Charles West and Ernest Joy.

The Box Office Angle

I'd be pretty careful of this, because, to my mind, it will certainly not impress those who are accustomed to the best. It starts out to give a characterization and finishes as a very crude, cheap melo with a convenient, obvious development.

Don't be misled into thinking that there is anything in this offering which would inspire patriotism, because most Americans are under the impression that one "real guy" could whip an entire army of any such republic as represented herein.

The handling of the scenes which register the jackies

(*Continued on following page*)

IN FORM THE BRADSTREET OF FILMDOM — A MAGAZINE — IN FACT A SERVICE INDEPENDENT REVIEWS OF FEATURE FILMS

WID'S

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PUTTING IT UP TO THE PRODUCERS

Many of the most prominent exhibitors in the business have written to me regarding my suggestion that the program releasing companies lay off for three months this summer from giving us junk such as has been passed out in summers gone by, and provide instead that the best of their old subjects be re-issued, while they take their time about manufacturing program releases that will be worth while for release in the fall.

Practically every big executive in the film business reads WID'S regularly, most of them being subscribers personally, so that WID'S goes to their own desk.

However, in order that there be no question regarding any executive of a program releasing company having seen this suggestion of mine, I have written a letter to each of these big men, enclosing a marked copy of the editorial, and I sincerely hope we may get some results which will tend to alleviate the very serious condition of the exhibitors in the country to-day.

If you think that this is a feasible, practical plan for bettering conditions, write to these executives and tell them so. That's the way to get action! You can't better conditions by sitting home and loudly proclaiming how busy you are and wishing for them. The old "wishing" game don't work any more.

The following are the executives to whom I have written:

William Fox, Fox Film Corporation; W. W. Hodkinson, Triangle; Hiram Abrams, Paramount Pictures Corp.; Jesse L. Lasky, Lasky Co.; Richard Rowland, Metro Pictures Corp.; John R. Freuler, Mutual Film Corp.; George K. Spoor, Essanay Film Mfg. Co.; Walter W. Irwin, Vitagraph; William A. Brady, World Film Corp.; J. A. Berst, General Manager, Pathe; George Kleine, K-E-S-E Service; William A. Selig, Selig Polyscope Co.; M. H. Hoffman, General Manager, Bluebird Photoplays; General Manager Thomas A. Edison Studios; Carl Laemmle, Universal Film Mfg. Co.

The letter which went out to these men reads as follows:

Dear Friend:

I am enclosing herewith marked copy of an editorial suggestion which I made two weeks ago.

I have found that some of the most prominent exhibitors of the country have welcomed this most enthusiastically. Several producers who have mentioned it to me were enthusiastic about the possibilities of such a plan, but seemed afraid that it would be hard to get the producers together, and it would be almost impossible to carry this out without a unanimous agreement.

If I can facilitate the matter in any way I am very anxious to, and it occurred to me that possibly if I were to agree with each producer that he could notify me confidentially that he would be willing to enter into such an agreement providing the other program producers did, I would guarantee to him that his statement would be held in complete confidence until all of the producers had so agreed.

I would simply be able to say to those who did not agree immediately that so many had, without mentioning names.

My idea in suggesting this is purely one of attempting to do something for the good of the business, since I will be benefited in no way.

I sincerely think that conditions are decidedly more serious than most of you executives

realize. Every few days some prominent exhibitor from a far-distant state stops in at my office, and their stories are almost alike. They have no reason for telling me anything except the truth.

If my suggested plan needs changes I would be glad to hear them, but surely I believe that something radical should be done this summer to relieve the situation.

The proposition of having each producing company furnish new prints of twelve of their best subjects of the past two or three years or allow open booking of any of their older subjects, certainly would provide a velvet income to the producer and give opportunity to the exhibitor to run favorites who would pull real business.

It would also give the producer a chance to make some real pictures in the three months, so that when he began releasing again in the fall, his productions could be maintained at an even standard.

I am writing this letter to every prominent program producer. I will be very much pleased to have your views on this suggestion of mine.

Very truly yours,

(Signed) WID GUNNING.

February 23, 1917.

THEY HAVE THE NERVE TO ASK FOR SYMPATHY

The "Exhibitors Trade Review" is now putting up a "sympathy" howl, claiming that advertisers have withdrawn their support because they said some films were poor.

I have said all along and still contend that it isn't humanly possible for anybody to expect a man to pay the freight on your proposition and then let you say his goods are poor.

I must say that I wouldn't care to testify as to the ability of the "Trade Review" reviewers, but I want to impress firmly right now one very important point.

A man who is reviewing films for a small salary per week for any publication cannot be expected to take his work any too seriously. Incidentally, he cannot be exactly fitted to do any bigger thing, or else he would be doing it.

Reviewing is important work and a man needs more than a small salary interest to make sure his work is as nearly accurate as possible.

Either the "Exhibitors Trade Review" bankroll guys are entirely ignorant as to the publishing business, or they're putting up a very funny "sympathy" howl now that their one big, grand bluff failed to get over.

I cannot believe that any person who has had experience in the film business would seriously think that it would be possible to run an independent film magazine and get the manufacturers to pay the freight through advertising.

Some dreamer may have had the impression that it would be possible to force the manufacturer in line with a big "splash" and a suggestion of great strength, such as exhibitor support, with the thought being that it would be easy to line up a few thousand exhibitors at a dollar a piece, when they could "compel" the manufacturer to advertise.

Here again the serious error in calculation would be that it isn't necessary for the manufacturer to advertise if he doesn't want to, and certainly the manufacturer to-day has enough sense that he isn't going to pay the freight on a publication which says things he doesn't like.

That's why I've been getting $10 a year for WID'S, and that's why the managers of over three thousand of the very best theatres in this country read WID'S every week. They pay the freight, and consequently they know that WID'S is written for them.

No publication which costs twenty times as much to print and issue as the reader pays for it can ever be independent when the advertising revenue must come from those about whom the editors would write unpleasant things.

The howl from the sanctum-sanctorum of the "OCHS STUFFED CLUB" is surely one of the funniest yelps in recent months.

The exhibitors to-day know too much about the cost of printing and "war-time" salaries of men who are grabbed from one publication because of the prestige attached to their previous job, rather than because of their ability, to be fooled by any howls such as this sympathy yelp from what was announced as the greatest power in the industry.

When the biter gets bitten he gets no sympathy.

WID'S MARKED 100 PER CENT. PURE BY EDITOR.

A LOT OF NICE THINGS HAVE BEEN SAID ABOUT WID'S, BUT I DON'T KNOW WHEN ANYTHING HAS BEEN SAID WHICH WAS MORE APPRECIATED THAN THE FOLLOWING BY TOM HAMLIN, EDITOR OF "AMUSEMENTS," OF MINNEAPOLIS, WHO WROTE THIS ACCOUNT OF HIS VISIT TO THE VARIOUS TRADE PAPERS IN NEW YORK. MR. HAMLIN IS IN A POSITION TO SAY WHAT HE PLEASES EDITORIALLY—AND HE DOES.

THE TRADE JOURNALS.

Then I visited with Mr. Vandervert of the Motion Picture News and he introduced me to Mr. William A. Johnston, the publisher.

Although I formerly thought I was almost as good an editor as Johnston. I was most favorably impressed with him and I like him as well as I like his editorials, which means a whole lot.

Then I visited with Mr. Chalmers and Mr. Wylie of the old established Moving Picture World. They have a real publication there also, and are so firmly established with a decent policy that they can and do consistently refuse advertising of pictures that would harm the industry.

OCHS and BUSH, et al.

A young feller and an old feller started a paper here some time ago and called it the "Exhibitors' Trade Review."

Ochs and Bush. They are two pretty nice fellers, I guess, and treated me as often as I treat—which is seldom.

They registered keen rage and then reluctant forgiveness about an article I wrote about the escapades of various officials of the Exhibitors' League in a previous issue of AMUSEMENTS.

It's an awful rut to get in, boys. I mean the ideas that some person gather, viz.: that the sun, moon and stars revolve about them so that all exhibitors might not perish.

They declare that there is a mint of money "behind" them. I wonder if it will ever catch up to them? If it does it may enfold them and strangle them.

Then what becomes of their frantic protestations that they can lose a few thousand dollars every week and still be "independent"?

Expensive wall-paper is not always the most artistic. It is temporarily attractive, but its wearing qualities may be nil.

When a few men are elected to formulate plans to benefit ALL the exhibitors and then use their offices instead to promote a private publishing enterprise they are going outside their jurisdiction.

They may be good exhibitors, but, as publishers, they are (in labor parlance) "scabbing on the job."

BEWARE OF THE VEILED CLAW.

And by the way, when any representative of this "Exhibitors' Trade Review" is sent up into the Northwest under the guise of helping the industry his primary object is to try and secure subscriptions to a new publication which he personally is vitally and financially interested in.

And regardless of what one or two misguided officers of the Exhibitors' League may think, I believe that I know whereof I speak and I will not knowingly let the rank and file of the exhibitors be buncoed.

After careful investigation I can cheerfully recommend the Moving Picture World and the Motion Picture News. Between them they manage to reach about SEVENTY per cent. of all the exhibitors in the country.

AMUSEMENTS reaches ONE HUNDRED PER CENT of the exhibitors in twelve states exclusively.

Wid Gunning, publisher of "Wid's," is a real live wire. He showed me a lot of courtesy, which is a code of ethics unwritten but firmly established among actual newspaper men.

I always admired his publication for the evident truth it contained and for the valuable advice it gave the exhibitors. He is actually running an "independent" publication for the exhibitors.

The subscription price is ten dollars a year, but, it is a "service" as well as a publication.

And no film manufacturer is allowed to advertise in "Wid's."

He is under obligations to no one.

In comparing the cost of publications, etc., nowadays I can declare with truth that the approximate percentage of independence among motion picture trade journals is about as follows:

BOUQUETS AND STONES.

WID'S—100 per cent pure.
AMUSEMENTS—75 per cent pure.
MOTION PICTURE NEWS—55 per cent pure.
MOVING PICTURE WORLD—50 per cent pure.
EXHIBITORS' TRADE REVIEW—15 per cent pure.

All the above is considering the gross cost of the publications and comparing their overhead and subscription price in relation with the amount of advertising they must carry to offset.

Now what is the use trying to beat around the bush?

If I have been fair enough to a large family of more than five thousand real exhibitors for several years to hold their respect and confidence I would not jeopardize that at this stage by exposing the so-called "Exhibitors' Trade Review" unless I was firmly and sincerely convinced of its being born of personal ambition augmented by swollen temporary authority.

"AMUSEMENTS" IS SUPREME.

AMUSEMENTS is supreme in its own twelve chosen states and therefore is not in even indirect competition with any trade journal with a prospective national circulation.

Therefore, no venom or malice can be claimed.

I, however, return firmly the American privilege of writing what I know to be the truth according to all reports.

And I have left no stone unturned to get at the absolute truth of how a few officers of the League are apparently manipulating things.

Is it for the general good of ALL the exhibitors everywhere?

Answer this, Mr Ochs.

If so, then we will boost your proposition.

Our columns are open for you.

CLASSY INTERESTING ACTION CENTERED ABOUT STAR; BEST C. K. Y. YET

Clara Kimball Young in

THE PRICE SHE PAID

Clara Kimball Young Corp.—Selznick Pictures

DIRECTOR ..... Charles Giblyn
AUTHOR ..... David Graham Phillips
SCENARIO BY ..... Charles Giblyn
CAMERAMAN ..... Hal Young
AS A WHOLE ..... Classy production that holds perfectly
STORY ..... Centered about star, with nice twists for suspense
DIRECTION ..... Provided distinctive atmosphere and characterizations that made action convincing
PHOTOGRAPHY ..... Generally excellent, particularly close-ups
LIGHTINGS ..... Very good, without apparent attempts to trick them
CAMERA WORK ..... Good
STAR ..... Appeared to splendid advantage; had wonderful close-ups
SUPPORT ..... Exceptionally well cast; some splendid characterizations
EXTERIORS ..... Fitted atmosphere nicely; a few quite distinctive
INTERIORS ..... Some very classy; all fitted atmosphere
DETAIL ..... Very good
TIME ..... One hour and forty minutes (7 parts)

CERTAINLY this is the best production Clara Kimball Young has ever had.

The entire story has been centered about the star with a fast, interesting development which holds perfectly, and still, because of nicely dove-tailed twists, keeps the proper element of suspense right up to the finish.

There is a touch of psychology in the telling of the story, and yet this is never permitted to interfere with the dramatic development, but is held as an undercurrent which gave added depth and sincerity to the dramatic incidents.

Producer Giblyn has given us more beautiful close-ups of Miss Young than she ever received in any other production. He has lighted her to the best advantage, and the exquisite beauty of her features in some of the bits is enough to win her millions of new admirers.

The story by David Graham Phillips, which has been very widely read, was a difficult one to transfer to the screen, because it was more or less of an episodical biography. In making his adaptation, Mr. Giblyn has carefully and intelligently developed the more important incidents so that, without changing the book he has brought out the psychological intent of the author and still maintained an exceptional amount of suspense due to the introduction of three men who figure prominently in the life of the star.

Every character has been very intellieghtly cast, and the offering is exceptional in that there are so many individual parts which stand out because of their intelligent playing.

The story tells of a young woman left with a small inheritance, entirely unfitted for her battle with the world, forced to accept a wealthy husband after her mother's marriage to a miserly broker who refused to support the daughter.

Finally, after a short honeymoon with her husband, she found he was willing to provide credit at all the shops—jewelry, clothes, etc., but no actual cash money, and the wife realized that she was little more than an ornament or a plaything, and then came a revolt which sent her back to her home determined to starve rather than carry through such a bargain.

With circumstances throwing her in with a young man who had at one time been a close friend and was now separated from his wife, she finally agreed to allow him to finance her career as a singer, she making it plain that it was to be considered as an investment, with he hoping for more.

Pursued by her husband, she was forced to go into hiding, and then another man came into her life—a man who told her the truth coldly and bluntly. This man's insults aroused her better self and she determined in earnest to become a singer.

On the verge of success, the man who had financed her career asked her to marry him, but she refused and promised to pay her debt in time.

Her new friend then proposed, but was also refused, and then came her triumph as a singer.

Returning from her successful trial, we found the star and her teacher radiant, with the new friend downcast. At her home, she turned to the man whose insults had stirred her to action and told him that since she could now pay her debt honorably to the other man she could accept his true love.

It was not until the very last scene that the audience knows that she has only battled for this career in order to gain her self-respect so that she could be independent to accept the man she loved.

Alan Hale, in the part of Stanley Baird, whom Miss Young tried to marry in the early scenes, unsuccessfully, and who afterward financed her training as a singer, has the best opportunity of his career on the screen. He was a splendid type to appear opposite Miss Young, and although the character is made an unsympathetic one by a short scene where he nervously bows himself out when Miss Young appeals to him for help after leaving her husband, still in the later scenes the character is given just the right touches to take the sting out and yet leave the audience satisfied when the star turns to her new friend.

David Powell, as Donald Keith, who comes into Miss Young's life very late in the story, as the sincere friend, has a limited number of scenes, but it is all the more to his credit that he has made his characterization so strong and distinctive as to swing all the sympathy to him and make the audience more than pleased with the star's acceptance of his love at the end.

Seldom has the screen seen a better characterization of a role than that of Snitz Edwards as the repulsive little multimillionaire who becomes Miss Young's husband. This character was a very difficult one, since it demanded a man of diminutive stature who could seem ridiculous at times and yet suggest tremendous power in dramatic moments. For those who have read the book, I am sure that Mr. Edwards will appear almost as if he had stepped from the pages. He certainly typifies General Siddall as pictured by David Graham Phillips, without any suggestion of overplaying.

Cesare Gravini, as Moldini, the Italian teacher who developed Miss Young's voice and brought her success, made his part stand out. It was a difficult character to register without overplaying, but certainly this has been done most successfully, and I am sure that any audience will remember Cesare Gravini's work and undoubtedly speak of it in going over the picture.

Louise Beaudet, as Miss Young's mother, and Charles Bowser, as her stepfather, were excellent types, and, in fact, every member of the cast was exceptionally well chosen as to type.

It isn't often that we see a seven-reel production of a straight dramatic story that holds as this one does from start to finish, with the construction so arranged that every incident advances the story and develops the un-

derlying psychological intent of the author. There have been very few adaptations of popular novels which have followed the text of the author as carefully as this with such splendid results.

The Box Office Angle

Considered from the audience angle, one of the most important points about this production is the fact that the entire story is centered about the star, with her figuring in every important dramatic incident. The people want to see Miss Young, and surely in this she has wonderful close-ups which show her to the very best advantage. She is truly beautiful.

The development of the story, which is fast, with the suspense maintained to the finish, is a decided advantage over the ordinary dramatic development, and since the entire production is classy and distinctive as to atmosphere, you can go to this strong in promising that it is the greatest Clara Kimball Young film ever produced.

That statement alone should be enough to bring you real money, but you should of course take advantage of the fact that this is an adaptation of a very popular novel, and you can safely promise that the screen version follows the book very closely, with one of the best selections of types to fit the author's characterizations ever presented in a screen story.

I would mention specifically that Alan Hale and David Powell appear in support of Miss Young, and you might, in your advertising, show pictures of these two men and also a picture of Mr. Edwards, saying: "This man is her husband, but which of the other two do you think she really loves?" Since the book doesn't give a definite decision on this point, you should be able to stir up considerable interest along that line.

Whatever you do, don't tell the story in your advertising. Never kill possible suspense by publishing a synopsis.

The fact that Alan Hale has always played hero parts and has been starred in many productions with the Biograph, Famous Players, Lasky and Fox companies, and that David Powell played opposite Mary Pickford in "Less Than the Dust," gives you an opportunity to mention these two heroes, which leaves the question of her real love open.

You can speak of Snitz Edwards as one of the most famous of Broadway's character men, stating that he was selected particularly for this part because he was decidedly the type of the character as drawn by the author.

Inasmuch as you can make real promises on this, with the knowledge that the production will make good, I will say that it should be a financial "clean-up" anywhere!

MUCHLY INVOLVED UNCONVINCING MELO WITH MANY EXTRAS

Claire McDowell in

THE GATES OF DOOM

Red Feather

DIRECTOR	Charles Swickard
AUTHOR	J. Grubb Alexander
CAMERAMAN	Harry Macguire
AS A WHOLE	Oodles of action laid in India, but never impresses
STORY	Muchly involved British-Hindoo mix-up; doesn't convince
DIRECTION	Provided action and atmosphere, but lacked depth
PHOTOGRAPHY	Varied, but generally good
LIGHTINGS	A few very effective; some only ordinary
CAMERA WORK	Generally good
STAR	Had to work hard
SUPPORT	Oodles of types and mobs
EXTERIORS	Good desert locations; big "20,000 Leagues" sets used
INTERIORS	Quite satisfactory
DETAIL	Acceptable
TIME	Fifty-five minutes (5 parts)

IF you are catering to audiences who seem to like the wild, rushing melodrama, it is quite possible that they'll think this is all right, even though it is in the atmosphere of India.

There are many mob scenes and oodles of action, none of which really convinces or registers as anything that might sure-enough happen, but nevertheless, it will be interesting to the patron who drops in without figuring to analyze carefully the plot of your offerings.

The plot of this is decidedly involved and has one very bad element, in that mother and daughter are played by Miss McDowell, with the story providing that the mother shall be taken for the daughter. I'll admit that it sometimes does happen that mother and daughter resemble each other strikingly, but believe me, bo!—I never heard of an instance where they looked so "exactly alike" that it was impossible to tell them apart. Truly, "They do it only in the movies."

They made use of the big exterior sets of "20,000 Leagues Under the Sea" again, and while these sets helped to properly register the East Indian atmosphere, I fear that many of your regulars will feel as if they are on their own main street when they see this set, rather than in some far-distant point in India. Landmarks register readily.

The titles were quite melodramatic, some of them being a bit extravagant. In one place a quotation was used, and since the scene had to do with a preparation to burn a woman alive, the title is probably going to pull a laugh. It read: "Little flames and lean; red as slaughter and blue as steel."

Claire McDowell had a lot to do, but she really never, at any time, made a decided impression, because the work of individuals was lost in the mad rush of "extras" hither and thither.

In one part of the story they pulled an incident exactly similar to one in Lenore Ulrich's film "The Road to Love," it being the dancing girl bit, with Miss McDowell pulling a dance which was followed by her being recognized.

In the supporting cast were Jack Connelly, Marc Fenton, L. C. Shumway, Lena Baskette, Tommy Dale, Alfred Allen and Frances MacDonald.

The Box Office Angle

As an avowed melodrama, you may get this by if you promise them lots of action and many mob scenes.

I don't believe that Claire McDowell's name is big enough to pull you much at the box office, and "The Gates of Doom" means nothing in particular. They have spent more money on this in hiring "extras" than the production justifies, or else they've taken a lot of scenes from other films and patched them together.

If you are in the habit of offering pure, unadulterated melodrama on frequent occasions with success, I imagine that you'll find that this goes very acceptably. It will hardly appeal to audiences that care for convincing characterizations or stories filled with human touches.

HUMAN BITS AND LITTLE TOUCHES MAKE THIS ENTERTAINING

Ella Hall in

POLLY REDHEAD

Bluebird

DIRECTOR	Jack Conway
AUTHOR	Edgar Jepson
SCENARIO BY	Elliott J. Clawson
CAMERAMAN	Ed Kull
AS A WHOLE	Kid stuff and human bits make this very entertaining despite story
STORY	Provided delightful characterizations, but terribly convenient "likeness" situation
DIRECTION	Gave very artistic atmosphere and scores of delightful human touches
PHOTOGRAPHY	Excellent; very artistic
LIGHTINGS	Generally very fine; some beautiful exteriors
CAMERA WORK	Generally very good
STAR	Winning personality that makes impossible situation entertaining
SUPPORT	Kid great; some splendid types; generally satisfactory
EXTERIORS	Very artistic composition in some
INTERIORS	Generally very good
DETAIL	Acceptable
TIME	Fifty-eight minutes (5 parts)

ALTHOUGH the story of this fell with a sickening thud for me when they pulled the stuff about two little girls who "looked exactly alike," nevertheless, this seemed to be one of the most entertaining Bluebird productions I've ever seen. This is true principally because the story gives us several delightful characterizations with plenty of little human bits of business centered about a kid and the little red-headed girl who took care of this youngster.

I consider Ella Hall one of our cleverest ingenues and think that she can do a certain type of work as well, if not better than, any girl on the screen. She has endeared herself to millions by characterizations such as she gave in "Jewel," and this part followed directly in line with the "Jewel" characterization.

The story was quite elementary as to plot and painfully convenient. It told of an orphan girl acting as housekeeper for an attorney, who just "happened" to look exactly like the daughter of the estranged couple. Consequently the housekeeper was substituted for the other child, while an attempt was made to get the child out of the country with its mother.

The attempt failed, but the couple was brought together again, and all ended happily, with the young attorney finding a bride for himself and the little housekeeper, Polly Redhead, finding a young prince of her own.

William Worthington, Jr., the young son of the Universal director, figured in quite a lot of scenes, and this kid certainly won the Rialto audience. Most of his scenes came early in the offering, and then Miss Hall, with some human touches, carried the burden of the offering till well towards the end, when there were several delightful bits introduced in which a beautiful dog figured.

Gertrude Aster, who appeared as the attorney's sweetheart, certainly screened beautifully and gave promise of real work to come in the future. I would certainly say that she is a decided possibility for stellar honors.

George Webb, as the attorney, was very pleasing when he forgot to "act." Some of his early scenes were spoiled by his failure to "forget."

Others in the cast were Richard La Reno, Raymond Whittaker and Charles Mailes.

The Box Office Angle

While I have found some people who didn't like this after I had suggested that they go see it, I still believe that it is splendid entertainment and decidedly better than the average program release.

The story will not stand analysis, but the day has come, to my mind, when audiences want entertaining human bits and characterization more than just action, and surely there are places in this that will win the most hardened.

It is quite artistic and more than satisfactory as to the distinctive class of the atmosphere, and I believe that I am quite safe in suggesting that you make a special effort to get this and then make it very plain in your advertising that the story is a convenient plot that may not convince, but that the production is a delightfully human little story of a red-headed girl with a kid brother who is about as cute as anything seen on the screen in a long time.

By openly telling them that the story is convenient, you are disarming any criticism from that source and centering the attention upon the real merit of the offering.

Certainly, by billing Ella Hall with special mention of some of her successes, such as "Jewel," "The Love Girl" and others, you will be assured of a worth-while business.

HUMAN TYPES AND MYSTERY SUSPENSE MAKE THIS ENTERTAINING

Constance Talmadge in

BETSY'S BURGLAR

Fine Arts-Triangle

DIRECTOR.....Paul Powell
AUTHOR.....Frank E. Woods
AS A WHOLE....Entertaining because holds nicely, with fine types, good action and a few laughs
STORY.....Mystery-suspense-comedy melo; slipped a bit at very end
DIRECTION.....Landed many human touches, gave excellent atmosphere and developed mystery with good comedy relief
PHOTOGRAPHY.....Good; not unusual
LIGHTINGS.....Acceptable; not distinctive or artistic
CAMERA WORK.....Acceptable
STAR.....Pleasing
SUPPORT.....Some excellent types
EXTERIORS.....Fitted atmosphere
INTERIORS.....Very good
DETAIL.....Some human little bits
TIME.....Fifty minutes (5 parts)

FIGURED from the viewpoint of entertainment, I believe this will register right well with most audiences. It is a mystery-suspense story that holds the attention nicely as the story develops, with the scenes laid in a funny little boarding house, where an aggregation of types provides human comedy that will please.

The story has been so constructed as to make the audience suspicious, and the pretentions of several of the characters holds the suspense particularly well, even for those who like to guess the plot, because the wise ones will probably guess that the hero was a crook, just as the correspondence school sleuth did.

There were two bad spots in the story, both of which were entirely unnecessary. One of these was the statement by the soda-water clerk that he had heard the hero and Miss Talmadge plotting the murder, because if he had, he would have been guilty along with them as an accomplice for not informing on them, and the other was the finish which made Miss Talmadge the heiress of the man who had adopted the hero. This was such an uncanny coincidence that it kicked a hole in things, and certainly wasn't needed. If they wanted a final twist they could have had a codicil in the will providing that the young man would not get his money unless he married.

The plot had to do with a mysterious couple who moved into a boarding-house, where Miss Talmadge was maid-of-all-work for her mother. The soda fountain clerk and the grocer's boy were her two chief admirers until the young stranger came to take rooms there.

Mystery began to surround the aged couple from the first, and we soon found that the young hero was very anxious to secure an entrance into their rooms, where they had a box in which they kept some jewels, in an old trunk.

The grocery boy was studying to become a detective, through a correspondence school course. When Miss Talmadge told him about the young feller arranging with her to steal the mysterious box from the room of the old couple, he was sure that the young feller was a crook and planned with her that she should get the box for him, deliver it to him and allow the grocery boy to make the arrest outside the house.

Then followed a reel of fast melodrama, wherein the girl stepped out of the house, was kidnaped by thugs, who were followed by the hero, with the police arriving at the boarding house, where the man of the old couple was found dead and the grocery boy unconscious.

After Miss Talmadge and the hero had been arrested and given a severe "third degree," the grocery boy finally recovered and explained that the thugs had killed the old man, and then we learned that the boy's story about the will was true and the mystery was cleared up.

The willunous attorney, who appeared only in a few scenes, had been directing the action of the thugs, trying to secure the will from the old couple, who were holding it up for a price.

As you can see, this is a story which moves fairly rapidly, and has enough twists to surely sustain the interest.

The funny types in the boarding house, the soda water clerk's jealousy and the correspondence-school sleuth, will provide a number of laughs, and even though the detective seemed terribly overdrawn, it is possible that there have been just such ginks.

The production wasn't distinctive or artistic, but the atmosphere was rather true to life.

Miss Talmadge was quite satisfactory, although not wonderful, as the heroine, and all of the other types were rather good.

In the cast were Hal Wilson, Monte Blue, Joseph Singleton, Kenneth Harlan, Josephine Crowell and Kate Bruce.

The Box Office Angle

I doubt if Miss Talmadge has enough of a following to justify starring her alone, but since this will prove fairly good entertainment despite its rather impossible angles at times, I believe you can safely play it and plug her as the star of "Intolerance."

I would refer particularly to the correspondence-school detective by some such advertising as this: "Have you ever seen the ads, 'How to become a detective by mail?' See one of the results in 'Betsy's Burglar.'"

Promise them that this is a mystery-suspense story with some good touches of comedy and action melodrama, and I believe that your average audience will be right well pleased.

Address
Van Dyke
Studio,
939
8th Ave.
Columbus
9630

UNCONVINCING MELO SHOWING DETAILS OF VAMP AT WORK

Theda Bara in

THE TIGER WOMAN

Fox Special

DIRECTOR	J. Gordon Edwards
AUTHOR	James W. Adams
SCENARIO BY	Adrian Johnson
CAMERAMAN	Philip E. Rosen
AS A WHOLE	Wild vampire melo—never registers; funny at times
STORY	Impossible series of murders, suicides and other violence never convinces; episodical and jumpy
DIRECTION	Failed to register psychology getting only action melo
PHOTOGRAPHY	Sometimes good; sometimes lacked definition
LIGHTINGS	A few effective; some too contrasty; others lacked definition
CAMERA WORK	Good, except too many extreme long shots of dramatic action
STAR	Fails to impress; gets a laugh toward the finish
SUPPORT	Varied assortment of victims; failed to stand out
EXTERIORS	Some very good; others ordinary
INTERIORS	A few very good; some had too much furniture
DETAIL	Sort of lost in shuffle
TIME	Sixty-five minutes (6 parts)

PROPERLY classified, this would come under the head of "vampire running wild."

Here is a certain indication of the fact that the vampire thought has lost its grip, or more truly the registering of the fact that you can't take an indiscriminate bunch of vampire incidents, mixing a few murders, a suicide or two, with a few victims sent to Siberia and other imprisonments, and shake the whole thing up into an acceptable cocktail that will make good entertainment for present-day film fans.

The vampire proposition to-day, if intelligently presented as a study in psychology, with the story thread held in such form as to keep the interest centered upon one set of characters, is still as good as it ever was. But the idea of showing how wicked a woman can be by presenting her in the detailed business of putting men on the blink, fails not only to convince, but to register as either entertaining or interesting.

There was an air of artificiality about all of this which will keep any one from regarding it seriously. Miss Bara was shown in a lot of clothes—something she never attempted to do to any extent before—and I can't say that her various costumes have added materially to her entertaining qualities. She "vamped" and "vamped" all through the offering, and really, I'm afraid that this will do a lot toward making people decide that they don't care about seeing her any more, because her efforts never land at any time. Somehow, after seeing this, I couldn't help but think of Valeska Suratt—which is surely not to the credit of Miss Bara.

Toward the end of the offering, after she had killed about the fifth or sixth victim, we found the star trying to get down on the floor, on her back, in order to appear to have been injured in a struggle with the man she had just killed. This scene certainly should have been made over, because I can guarantee you that it's going to get a laugh anywhere. Miss Bara has taken on quite a little avoirdupois in recent months, and her attempt to get down on the floor was ungraceful to say the least. It got a real "ha-ha" the night I saw it.

Then when we got to the finish, the star was left in a dying condition upon the floor, with the pearls she loved at some distance from her. We had a fine illustration here of that famous poem, "Wiggle, wiggle, vampy star," and finally, when she reached the precious pearls, she "flopped" over on her back and lifted them above her as if she intended to indulge in a spaghetti luncheon of pearl necklaces.

I'm afraid that most any audience will see the ridiculous side of this finish, and if they do—good night!

The supporting cast worked hard trying to be melodramatic enough to fit the story.

In the cast were John Webb Dillon, Ed F. Roseman, Mary Martin, Louis Dean, Kittens Reichert, Herbert Heyes, Emil De Verney, Florence Martin, Edward Holt, Kate Blancke, Glenn White and George Clarke.

The Box Office Angle

If Bara's name has been getting you the money and your people are still open to the "vamp" proposition, you can probably play this and get away with it, even though they don't like it. They'll hardly have any kick coming, because this is simply an extreme melo of "vamp" possibilities, but you may accomplish this great good in your community by playing it: You may finally convince many of the doubtful that they don't want to see any more vampire pictures that are based only upon the vamp's rep.

Figured as entertainment or good drama, this isn't. It's wild meller with vampire frills.

If you are, as a rule, truthful with your patrons, I would be very careful how I worded my ads. I would say something of this sort: "Theda Bara has a chance to do all the vampire tricks that ever were, in 'The Tiger Woman.'" Then they can't fuss with you when they come out.

The vamp's score in this offering, as I remember it, was: Four violent deaths; two sent to Siberia and two to prison, with her own death for the finish. If you want to start an argument, you might tell them that she has a good score in this picture, quoting the above results as the net accomplished in this one offering. Surely if you pull something like that no one can have the nerve to come out and argue with you after they see it—and the chances are that most of those who like the wicked vampire stuff will come just the same even though you tell them how wicked this particular "wamp" is.

Benjamin Chapin
Author and Director of
THE LINCOLN CYCLE PHOTOPLAYS
Studios and Executive Offices:
RIDGEFIELD PARK, N. J.

ALL the big executives Read WID'S

BAD MORAL AND TELLS SECRETS, BUT WILL GET MONEY

Robert Warwick and Doris Kenyon in

A GIRL'S FOLLY

Paragon—Brady—World

DIRECTOR.....Maurice Tourneur
AUTHORS.....Frances Marion and Maurice Tourneur
CAMERAMAN.....John Vanderbroeck
AS A WHOLE.....Very interesting, but tells studio secrets—which is dangerous stuff
STORY....Slender plot, with one possible situation, all subordinated to studio action
DIRECTION.....Gave some artistic bits and some good little back stage scenes, but poorly tied together
PHOTOGRAPHY.....Generally very good; a few excellent bits
LIGHTINGS.....Some exceptionally good; generally pleasing
CAMERA WORK.....Generally good
STARS.....Good, but had few real scenes
SUPPORT.....Some excellent types, but mother mis-cast
EXTERIORS.....A few artistic bits; some just ordinary
INTERIORS....Back stage scenes very interesting; some fine sets; generally well done
DETAIL.....Good, but too many secrets told
TIME.....Fifty-eight minutes (5 parts)

I BELIEVE you exhibitors should register a very sincere and emphatic protest against this sort of offering for the reason that it tells too many back-stage secrets. For the same reason that I believe appearances in public have a bad effect in the long run, I sincerely think it is a serious error to show the fans what makes the "wheels go 'round" in a film studio.

Certainly every exhibitor should insist immediately that one scene in particular be taken out of this offering. It shows a colored valet signing "personally autographed" photographs to be sent by a star to admirers. Admitting that such things happen and are done in a majority of cases, even then I certainly believe that it's all wrong to let the fans know it, or even think it.

Considered purely from the viewpoint of whether you can get money with it and whether it will interest and please your possible patrons, this certainly will deliver both ways.

The thread of the story is quite slender and has a very questionable suggestion of a moral, as presented, but the introduction of the scenes showing clearly, activity about a film studio is sure to prove exceptionally interesting to any film fan. In fact, I enjoyed it very much myself — and I know quite a lot about film studios.

The story suggested, however, that film companies who were making pictures in the country seemed to encourage the luring of young girls to the city on the promise of making them stars. I will admit again, that this thing may have been done many times, but certainly it isn't anything to brag about or to put on the screen as a bit of real life by the film people themselves.

After the girl had arrived at the studio, we found that she lacked talent and was refused a position, with the result that she accepted the proposition of the star to become his "friend."

At a party arranged in honor of her acceptance of the fine clothes, apartment, etc., her mother arrived, and the star, realizing that it was all wrong, sent the girl back home with her mother.

This final scene could have been a very effective one had the part of the mother been played by a type more in keeping with the unsophisticated little mothers of most small villages. Jane Adair was entirely too wise-looking to have permitted her daughter to go away with the film company, in the first place, and certainly she would have understood things immediately upon her arrival. The mis-casting of this one character spoiled the possibilities of the one situation.

It will readily be seen that there was not a great deal of action or incident to this, and the offering was made into five reels principally by the variety of studio atmosphere provided and by the introduction of considerable animal stuff.

There was one little series of scenes in which several girls had a strenuous time with a mouse, which will prove to be good audience stuff, but it certainly had nothing to do with the story. Fortunately, the average audience doesn't stop to analyze such things, and it is the little touches such as the mouse stuff which will make this register.

Mr. Warwick, as the film star, had very little to do, but he did it with the necessary dignity and nonchalant authority to keep the part well in character.

Doris Kenyon, as the wild-eyed country maid, looked in semi-startled manner at most everything, although at times her manner hardly registered, because we somehow felt that she knew more than she pretended to.

June Elvidge, as a worldly-wise friend of Mr. Warwick, photographed to splendid advantage in many of her scenes and played with a quiet dignity.

Johnny Hines had a number of small bits, but didn't have a chance to register many laughs.

Chester Barnett was quite satisfactory as the village swain who awaited the return of the would-be film star.

The Box Office Angle

Since the producer has gone and "done it," I presume you might as well go ahead and get the money with this, because it would be impossible to eliminate the back-stage scenes and have a picture left.

We have had some pictures in the past showing studio secrets, and while this gives away entirely too much of the mechanics that go to make up our productions, still very little specific information is given with the exception of the one bit, regarding the autographed photographs, which certainly ought to come out.

I believe that by billing this as a story of a girl who wanted to become a film star, showing studio life as it really is, you should be able to jam them in. There's enough good stuff about it to please despite the fact that it places the film folk in rather an unpleasant light in certain situations.

Since it is explained in the title, at one place, that film artists seldom know the nature of the story on which they are at work, this may help to serve as an alibi to keep any admirers of Mr. Warwick from blaming him for appearing in an offering with such a theme.

With Mr. Warwick's name, the names of Miss Kenyon and Miss Elvidge, and the possibility of definitely saying that there are many scenes showing pictures in the process of making at the Brady-World Studios at Fort Lee, you should be able to get some money with this.

HAROLD LOCKWOOD LESTER CUNEO MAY ALLISON
Heavies
YORKE METRO

GREAT CHARACTERIZATIONS AT FIRST; BLOWS UP AT END

Dorothy Dalton and Charles Ray in

BACK OF THE MAN

Ince-Triangle

DIRECTOR	Reginald Barker
AUTHOR	Monte M. Katterjohn
ART DIRECTOR	Robert Brunton
CAMERAMAN	Robert Newhard
AS A WHOLE	Develops beautifully, but blows up on finish
STORY	Early human situation beautifully handled, but "flopped" at end
DIRECTION	Gave nice characterizations in early scenes; ran wild on finish
PHOTOGRAPHY	Excellent
LIGHTINGS	Effective; distinctive
CAMERA WORK	Splendid; many good close-ups
STARS	Very human characterizations, which carried production
SUPPORT	Some good types
EXTERIORS	A few very pretty
INTERIORS	Classy; distinctive
DETAIL	Very good until end
TIME	Fifty-five minutes (5 parts)

DOROTHY DALTON and Charlie Ray made the first four reels of this exceptionally entertaining because of their characterizations in the well-known situation of the woman who, by her encouragement and help, made possible the success of the awkward country boy, who grew to the position of secretary to the president of a large company.

Seeing then the opportunity for the man she loved to become president of the concern by marrying the daughter of his employer, the girl again sacrificed herself and announced a fictitious engagement to a boy back home. So far, fine!

Then they gave us the melodrama of the blackmailer who forced the millionaire's daughter to steal from the safe, with the result that he followed her there to be sure she got the bonds and murdered her in a struggle.

Both the daughter and the blackmailer seemed to have exceptional courage, because they went into this office when Mr. Ray and Miss Dalton were both in their respective offices with the lights turned on.

Anyway, the blackmailer got away by a fire escape, while the police found Mr. Ray with a revolver in his hand over the dead girl, and he was held, with Miss Dalton as a witness.

They then uncovered a statute which provided that even should a witness become the wife of the defendant after the trial had started, she could not testify against him. We saw no wedding, and yet the attorney announced to the surprised court that Miss Dalton had married Charlie Ray—and I would like to know how the marriage was perpetrated without those holding the accused in prison being aware of the fact. This point should surely have been registered.

The next bad spot was a title stating that the blackmailer had been "irresistibly drawn" to the court room. We were also told that it had been discovered that he was guilty of some forgeries and that men were trailing him. When he started to leave the court room detectives held him and he, thinking that they were arresting him for the murder, denied his guilt and finally stated that the girl had accidentally shot herself, thereby proving his knowledge of the crime, which led to his full confession.

Following this we saw Charlie Ray speeding in an auto, with a title telling us that he was going to his wife, who had left him after the trial, stating that she had married him in order to save him and would annoy him no longer.

Arriving at her country home, he did a few "Doug" Fairbanks high hurdles over a half dozen fences, while we saw Miss Dalton sitting beside a pond in a beautiful exterior. Then came the crowning blow.

Mr. Ray was on one side of the pond and Miss Dalton on the other, when, instead of walking around, he calmly stretched out his arms and started to wade slowly through the water. I'm sure this'll get a yell from any audience—but they'll have a second one coming, because when he gets halfway over, Miss Dalton calmly gets up and walks out to meet him. Believe me, if you're agoin' to run this you certainly have every reason for registering a real kick about this finish, and if they don't cut it, I think it'll be one occasion where you will be justified in taking the law into your own hands and eliminating that "wading" clutch.

In the supporting cast were J. Barney Sherry, Margaret Thompson and Jack Livingston.

The Box Office Angle

I believe you can figure this as a production which will register very satisfactorily because of the intelligent manner in which the first four reels has been handled. The work of Charlie Ray and Dorothy Dalton in these scenes will register with any audience. The melodramatic finish takes the edge off the production, and sure you should positively see to it that the "wading" clutch is eliminated.

I believe that Miss Dalton, who is starred alone in this, according to the press sheets—for what reason I can't figure—and Mr. Ray, are both excellent box office propositions, and if you find that your paper reads only Miss Dalton, I would particularly emphasize in all of my advertising the presence of Mr. Ray.

You might tell them that it is a story of Miss Dalton as a stenographer making possible the rise of Charlie Ray from the position of a poor country boob filing clerk to president of the company.

You might stir up some interest in this by asking how they stand on this question: "Who is responsible for a man's success in a majority of cases? Is it the woman 'Back of the Man?'" You might also use a line like this: "What makes a man fight for success? See Dorothy Dalton and Charles Ray in 'Back of the Man.'"

Mid-Northwest Trade Journal

AMUSEMENTS

Four Thousand Theaters in Eight Live States
Established 1914. Published Weekly.

Thomas J. Hamlin, Managing Editor.
T. E. Mortensen, Business Manager.
Lumber Exchange, Minneapolis, Minn.

FARCE MELO WITH CRUDE SPOTS, BUT FAIRLY ENTERTAINING

Kolb & Dill in

GLORY

M. L. B. Film-Unity Sales-State Rights

DIRECTOR	Maude Lillian Barry
AUTHOR	Aaron Hoffman
AS A WHOLE	Farce melo that will be accepted as pleasing
STORY	Never convinces and jumps badly at times, but interesting, with a few laughs
DIRECTION	Had some good spots, although many incidents rather crudely handled
PHOTOGRAPHY	Acceptable; not distinctive
LIGHTINGS	Just good generally; some poor
CAMERA WORK	Acceptable
STARS	Will gather some laughs and are never really bad
SUPPORT	Acceptable; a couple of pretty blondes
EXTERIORS	A few good; generally ordinary
INTERIORS	Several very good sets, but many ordinary ones
DETAIL	Overdrawn at times, but interesting
TIME	Sixty-seven minutes (7 parts)

ANYONE who knows anything about Kolb & Dill will naturally expect this to be a farce comedy. When they find that there is a thread of a story, they will accept the rather wild jumps that occur occasionally and think nothing of it, where if stars who were supposed to work straight were doing the characters, they would feel that the story was all wrong.

The plot had to do with a poor girl who was deserted by the city chap, with the result that her daughter was left on the hotel desk, while she went out to lose her memory and become the housekeeper of the financier, who afterwards stole oil lands from the town.

The unusual angle of the story was the adoption by the entire town of the little baby, there being a regular monthly meeting to look after the welfare of the youngster. At the first gathering of the townsfolk there was quite a time trying to decide upon the name, until they finally agreed upon "Glory," which was the name of the town.

It was the child who discovered the oil, and in later years, when the trust was profiting by the usurped lands, the old Germans conspired by means of a tunnel to tap the pipe from the wells, and consequently secure quite a lot of oil. They were caught in the act, however, and forced from their homes by the trust head, who held a mortgage on all of their property. He was eventually forced to give up the land by his own son, who had fallen in love with Glory, and a crooked judge who was brought to a realization of the wrongs that had been done.

We then found Kolb & Dill as the multi-millionaire heads of the Glory Oil Co., wallowing in luxury, which gave a good comedy contrast touch. The offering finished with a battle as to who could sell oil the cheapest, with the price going down a cent at a time, until finally the Glory Co. gave it away, thus forcing the trust to give in.

This final stuff, which came after the clutch between the young people, seemed very much like unnecessary padding, and while it will undoubtedly gather a few laughs, it is unnecessarily drawn out.

Kolb & Dill were seen in their well-known German characterizations, and Juanita Hansen appeared as Glory grown up.

In the supporting cast were May Cloy, Wellington Playter, Alan Forest, William Lampe and Doris Baker.

The Box Office Angle

At least this is different. It is sort of a farce-melodrama that never really convinces, but fortunately keeps the audience in a state of mind of not caring much as to whether it does convince or not, there being an occasional snicker and a few good laughs.

Certainly it isn't worthy of the footage given to it, and I wouldn't bill it as a special attraction or anything worthy of being considered an out-of-the-ordinary feature, figured from the viewpoint of being particularly worth while. It is a production which will register as well with the average audience, if not a little better than, most of the cheap melodramas which are now going out as regular program releases. However, I would figure it as no more than program caliber, worthy of being played because of a few of the decidedly overdrawn situations which become rather funny.

Since Kolb & Dill pictures haven't been particularly successful, I doubt if these names will be worth much at the box office if you have played any of their other offerings. If you haven't shown any of their stuff, you can possibly do a little business with this by billing them as the famous stars of musical comedy and vaudeville fame.

ANOTHER SIN MELO WITH FASHION SHOW DIVING GIRLS, ETC.

Shirley Mason in

PASSION

McClure—Seven Sins—Triangle

DIRECTOR	Richard Ridgely
SCENARIO BY	McClure scenario staff
CAMERAMAN	George W. Lane
AS A WHOLE	Cheap melo with a few interesting spots
STORY	Jumpy; unconvincing
DIRECTION	Crude in spots; provided plenty of action
PHOTOGRAPHY	Acceptable; sometimes poor
LIGHTINGS	Ordinary
CAMERA WORK	Acceptable
STAR	Has good little "figger"
EXTERIORS	A few park scenes interesting
INTERIORS	Ordinary
DETAIL	Jumpy
TIME	Fifty minutes (5 parts)

THIS latest McClure "Sin" is another ordinary melodrama of very jumpy construction and unvincing action, but they have tied in some cabaret scenes, a fashion show and a lot of stuff at an amusement park, including the swimming pool stuff, showing bathing girls, so that, on the whole, it will register as good if not better than some of those that have gone before, despite there being no big-name star.

Clifford Bruce, who appears opposite Shirley Mason, as a sort of willunous hero, has the physical strength to fit the part and carries some of the incidents nicely despite the shallow nature of the story.

The production is very much like the other "Sins," in that we get a lot of action which never really convinces and sometimes doesn't even interest, but it'll probably be accepted by the unthinking, because of the presence of the fashion show and the amusement park scenes.

In this, Miss Mason has her fortune cut on because she got her name in the papers as having attended a wrestling match, and then she took a job as a one-piece bathing suit diving girl in an amusement park.

After the customary scene where she was made prisoner in a room by the willun, who attacked her with the also-to-be-expected rescue, the episode finishes with George Le Guere and Miss Mason together again.

If there's a moral to these McClure "Sins," the producer had better send the diagram along with them. Because surely it's hard to find. There seems to be no legible connection between the various features, and most of them tend decidedly toward action rather than characterization.

In the supporting cast were Mabel Strickland, Edith Wright, Harry Gripp, Bigelow Cooper, Edmund Dalby and Ruby Hoffman.

The Box Office Angle

You ought to know by now what these "Sins" are worth at the box office. I've heard from various sections that they get the money because of the tremendous advertising campaign, and some exhibitors tell me that they have been able to sneak them by without a terrific amount of criticism because the advertising in the McClure magazines has brought out a clientele which isn't too well posted on film possibilities.

It seems to me, however, that it is rather an error to present crude melodramas like these as exceptional features, even though you can get money with them, because, while those who can may not say much in criticism, they may be sufficiently dissatisfied to stay away from your theatre when you have a really worth-while feature that is advertised just as prominently as these "Sins."

Booking these muchly-advertised "Sins" is more or less of a problem of futures. Undoubtedly, the advertising campaign will make it possible for you to do some business on them, just as advertising will sell most anything once. The question is, can the exhibitors of the country afford to continue to mislead the public?

This particular "Sin" isn't as bad as some of the others but it is still a long way from being what could be called a worth-while feature. I must say that in this case it is up to you to use your own judgment according to your local conditions.

VERY ANCIENT PLOT HANDICAPS STAR; FAIRLY DONE

Ethel Clayton in

THE WEB OF DESIRE

Peerless—Brady—World

DIRECTOR	Emile Chautard
AUTHOR	E. Lloyd Sheldon
SCENARIO BY	Frances Marion
CAMERAMAN	Lucien Tainguy
AS A WHOLE	Had good start, but finished as ordinary melo
STORY	Busy-man-neglected-wife-misunderstanding; melo finish
DIRECTION	Failed to lift offering; action didn't convince
PHOTOGRAPHY	Generally good; not distinctive
LIGHTINGS	Ordinary; some poor
CAMERA WORK	Varied
STAR	Badly handicapped by story, support and atmosphere
SUPPORT	Ordinary; lacked personality
EXTERIORS	Ordinary
INTERIORS	Acceptable; some rather poor
DETAIL	Acceptable
TIME	Fifty-five minutes (5 parts)

CERTAINLY this is not a new theme, the story of the young couple who were happy in the country but became estranged when they acquired wealth and moved to the city because the husband was occupied with business to such an extent as to be compelled to neglect his wife.

But if this plot were handled with every thought devoted to characterization, it might still be made good entertainment. When they take this as a basis and then make it a melodrama by devoting the footage to surface action which never convinces, the case is hopeless.

This should have been a good picture. The World company has done this story enough times that they should be able by this time to do it right. But they never seem to get beyond the surface melodrama limit.

In this particular variation of the plot we find the wife possessed of stock which carries control in the husband's property. She almost slips, from listening to the voice of the tempter, and gives away a proxy on the stock, but, of course, we knew all the time that she was going to "blow in" at the directors' meeting and put hubby back into control again.

They did give us a surprise finish. Oh, boy!—it was SOME finish!

The guy what had been pulling all the "doity woik" was told to go out and shoot himself, and he sneaked into a private office while all the other extras stood transfixed with every suggestion of tense emotion—one or two of 'em being quite funny in this pose—and then we saw this gink write a note and raise the automatic to his temple!! The extras who were standing with nerves all on edge (?) were shown to start as they heard a shot, and, of course, Miss Kenyon was called upon to pull a faint, and then when they rushed in—by heck! there was no dead man there! The note he left said that he was going to Europe and wouldn't bother them any more.

Well, I suppose they wanted to do something that would be a little different from the actual formula that had been used so often in the past.

Miss Clayton tried hard to make this character register, but it was plain that she hardly felt equal to the task. In one situation she was calmly seen to go to a notorious roadhouse with the tempter for what was alleged to be a "business interview," according to a title. 'Tain't done.

Miss Clayton was called upon to be rather a "devil"—smoke cigarettes and get "stewed" at what was supposed to be a gathering of society, which, to my mind, is certainly not the sort of part that she should be asked to play. This "society" gathering, by the way, was rather funny, because Miss Clayton was supposed to be the one who would feel out of place because of the superiority of the other guests. As a matter of fact, she stood out among the assembled gang of extras like a lone diamond in a sawdust box. Such is art as they pull it in the "movies," which have to be made at so much per and released one a week.

Rockliffe Fellowes, as the husband, doesn't photograph particularly well, and although he has sort of a bulldog strength to his features, he lacks the personality needed to gain the proper sympathy in screen portrayals. I have been quite disappointed in Mr. Fellowes, because, after seeing him in "Under Cover," I had expected that he would be one of our popular screen stars. He never quite gets away from the fact that he is facing the camera.

Little Madge Evans had a few scenes in the early part of the story which were pleasing, but of little consequence.

The other members of the cast were very ordinary. They were Doris Field, Ed M. Kimball, Richard Turner and William Williams.

The Box Office Angle

If you are playing program releases, I suppose you can put this one on and get it by because of Miss Clayton's reputation, just as you have many other productions which would be an insult if any one would ask you to consider booking them on the open market.

This story is so old and obvious that your regulars will be two reels ahead of you most of the time, and I surely don't consider it a good vehicle for Miss Clayton.

Unless this charming little star is given some opportunity to present intelligent characterizations pretty soon, her popularity is going to suffer. Any one who has ever seen "Dollars and the Woman" and a few other of Miss Clayton's better films knows that she can act. Unfortunately, however, all of the fans have not seen the better films she has appeared in, and consequently they are compelled to judge by what they have seen.

If you feel that you can afford to run this old story again, produced in a manner that is ordinary, then I would certainly call attention only to Miss Clayton's presence, and not make any specific promises regarding the merit of the offering.

DIRECTOR AND STAR MAKE ONE THOUGHT STORY REGISTER

Mae Murray in

ON RECORD

Lasky—Paramount

DIRECTOR	Robert Leonard
AUTHORS	Paul West and John B. Clymer
SCENARIO BY	George D. Proctor
ART DIRECTOR	Wilfred Buckland
CAMERAMAN	Charles Rosher
AS A WHOLE	Director and star make this quite worth while
STORY	Painfully convenient incidents tied around one good thought
DIRECTION	Gave very classy, distinctive lightings and atmosphere, bringing star out beautifully and making poor situations effective
PHOTOGRAPHY	Decidedly effective and artistic
LIGHTINGS	Excellent; many fine spotlight close-ups
CAMERA WORK	Splendid
STAR	Truly beautiful; lifted situations by sincerity
SUPPORT	Acceptable
EXTERIORS	Some fine night stuff; generally good
INTERIORS	Distinctive; well lighted
DETAIL	Very good
TIME	Fifty-four minutes (5 parts)

CERTAINLY the Lasky Company and Mae Murray can be glad that Robert Leonard is making Paramount pictures. If Lasky will keep Miss Murray and Mr. Leonard together, we should get some real stuff in the future, particularly if they will provide a few good stories.

The story of this offering was decidedly poor, since it was made up of a lot of painfully convenient and unconvincing incidents which all led up to one good thought—that being the fact that an innocent girl might be taken into a city night court, where the busy judge dispenses judgment too hurriedly in most cases, with the result that, although she be freed on a suspended sentence, she would be placed "on record" in the books, with her measurements and fingerprints taken just as if she were a murderess.

In this story, Miss Murray as a country girl who wanted to win her way in the city, conveniently found an advertisement in the newspaper for a secretary, with the result that she was immediately engaged, despite the presence of several other girls, only to find that the son of the lady was an aviator who had fallen near her home in the country, some time before. When she helped rescue this aviator, he had been stunned by the fall and rather badly hurt, and yet, although this was some time before, he recognized Miss Murray immediately when he saw her in his home.

There were many other similarly convenient twists to the plot which led up to the situation where the willun, in order to get the "poipers" concerning an aeroplane invention, threatened Miss Murray with exposure as having been placed "on record" for innocently accosting him on the street one night.

Of course, Miss Murray refused to help the willun, and so he exposed her while the assembled characters were conveniently visiting the aforementioned night court. Then we had the very same cop who had made the "arrest" obligingly present, so that he could testify that the willun was the man who had been accosted, and the judge decided to obliterate the record against Miss Murray.

Director Leonard is deserving of unusual credit for having made this a very entertaining production which will hold the interest and please generally. He has given us the same effective close-ups which made "The Plow-Girl" good entertainment despite the poor story, and he has given Miss Murray's scenes a touch of sincerity which made them hold despite the fact that the construction was very artificial.

The offering was artistic and distinctive, and the handling of the night court scenes gave it a somewhat different touch. Surely many of Miss Murray's close-ups were truly beautiful.

The supporting cast were really only a frame for the star, there being little registered to make any of them stand out.

In the cast were Henry Borrows, Louis Morrison, Tom Forman, Charlie Ogle, Gertrude Maitland and Bliss Chevalier.

The Box Office Angle

I believe that you can figure this as an offering which will please generally despite the weak spots of the story. It moves rapidly, has a number of situations which are good because of the handling, and Miss Murray is a little star who is going to grow in popularity at a surprising rate if you will but give her half a chance.

I would go to this and plug Miss Murray and Mr. Leonard strong, figuring on the cumulative value of advertising this director and star together, for the benefit to be secured not only on this, but on future productions.

In order to arouse interest, I would centre advertising upon the one point of the story by a line of this sort: "Do you know that YOU might be placed 'on record' at Police Headquarters although you were innocent? Is the system wrong? See Mae Murray in 'On Record.'"

You might centre the attention on this situation by a line something like this: "Are the night courts of the city bad because they work too speedily? This is a big question! See Mae Murray in 'On Record.'"

In talking about this I would be careful about promising that the story is big, and it would be well to centre the attention by your recommendations upon the distinctive artistic lightings provided by the director and the sincere characterization and beauty of the little star.

DIRECTORY OF DIRECTORS *and*

C. M. ACKERMAN (Ackie)
ACTOR-AUTHOR-DIRECTOR
PALACE PLAYERS FILM CORP.
TIMES BLDG.

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JAMES YOUNG

(Continued from preceding page.)

Claire Whitney had a small part as the wife, and although there was little for Miss Whitney to do, she did the little well.

In the supporting cast were Eric Mayne, Alice Gale, W. W. Black, John Mackin and Frank Goldsmith.

The Box Office Angle

Because of the fact that Valeska Suratt has had some pretty bad productions on the Fox program, there is a question as to whether this will pull you anything.

The one possible box office angle is the name, which suggests weird clothes, and you can guarantee that sh wears them. You can safely say that this is the bes Suratt production since "The Soul of Broadway," an they will be unable to dispute your word. The safes thing to do, however, would be to plainly say that it i a vampire story with "The New York Peacock" showin all of her glorious wardrobe during the course of the si reels.

Harry Hilliard may pull you a little, and Claire Whi ney has many friends.

IN FORM A MAGAZINE—IN FACT A SERVICE

THE BRADSTREET OF FILMDOM

WID'S

INDEPENDENT REVIEWS OF FEATURE FILMS

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TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
1525	Triangle	74.1	67.0	317
587	Fox	72.0	69.0	81
435	Metro	71.5	67.8	42
326	Vitagraph	71.1	67.7	63
1683	Paramount	71.9	66.1	293
395	World	67.0	61.1	36

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

Reports		% P. P.	% B. O.	Repeat
1683	Paramount	71.9	66.1	293
3	In Bishop's Carriage	85	93	
11	The Lost Paradise	50	85	
14	The Virginian	90	78	1
12	Where Trail Divides	100	100	1
7	Wildflower	88	76	4
1	What's His Name	75	100	
2	Behind the Scenes	97	85	
5	Man from Mexico	90	70	2
1	Circus Man	94	95	
3	The Bargain	83	83	2
1	Ghost Breakers	60	60	
4	The Crucible	94	92	1
3	Sign of Cross	88	88	
1	Cameo Kirby	80	65	
14	Cinderella	85	97	1
1	The Million	70	90	
3	Girl of the Golden West	93	87	2
3	The Italian	77	62	1
1	Dancing Girl	70	55	
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
5	The Goose Girl	95	95	4
1	After Five	82	80	
3	Her Triumph	60	74	1
1	Warrens of Virginia	66	82	
1	Country Boy	60	60	
4	David Harum	84	74	1
1	Love Route	60	60	
1	Sunshine Molly	40	20	
2	Gretna Green	100	100	1
2	Are You a Mason?	78	78	
1	Pretty Mrs. Smith	65	90	
1	The Unafraid	80	75	
1	When We Were 21	75	63	
2	Snobs	67	40	
5	Captain Courtesy	84	66	1
3	Captive	82	67	
2	Niobe	75	55	1
3	Help Wanted	80	75	
2	The Woman	88	53	1
5	House of Lost Court	82	54	2
3	Fanchon the Cricket	86	89	2
3	Betty in Search of Thrill	83	87	
4	Stolen Goods	78	70	
2	Wild-Goose Chase	60	55	1
4	Pretty Sister Jose	82	73	1
5	Jim the Penman	64	65	
5	Dawn of a To-morrow	82	85	1
5	Arab	80	56	2
2	The Dictator	45	45	
4	Wild Olives	87	82	
5	Chimmie Fadden	90	71	
2	The Little Pal	70	70	
4	Rugmaker's Daughter	40	50	
1	The Clue	80	100	
5	Kindling	80	82	
2	Fighting Hope	82	85	
4	Kilmeny	76	72	
3	Seven Sisters	90	90	
3	Puppet Crown	83	85	
7	Rags	90	95	4
1	Sold	80	65	
5	Secret Orchard	78	72	
4	Nearly a Lady	67	74	
4	Marriage of Kitty	70	55	
3	Poor Schmaltz	63	37	
7	Helene of the North	85	78	1
2	Majesty of the Law	40	45	
3	Heart of Jennifer	68	55	
2	Incorrigible Dukane	75	55	
3	Esmeralda	85	85	1
1	Case of Becky	80	80	
1	Out of Darkness	60	40	
1	Peer Gynt	82	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	63	
2	Voice in the Fog	75	67	
5	Fatal Card	66	61	
4	Zaza	91	67	2
4	Girl of Yesterday	86	83	1
7	White Pearl	71	75	
4	Blackbirds	57	58	
7	Chorus Lady	73	68	
5	Secret Sin	69	76	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
11	Carmen	82	83	3
10	Still Waters	95	91	6
7	Madame Butterfly	80	88	1
7	Mummy and Humming Bird	64	56	
6	Bella Donna	91	77	3
7	Armstrong's Wife	80	63	
5	Chimmie Fadden Out West	88	76	2
7	Gentleman from Indiana	85	76	
7	Prince and Pauper	91	86	3
9	Mr. Grex of Monte Carlo	83	66	
9	Jane	75	51	
8	Unknown	79	69	1
15	The Cheat	94	78	9
7	The Reform Candidate	80	40	
8	The Immigrant	72	50	
9	Old Homestead	88	83	3
8	Lydia Gilmore	82	61	2
7	Temptation	76	70	1
8	The Foundling	76	76	1
4	Tongues of Men	80	53	1
4	Mice and Men	79	78	1
5	Golden Chance	77	66	1
1	My Lady Incog	40	40	
4	Ragamuffins	77	57	
4	Call of Cumberlands	77	72	
5	The Spider	85	62	1
8	Pudd'nhead Wilson	83	53	3
8	Tennessee's Pardner	65	59	
6	Madame Le Presidente	17	51	
8	Nearly King	52	53	1
11	Trail of Lonesome Pine	74	89	3
6	Fell in Love With Wife	55	48	1
7	Blacklist	61	53	1
8	Out of the Drifts	89	55	2
8	Diplomacy	58	56	1
11	Poor Little Peppina	86	82	5
14	To Have and to Hold	74	70	3
11	Ben Blair	72	65	
8	For the Defense	67	64	1
5	Code of Marcia Gray	66	31	1
7	Lost Bridegroom	70	61	1
6	Saleslady	75	60	1
10	Audrey	75	75	1
6	Sowers	64	58	
7	Heart of Paula	68	51	1
8	The Race	71	65	
6	Eternal Grind	68	51	3
6	Love Mask	61	54	2
7	Molly Make-Believe	90	88	1
6	The Red Widow	62	51	1
10	Heart of Nora Flynn	69	56	4
6	Moment Before	50	63	1
8	David Garrick	61	39	
7	Innocent Lie	52	41	
13	Maria Rosa	82	88	4
11	Alien Souls	68	66	1
11	Fued Girl	61	51	
15	Pasquale	78	52	1

Reports	% P. P.	% B.O.	Repeat
4 Medicine Bend	74	81	
4 Highest Bid	64	66	1
2 Her American Prince	62	65	
5 Doorsteps	65	60	1
2 House of Mirrors	77	75	
2 Wall Street Tragedy	65	80	
1 Youth's Endearing Charms	77	67	1
2 Strength, Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
5 Judith of the Cumberlands	68	68	
1 A Welsh Singer	40	40	
3 Manager of the B. & A	63	70	
3 Pearl of Paradise	67	68	1
1 Dulcie's Adventure	90	66	
1 Faith	75	25	
2 Innocence of Lizette	100	85	

MUTUAL-CHAPLIN

1 A Night in the Show	100	90	1
3 The Fireman	80	83	
4 The Vagabond	55	88	
5 The Floorwalker	97	100	2
8 One A. M.	63	81	1
14 The Count	87	84	1
9 The Pawnshop	70	72	2
5 Behind the Scenes	94	93	4
7 The Rink	96	99	6
1 Easy Street	80	100	1

PATHE

123 Pathe	68.2	68.9	13
1 Last Volunteer	80	80	
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	80	80	
1 Nedra	55	45	
1 Affair of Three Nations	75	80	
3 The Beloved Vagabond	76	67	
2 Greater Will	50	55	
6 Excuse Me!	90	73	1
3 King's Game	56	62	
6 Madame X	71	91	3
3 Love Trail	38	52	
1 Hazel Kirk	60	55	
1 Simon the Jester	60	35	
1 New York	80	74	1
2 Precious Packet	67	65	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	73	1
7 Shadow of Her Past	34	81	
4 The Fugitive	75	63	
1 Little Mary Sunshine	90	78	1
5 Shine Girl	69	70	
2 Fear of Poverty	65	95	
2 The Test	60	48	
3 Saint, Devil and Woman	44	57	
3 Light That Failed	69	69	1
3 Shadows and Sunshine	96	84	2
2 Prudence, the Pirate	58	73	
2 Arms and the Woman	78	50	1
1 The Challenge	70	60	
2 Joy and the Dragon	85	78	
1 Romantic Journey	80	60	
2 Her New York	80	68	
1 Kick In	80	83	

BLUEBIRD

193 Bluebird	62.8	63.2	17
2 Jeanne Dore	27	45	
2 The Secret Love	38	40	
2 Hop, the Devil's Brew	40	43	
7 Undine	80	87	3
1 Wrong Door	75	85	
1 Grip of Jealousy	75	85	
2 Rupert of Hentzau	51	60	
2 Strength of the Weak	76	75	
1 The Yaqui	42	58	
1 The Flirt	45	74	
1 Tangled Hearts	48	52	
1 John Meehan's Double	48	58	
2 The Great Problem	79	66	
3 Gaylord Waring	62	66	
5 Crippled Hand	58	69	1
1 Gilded Spider	46	64	
1 Elusive Isabel	48	46	
1 Measure of a Man	50	50	
2 Love Never Dies	65	48	
4 Son of the Immortals	64	71	
5 Eye of God	64	80	1
3 Bobbie of the Ballet	67	79	
3 Evil Women Do	60	62	
1 Three Godfathers	68	74	1
14 Shoes	72	77	3
10 Broken Fetters	63	54	1
8 The Love Girl	63	64	1
6 The Grasp of Greed	71	76	1
7 Silent Battle	74	83	
8 Secret of the Swamp	71	56	2
6 Love's Lariat	58	60	
7 Bettina Loved a Soldier	70	72	
7 Little Eve Edgarton	58	61	1
1 The Girl of Lost Lake	65	60	
6 The Unattainable	51	48	
11 Saving the Family Name	80	55	1
7 Behind the Lines	59	62	
7 Wanted—A Home	75	69	
3 The Chalice of Sorrow	72	65	
3 Social Buccaneers	72	60	
2 Stranger From Somewhere	68	48	
2 Gloriana	75	75	
1 End of Rainbow	65	40	
2 Honor of Mary Blake	61	62	
1 Black Orchids	90	90	1
1 Bugler of Algiers	95	65	

UNIVERSAL

1 Little Brother of the Rich	60	68	
1 Business is Business	50	65	
1 Father and the Boys	20	80	
1 The Frame-up	40	45	
1 Judge Not	70	70	
1 Long Chance	85	80	
1 Man of Shame	50	55	
1 My Old Dutch	20	55	
1 Nature Man	95	60	
1 Under Southern Skies	90	75	
2 Jewel	83	65	
1 Scandal	80	72	
2 Langdon's Legacy	80	71	
2 Love's Pilgrimage	73	70	
2 College Orphan	70	63	
1 Colorado	90	100	
2 The Campbells Are Coming	84	83	1

RED FEATHER

67 Red Feather	65.2	61.1	2
1 It Happened in Honolulu	80	80	
1 The Madcap	70	70	
1 Soul Enslaved	60	80	
1 Knight of the Range	80	4	
2 Beckoning Trail	88	71	
2 Man From Nowhere	75	90	1
2 Path of Happiness	85	65	
1 The Sphinx	60	60	
2 Pool of Flame	70	75	
1 Lords of High Decision	60	40	
2 Black Sheep of Fame	60	62	
2 Autumn	65	67	
3 Her Bitter Cup	72	71	
1 The Yoke of Gold	45	64	
1 Heritage of Hate	90	85	
1 Thrown to the Lions	60	20	
3 Huntress of Men	49	55	
3 The Youth of Fortune	69	63	1
2 What Love Can Do	50	80	
3 Half a Rogue	78	60	
1 Sons of Satan	60	40	
2 Two Men of Sandy Bar	72	67	
1 Folly of Desire	20	40	
1 Brigadier Gerard	50	40	
2 Romance of Billy Goat Hill	75	55	
4 The Target	76	46	
2 Whirlpool of Destiny	62	68	
2 Narrow Path	82	60	
2 Drugged Waters	57	52	
3 If My Country Should Call	58	62	
2 Black Friday	60	62	
2 The Place Beyond the Wind	80	73	
1 The Isle of Life	60	65	
2 The Mainspring	72	62	
1 Morals of Hilda	80	80	
2 Mixed Blood	70	55	
1 The Child of Mystery	45	15	
1 Polly, Put the Kettle On	65	70	
1 Fighting For Love	85	75	
1 Heart Strings	65	40	

GREATER VITAGRAPH

326 Vitagraph	71.1	67.7	
12 Battle Cry of Peace	95	80	
5 Juggernaut	74	77	
7 Island of Regeneration	85	81	
1 Sporting Duchess	40	30	
3 Sins of the Mothers	87	87	
3 Crooky	70	69	
1 Playing Dead	75	75	
4 Dust of Egypt	69	55	
1 Rights of Men	50	80	
3 Turn of the Road	82	78	
2 The Caveman	75	57	
3 Heights of Hazard	75	44	
1 Nation's Peril	91	92	
1 The Man's Making	60	78	
2 Price of Folly	95	95	
5 The Great Divide	88	75	
1 Souls in Bondage	100	80	
2 Thou Art the Man	72	57	
5 Green Stockings	87	88	
1 Milady's Slipper	90	90	
3 Island of Surprise	87	85	
5 Gods of Fate	62	62	
8 Night Out	80	76	
1 The Crown Prince's Double	75	60	
1 Writing on Wall	90	30	
4 Kennedy Square	88	66	
2 For a Woman's Fair Name	80	85	
5 Hunted Woman	74	54	
3 Hero of Submarine D-2	75	70	
3 Dollars and the Woman	78	55	
1 Supreme Temptation	60	60	
2 The Two-Edged Sword	70	32	
2 Vital Question	80	55	
1 Flames of Johannis	40	40	
6 Salvation Joan	81	56	
8 God's Country and Woman	89	88	
1 Love's Toll	60	80	
7 Law Decides	79	68	
8 The Ne'er-Do-Well	94	94	
4 Ordeal of Elizabeth	58	50	
9 The Suspect	79	76	
3 Lights of New York	70	78	
7 The Destroyers	68	57	
2 Redemption of Dave Darcey	90	80	
4 Man Behind the Curtain	85	76	
9 The Shop Girl	78	79	
3 The Conflict	67	47	
6 Fathers of Men	68	64	
9 The Tarantula	82	73	
12 Daring of Diana	62	79	
4 Hesper of the Mountains	57	64	
10 Light at Dusk	84	71	
7 The Alibi	70	69	
1 The Dawn of Freedom	0	50	
4 Footlights of Fate	68	80	
11 The Combat	83	85	
4 The Kid	61	60	
2 Phantom Fortunes	42	62	
3 His Wife's Good Name	54	75	
8 Through the Wall	78	61	
12 The Chalice	73	82	
8 Prince in a Pawnshop	64	67	
5 Blue Envelope Mystery	59	62	
3 Firm of Girdlestone	35	45	
9 Last Man	85	71	
4 Devil's Prize	40	54	
4 The Price of Fame	40	41	
2 Dollars and the Law	48	75	
4 Enemy to King	63	63	
2 Rose of the South	80	65	
6 Whom the Gods Destroy	62	75	
1 Indiscretion	35	65	
1 Man of Mystery	40	50	
6 My Official Wife	91	84	
1 Ninety and Nine	80	80	
1 Glory of Yolanda	90	80	

KEYS

94 K. E. S. E	68.5	63.5	21
1 The Bank	90	90	
1 The Woman	60	75	
1 Work	75	75	
2 Thou Shalt Not Covet	78	52	
1 Vultures of Society	80	60	
1 Between Savages and Tigers	90	100	
1 Quo Vadis	40	40	

Reports	% P.P.	% B.O.	Repeat
1 The Spendthrift	80	60	
1 Officer 666	25	40	
1 When Love is King	20	25	
1 The Magic Skin	80	75	
1 Woman Next Door	60	90	
1 The Havoc	5	20	
1 Sentimental Lady	65	40	
2 The Scarlet Road	70	55	
2 Destroying Angel	90	87	
1 Musty Suffer	80	90	
1 Devil's Prayer Book	50	60	
1 Children of Evil	70	65	
1 Green Cloak	70	60	
2 The Spoilers	92	95	
5 Graustark	88	90	4
2 The Slim Princess	77	94	1
3 The Rosary	80	55	1
2 A Texas Steer	72	65	
1 House of Thousand Candles	40	30	
2 The Raven	87	20	
2 The Alster Case	75	60	
2 Daughter of the City	60	70	
3 Misleading Lady	73	50	1
2 Cycle of Fate	62	75	
3 Carmen (Chaplin)	50	93	3
2 Shepherd of Bargain Row	65	55	
1 Sherlock Holmes	75	50	
3 Into the Primitive	52	60	
2 That Sort	75	37	1
4 Valiants of Virginia	85	75	
3 The Prince Chap	40	33	
6 Return of Eve	71	70	2
5 The Country God Forgot	75	65	
4 Chaplin Revue	80	79	
1 The Innocence of Ruth	60	81	
1 At Piney Ridge	60	60	
1 Heart of the Hills	50	39	
2 Prince of Graustark	85	82	1
2 The Cossack Whip	85	27	
2 Message to Garcia	75	73	
1 Last Sentence	90	90	
2 Truant Soul	98	73	1

SPECIAL FEATURES

Reports	% P.P.	% B.O.	Repeat
1 Heart of Maryland	0	40	
1 The Immortal Flame	80	72	
1 Her Surrender	85	70	
1 Heartaches	70	78	
2 Geoffrey Manning	70	75	
1 Garden of Knowledge	100	100	1
5 The Christian	81	78	1
6 Birth of a Nation	100	100	5
2 Unwritten Law	35	80	
2 The Escape	67	70	1
5 Birth of a Nation	100	100	4
11 The Common Law	89	95	4
1 The Salamanders	40	75	
4 The Libertine	86	91	4
1 My Country First	60	60	
4 Foolish Virgin	21	49	1
6 Pride of the Clan	87	84	3
11 Less Than the Dust	67	84	4
9 War Brides	73	66	7
2 Her Husband's Wife	90	95	
1 Race Suicide	67	60	
1 Shanghaied	90	90	1
2 Flower of Faith	50	25	
4 Jaffery	63	55	
3 Civilization	60	67	1
2 Cabiria	45	45	
2 Marvelous Maciste	85	55	
2 Faded Flower	82	74	1
5 End of the World	20	57	
1 Birth of Character	20	50	
3 Birth of Man	62	88	
1 Love's Sacrifice	60	60	
1 Fire and Sword	20	60	
3 Doctor Neighbor	53	49	
5 The Iron Hand	65	46	
3 Police	63	81	
2 Tilly's Punctured Romance	95	90	2
1 Salomy Jane	90	100	
2 Tess of the Storm Country	100	85	2
6 The Whirl of Life	69	84	3
2 Silver Threads Among Gold	84	92	1
2 Victory of Virtue	50	100	1
5 The Melting Pot	78	53	2
4 Ramona	73	63	
2 The Typhoon	88	78	1
1 Hiawatha	40	100	1
1 The Aftermath	40	40	
2 Salisbury's Wild Life in America	60	73	
1 Hypocrites	60	90	
1 The Only Son	40	60	
1 Judge Legard	80	40	
3 The Alien	98	68	1
5 Eternal City	90	95	3
9 Dumb Girl of Portici	48	62	
4 Little Girl Next Door	75	95	3
1 Neptune's Daughter	80	80	1
2 Diana the Huntress	58	75	1
6 Where Are My Children?	86	91	4
5 Alice in Wonderland	76	86	1
11 Romeo and Juliet (Metro)	78	58	2
1 Purity	92	96	1
1 The Clansman	99	100	1
1 Whoso Taketh A Wife	90	90	
1 Lash of Destiny	80	50	

SERIALS

Reports	% P.P.	% B.O.	Repeat
1 Patria	90	95	
13 Gloria's Romance	75	81	
2 Crimson Stain Mystery	52	60	
4 Mysteries of Myra	87	85	
2 The Yellow Menace	40	40	
3 Liberty	88	92	
3 Grip of Evil	73	67	
3 Who's Guilty	75	75	
9 Iron Claw	92	91	
3 Diamond Runners	84	82	
5 Shielding Shadow	90	89	
6 Secret of Submarine	73	79	
4 Peg o' the Ring	50	50	
5 Scarlet Runner	67	64	
1 Lass of the Lumberlands	20	60	
1 Girl and the Game	73	45	

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DELIGHTFULLY HUMAN AUDIENCE BITS. BEST PICKFORD EVER

Mary Pickford in

THE POOR LITTLE RICH GIRL

Pickford—Artcraft

DIRECTOR	Maurice Tourneur
AUTHOR	Eleanor Gates
SCENARIO BY	Frances Marion
CAMERAMEN	John v. d. Broek and Lucien Andriot
SCENIC SETS BY	Ben Carre
AS A WHOLE	Exceptionally human; plenty of great kid stuff
STORY	Excellent fundamental idea; many fine little bits added
DIRECTION	Gave excellent atmosphere and registered human note throughout; kept action centered about star
PHOTOGRAPHY	Excellent
LIGHTINGS	Some decidedly effective; generally excellent
CAMERA WORK	Splendid
STAR	Delightful
SUPPORT	Very good types; some great kids
EXTERIORS	Not many, but fitted
INTERIORS	Distinctive; classy
DETAIL	Excellent; dream stuff very well handled
TIME	Seventy-five minutes (6 parts)

CERTAINLY this is better than either of Miss Pickford's previous Artcraft productions, and I am inclined to believe that it will be generally considered the best thing she has ever done.

The story is centered entirely about the little star, and it has a splendid fundamental idea for popular appeal, since it will register with both the highbrow and lowbrow, the rich and the poor. The main thread of the story has been adapted from the play, with a number of cute incidents added in order to give more of the kid stuff to the production. Every added incident seems to help the offering on the screen, because they all register perfectly.

Miss Pickford appears as a child of eleven, who must stay in her big home guarded by many servants and teachers, forsaken by her mother, who is busy with society, and by a father absorbed in his business. The pathetic contrast between this poor little rich girl and the happy poor children of the neighborhood provides the theme of the story.

The drama develops from a maid giving the little girl an overdose of a drug in order to be able to go to the theatre, with the result that she has a dream in which she sees all of those about her as they really are. In her dream she sees the governess as a serpent, the maid as a two-faced thing, her father as a man chained to a money-making machine, the mother as having a "social bee in her bonnet," etc., etc. The left out one important group, however, that being the gossips, "They say."

The parents, when they found the child dangerously ill, gave up everything, in the fight for her life, and the father, who was facing a financial crisis in Wall Street, decided that he'd let the crash come instead of borrowing more money to hold it off, since there would still be enough left for them all to go to the old home in the country and enjoy the really worth-while things in life.

The greater part of this production is given up to Miss Pickford, first, in planting her position in the big household, and afterward showing several adventures with kids who lived in the neighborhood. There is a lot of excellent audience stuff in these kid incidents, and I believe that all of these bits will register anywhere.

There is ample opportunity for Little Mary to do her own individual bits of cute business, and certainly those who love her will be delighted with the scenario, which provides her with so many good moments.

The supporting cast was very well chosen as to type, and while none of the characters stand out particularly, they all fit in to make a perfect frame for the charming star.

Maxine Hicks, the kiddie who did the added part of Susie May Squoggs, was exceptionally good. This youngster will stand out.

The general atmosphere was decidedly distinctive, with all the sets carefully constructed and artistically furnished. The sets used in the dream scenes were particularly good.

While there was not an exceptional amount of vignetting or unusual camera effects, the photography throughout was very pleasing, it having a quality that was a delight to the eye, because of the depth and clearness of almost every scene. The scenes where tricklightings were used were handled very effectively.

Considering the fact that this was a decidedly difficult play to transfer to the screen, because of the unusual amount of dream stuff used in the play, I believe that considerable credit is due for the scenario construction, particularly for the incidents which have been added, because of the nice manner in which they have been blended into the other action. To any one who saw the play, this will register as a perfect adaptation, since it carries the main thought, with additional bits which are delightfully human but still do not conflict with the main thought.

In the cast were Charles Wellesley, Emile La Croix, Madeline Traverse, Marcia Harris, Frank Andrews, Herbert Prior and Gladys Fairbanks.

The Box Office Angle

You certainly can go strong on this one!

A Pickford production is generally good for money even though the offering itself isn't "all there." But in this case you can safely promise that it is a delightful production of a famous play, which has a real underlying thought, with scores of exceptionally human comedy bits to make it entertaining.

I believe that you will be entirely safe in calling this "The Best Pickford Production Ever Made." She has never had as pretentious an effort as this which has carried as big an underlying thought and as much opportunity for her to register her delightful audience tricks with a lot of cute and funny kids to help out the situations.

In advertising this, I would make a particular play upon the name, "The Poor Little Rich Girl"—possibly calling for a vote as to which they would rather be—a poor little rich girl, or a rich little poor girl. You might offer a prize for the best two-hundred-word argument on this subject taken from either viewpoint, the prize to be awarded by your superintendent of schools or some other such worthy.

The title itself, particularly if you tied it up with the "rich little poor girl" thought, gives an excellent suggestion as to what the play is about, and most people have heard of this play and will be more than anxious to see Miss Pickford in the part.

Benjamin Chapin

Author and Director General of the Lincoln Cycle Photoplays

The Benjamin Chapin Studios and Executive Offices: Ridgefield Park, N. J. Telephone 583 Hackensack

WEAZENED GRAYBEARD PLOT VERY ARTISTICALY DONE

Blanche Sweet in

THOSE WITHOUT SIN

Lasky—Paramount

DIRECTOR	Marshall A. Neilan
AUTHOR	Harvey Thew
SCENARIO BY	George D. Proctor and Thos. Geraghty
CAMERAMAN	Walter Stradling
AS A WHOLE	Distinctive atmosphere fails to save very ancient plot
STORY	Ye Olde Civil War junk
DIRECTION	Distinctive, artistic atmosphere and good action, but situations so old are decrepit
PHOTOGRAPHY	Exceptionally good
LIGHTINGS	Distinctive; artistic; light effects all the way
CAMERA WORK	Excellent
STAR	Quite pleasing; not her fault it misses
SUPPORT	Good types
EXTERIORS	Some exceptionally artistic, with splendid composition
INTERIORS	Very good
DETAIL	Good
TIME	Sixty-one minutes (5 parts)

MERCY me! Fort Sumter has been fired on again! Our old sure-fire title that marks all of the Civil War junk looms up once more.

I had an idea that they'd forgotten this junk and learned to steer clear of the good old stand-by where the girl carries the dispatches and is trapped in her room by the Northern colonel, so that the Southern hero might rescue her.

To prove that they could use all the old stuff, they started this off with father in need of money taking help from the willun, who then tried to force his attentions upon daughter, with the result that friends of the family tarred and feathered the gentleman and sent him on his way.

Of course, this particular Northern gentleman who had been tarred and feathered by the young lady's friends had to be the officer who would arrive on the scene at the psychological moment to take possession of her home and hold her family prisoners until she agreed to remain with him.

They've got considerable action in the last reel of this, but it will have died a horrible death in the minds of the fans long before that last reel comes.

Certainly it isn't the fault of Director Neilan or Miss Sweet that this misses fire, and the blame must rest solidly upon the shoulders of the scenario department. Despite all of the wonderful light effects which Mr. Neilan has given us, and all the rather intelligent action of the supporting cast gathered about Miss Sweet, who has some good individual scenes, this threadbare plot can't register.

Most every one had agreed that this had been buried with respect in a burglar-proof vault some years ago. It has been done to death with every conceivable angle used and in a varied assortment of lengths. I don't mean to say that no Civil War plot would be acceptable, but every fan knows this one backwards, and it is time to call a halt on it.

The fact that this comes from salaried members of the scenario department of the Lasky organization, seems to prove that there's a screw loose somewhere. The market must be awfully bad if they're willing to spend good money producing this sort of a story, or else proper effort isn't being made to secure real material. It is inconceivable to me that real stories can't be found. I'm satisfied that they can be had if an intelligent effort is made to secure them. Of course, to buy a good story one must first know a story when they see it, and from recent productions O. K.'d by the Lasky department, it would seem that they are quite wobbly on this point.

Director Neilan has proven his ability to get effective action from artistic atmosphere, and I sincerely hope that he will be given some stories to work with.

In the supporting cast were Dot Abril, Tom Forman, C. H. Goldert, James Neill, Little Billy Jacobs, Edna Wilson, Charles Ogle, Mabel Van Buren, George Beranger and Guy Oliver.

The Box Office Angle

You can safely say that this is an exceptionally artistic production of a Civil War romance.

If you are running Paramount regularly, I'd say that this has a fair chance of getting by and being considered acceptable by the non-critical fan because of the artistic lightings. I wouldn't run it for a week, by any means.

Of course, if your fans are "sharks" on stories—and I guess most fans are,—then they'll undoubtedly put up a howl on this one. In some sections, Miss Sweet is a very good drawing card, and in others she fails to stir a ripple. You know your own conditions on that score.

The fact that Marshall Neilan directed "The Prince Chap" for Selig is a good thing to refer to in case you have played it. I wouldn't say much about the story, because it'll sound familiar.

IMPOSSIBLE SITUATIONS HELPED BY STAR AND BIG SCENE

Alice Brady in

THE DANCER'S PERIL

Peerless—Brady—World

DIRECTOR	Travers Vale
AUTHOR	Harriet Morris
CAMERAMAN	Max Schneider
AS A WHOLE	Surface "meller" with impossible central thought; never convinces
STORY	Melo, with star playing mother and daughter unnoticed
DIRECTION	Spent money, but didn't get results; "doubles" well timed, but situations impossible
PHOTOGRAPHY	Good; not exceptional
LIGHTINGS	Some very good; others ordinary
CAMERA WORK	Excellent "doubles," and generally good
STAR	Not enough distinction between characters, but appeared beautiful in some close-ups
SUPPORT	Acceptable; not distinctive
EXTERIORS	Ordinary
INTERIORS	Some quite elaborate, others just good
DETAIL	Generally unconvincing
TIME	Fifty-eight minutes (5 parts)

I CANNOT conceive of a prominent producer presenting a story in which a star appears in the two characters of mother and daughter, with practically no make-up to suggest a difference in age and with the very unfortunate situation of having the unmistakable likeness between the characters go unnoticed through many situations, even up to the point where the mother kills a man to save the daughter, whereupon the daughter turns and says: "Why did you do this?" with the answer: "Because I am your mother." Truly, it's time to call for help!

Certainly the timing of the double exposure was good, and the cutting in of scenes where "doubles" figured was carefully handled, but such mechanics are all to no avail if the situations are apparently impossible and unconvincing. Surely there was not enough difference in Miss Brady's appearance in the two characters to justify anyone glancing at the two persons without immediately noticing the similarity of features.

Aside from this terrible error in judgment, this offering is just a surface melodrama laid in Russia, and moves along with the usual number of attempts to ruin the girl, with a kidnapping thrown in, and a murder to keep the willun from carrying out his wicked wiles.

They had a theatre set which was fairly impressive and showed what was supposed to be the Russian Imperial Ballet, with Miss Brady as the premier danseuse. This was all right but was hardly worth the money spent on it.

In order to do something truly wild-eyed, they pulled a kidnapping during this theatrical performance, two lone thugs putting the electrician out of commission and carrying away the star of the performance while the lights were out. Nick Carter in his palmiest days could have thought of no more daring deed than this.

Alice Brady is given a number of close-ups where she is lighted to splendid advantage, and she wears some very good gowns. The whole thing is interesting, if considered purely from the viewpoint of watching the wheels go 'round, but certainly it never registers as drama, nor does it seem human or convincing.

Montagu Love plays most of the picture as a roue who is about worn out, and consequently lacks the power he is accustomed to give to his emotional scenes.

Harry Benham, as the young hero, who proved to be the daughter's "tried-and-true," registered what he had to do very satisfactorily, although he had very little to do. Harry is a good-looking chap and helps some of the scenes by his presence.

In the supporting cast were Philip Hahn, Auguste Burmeister, Louis Grisel, Jack Drumier, Alexis Kosloff, Sidney D'Albrook and Johnny Hines.

The Box Office Angle

If you want to play this and take a chance on dodging those who will criticize the double-characterization flaws, there is an opportunity to make a noise about the offering because of the fact that Miss Brady does the Russian dance stuff. I believe that her name will pull some business at the box office.

The name of Alexis Kosloff, well-known Russian dancer, gives you an opportunity to register some interesting press stuff concerning this offering.

I'd be very careful, however, if you are in the habit of being truthful with your patrons, in not promising very much regarding the specific merits of the offering. Dwell rather upon the Russian Ballet thought and slide easily over the strength of the story.

MODERATELY INTERESTING AVERAGE PROGRAM RELEASE

Walter Hitchcock and Anna Q. Nilsson in

THE MORAL CODE

Erbograph—Art Dramas

DIRECTOR	Ashley Miller
AUTHOR	Ashley Miller
CAMERAMAN	Mr. Robinson
AS A WHOLE	Good program drama
STORY	Had human thought; got "melo" toward end
DIRECTION	Gave even development; held interest
PHOTOGRAPHY	Good, but varied at times
LIGHTINGS	Some very good; some just fair
CAMERA WORK	Varied
STARS	Personalities helped dramatic moments
EXTERIORS	Acceptable
INTERIORS	Some very good; some ordinary
DETAIL	Good
TIME	Sixty-one minutes (5 parts)

CONSIDERED as an average program release, this offering measures up very well.

The story is based on the strength of the personal code of morality of a man who married a girl who had been living with his no-account nephew when the nephew stole money and ran away.

After the loveless marriage, which was a union in name only, the husband fell in love with his secretary, and while they both came to a realization of their love, they held themselves in check because of the conventions.

Finally the no-account nephew returned, and the husband found him preparing to run away with his wife. They eventually registered the fact that she would be divorced, so that the husband and the secretary could finally be re-united.

Walter Hitchcock, in the part of the man with the personal code of morality, and Anna Q. Nilsson, as the

secretary, had a number of dramatic scenes which they handled rather well.

Florence Hamilton, as the girl who married Mr. Hitchcock after having tried to secure money from him because his brother had taken advantage of her innocence (?), was very good until she hit some dramatic moments. In these she sort of "flivvered."

Richard Barthelmess, as the young nephew, was a good type, but failed to meet requirements in one or two tense moments.

The other members of the cast were satisfactory.

The Box Office Angle

Figuring this on the basis of average program productions, I would say that you can get this over without any serious worry as to whether or not it will be accepted. It isn't a great picture, but is quite satisfactory and will undoubedly be accepted generally as a satisfactory story that holds the interest right well.

The offering has no exceptional advertising angles, because the one situation where the man marries his nephew's sweetheart to sustain the family honor, is injured a bit by the later development wherein he takes the girl he loves, forcing the nephew to go away with his wife.

Miss Nilsson has appeared in a number of features and is rather favorably known, and Mr. Hitchcock has had prominent parts in at least a half-dozen big productions recently. By mentioning those in which the two have appeared at your theatre you should be able to pull some business.

PAINFULLY ANCIENT MISTRESS AS MAID PLOT FAIRLY DONE

Marie Doro in

CASTLES FOR TWO

Lasky—Paramount

DIRECTOR	Frank Reicher
AUTHORS	Beatrice De Mille and Leighton Osmun
CAMERAMAN	Dent Gilbert
AS A WHOLE	Very ancient idea just fairly well done
STORY	Old "mistress become maid to win hero" junk
DIRECTION	Failed to lift offering; some characters badly overdrawn
PHOTOGRAPHY	Excellent
LIGHTINGS	Some very effective
CAMERA WORK	Very good
STAR	Pretty; cute at times
SUPPORT	Acceptable; several awful Irish make-ups
EXTERIORS	Some very good
INTERIORS	Very good
DETAIL	Good and poor
TIME	Fifty-five minutes (5 parts)

HEAVEN help Paramount if they keep on handing out these old plots!

Any film fan will groan before the first reel of this is over, because they'll immediately recognize the time-honored situation of the hero and heroine who pretended to be what they weren't, and consequently fell in love, while their friends plotted that they should marry in their proper relationship.

Of course, the mistress, posing as a maid, hated the landlord, whom she was supposed to wed, and the landlord, meeting the maid under an assumed name, told how he hated the American heiress.

Most school kids will be able to diagram this before it's very well started.

Marie Doro, as the American heiress who changed places with her companion and served as a maid, helped the action somewhat because of her rather appealing personality, and Elliott Dexter was quite satisfactory as the Irish landlord hero, but the offering simply dragged along without anything to justify its being presented as a five-reel feature.

We had some double-exposure stuff showing fairies that were visible to Miss Doro, but that was not presented in a sufficiently distinctive manner to make it exceptional.

The scenes were laid in Ireland of to-day, but they showed a number of Irish peasants in costumes such as might have been worn in Robert Emmett's day, but not now. This point alone will cause many to marvel at the failure of film producers to secure correct atmosphere.

In the supporting cast were Mayme Kelso, Jane Wolff, Harriet Sorenson, Lillian Leighton, Julia Jackson, Horace B. Carpenter, Billy Elmer and Marie Mills.

Some of the titles were so bad that they were funny, as, for instance, this: "I'm going for a walk, mother—I think I have a touch of indigestion." It was all right for him to take a walk, since the scenarioist wanted him to go out and meet the shero, but why wish the indigestion thought on us?

In another place Miss Doro, as the maid, asked Mr. Dexter to call on her in the servants' quarters, and lo and behold—the big boob showed up in evening dress! Can you beat it?

They named this "Castles For Two," and so I presume they thought it necessary to show at least one castle. Well, they did—and it was a bird! It was a miniature that was truly funny.

The Box Office Angle

If Marie Doro gets money for you, this is a passable, inconsequential program offering that might get by if you're playing Paramount for one night. I certainly would not use it for a week if there is any way to dodge it, because, to my mind, intelligent patrons feel a bit antagonistic when this old, old story is presented and padded out into five-reel length.

There are a few scenes in this that are rather good, and some of the exteriors are what might be called artistic, but I believe I'd dodge it if possible.

Maybe if you fellers would all get together and make it plain to the Paramount people, by an avalanche of letters, that the stories they're using are impossible and a crime, you might get some action. The only real weak spot in the organization seems to be in the scenario department.

Address
Van Dyke
Studio,
939
8th Ave.
Columbus
9630

JUMBLED MELO OF IMPOSSIBLE PLOT POORLY ACTED

Louise Lovely in

THE GIFT GIRL

Bluebird

DIRECTOR	Rupert Julian
AUTHOR	H. R. Durant
SCENARIO BY	Elliott J. Clawson
CAMERAMAN	Stephen Rounds
AS A WHOLE	Impossible story overacted; bad enough to be funny at times
STORY	Unconvincing; impossible situations
DIRECTION	Permitted overplaying and missed fire repeatedly
PHOTOGRAPHY	Excellent
LIGHTINGS	Some very good; some ordinary
CAMERA WORK	Very good
STAR	Attempts to be cute pitiful
SUPPORT	Bady overplayed; quite actory
EXTERIORS	Generally very good
INTERIORS	Good
DETAIL	Many bad spots
TIME	Sixty-four minutes (5 parts)

THIS is a bad baby, because it's an impossible story, poorly played by a cast entirely lackin personalities.

The plot deals with a situation where the daughter of an African chief escaped to France, because her father planned that she marry a fat friend. Her purse was immediately stolen, and then the young hero's father conveniently ran her down in an automobile and was quite struck with her personality—why, I can't figure.

We then had the very "Frenchy" situation of father sending this African innocent to his son, a wild young thing at college, as a "companion," the avowed purpose being to "keep him from the mistakes of his father." If this had been carried through as intended, the censors would have stopped it—and carried through as it is on the screen it becomes a joke, because it isn't real.

The African lover, who had assisted the shero to escape, now loomed up as the willun trying to take her away from the young hero, and we had a grand battle between the beturbaned followers of the willunous lover, who kidnapped the shero and the student friends of the young hero.

The finish was a clutch between the young hero and the "goil."

Everyone "acted all over the place" in this, particularly those who were trying to be "French."

Miss Lovely was given many close-ups, and her attempts to pout and be cute were painfully forced.

The photography was excellent. That about let's it out.

In the supporting cast were Wadsworth Harris, Rupert Julian, Frederick Montague, Winter Hall and Rex Roselli.

The Box Office Angle

Since the standard of program releases is so poor at the present moment, this can be considered one that might possibly be acceptable where audiences have become hardened to the repeated viewing of junk.

If you are trying to give your patrons offerings which will register as human, worth-while productions, I'd surely dodge this! If you have an idea that your fans are willing to make allowances for impossible stuff in order to see a certain amount of surface action, then you may be able to sneak this one by, although it'll certainly register as funny in many places with any of your regulars who know what real pictures ought to be.

Miss Lovely lacks the essential personality to make her a favorite, and I can't figure her as a drawing card. I wouldn't consider this a good box office value unless you're willing to let your patrons howl after they see it.

You might take a chance on something like this: "What would you do if you were in college and your father sent you a young African beauty to be your companion? See 'The Gift Girl.'"

With the present prospects of censor trouble, however, I'd advise you to stay away from such advertising, because the story doesn't carry out the apparent original intentions.

AUTHORITY AND POISE OF STAR HELPS THIS, BUT ENDS WILD

H. B. Warner in

WRATH

McClure—Seven Sins—Triangle

DIRECTOR	Theodore Marston
SCENARIO BY	McClure scenario staff
CAMERAMAN	Charles Gilson
AS A WHOLE	Holds fairly well till finish, then becomes cheap melo
STORY	Jumped badly, with titles which didn't coincide with action
DIRECTION	Very good in spots, and very bad at times
PHOTOGRAPHY	Generally acceptable; not artistic
LIGHTINGS	Ordinary; only a few good
CAMERA WORK	Some excellent "doubles," but generally just acceptable
STAR	Impressive; had poise and authority
SUPPORT	Just good
EXTERIORS	Many ordinary; one or two rather good
INTERIORS	Just acceptable
DETAIL	Very poor in spots
TIME	Fifty-five minutes (5 parts)

ALTHOUGH this story did seem rather jumpy, with a lot of titles which certainly didn't match the situations as screened, still there is certainly less action and more acting in the first four reels of this than in any of the previous McClure "Sins." The last reel went wild, with a lot of cheap "meller" that missed fire.

H. B. Warner played two characters—father and son—and had quite a number of double exposures which were carefully timed and quite well worked out.

The setting of this offering was in Russia, with Mr. Warner as the son of a Russian nobleman in love with an American girl, which affair was frowned upon by the father, also played by Mr. Warner.

After many years, we found Mr. Warner, as the son, meeting his daughter in America, thinking his wife dead, the wife having been told that her husband had died.

On the finish the daughter (played by Shirley Mason) and mother arrived in Russia, daughter making good with her grandfather, while mother was re-united with her hubby.

There was a wild-eyed attack on the castle, with

"extras" riding back and forth and rushing into the building, but it failed utterly to impress. In one scene the "extras" stood in a small room and shot at the floor in a manner which was truly funny.

All of this was fairly interesting, but it was just surface action. It never convinced or seemed human.

In the supporting cast were George LeGuere, Edith Halley, Charles Wellesley, Theodore Talbott, George Arvine and John Nicholson.

The Box Office Angle

You undoubtedly know by now what you can do with the McClure stuff. I think Mr. Warner is the best star they've had in their list, and while this is not what could be called an exceptional feature by any manner of means, it is still a little more intelligently done than the others, despite the fact that there are still some very serious jumps and inconsistent titles in the offering as it stands.

If you have been able to play the other McClure "Sins" and get by with them, you can, of course use this one.

While I think of it, announcement has been made that the seventh of the "Sins" is to be in seven reels, with all of the stars who have appeared in the series acting in this one feature.

OLD SCHOOL DIRECTION MAKES THIS SLOW AND THEATRIC

Frederick Warde in

THE VICAR OF WAKEFIELD

Thanhouser—Pathe

DIRECTOR	Ernest Warde
AUTHOR	Oliver Goldsmith
SCENARIO BY	Emmett Mixx
CAMERAMAN	William Zollinger
AS A WHOLE	Mechanical, theatric, old-school production
STORY	May register with those who know it
DIRECTION	Quite crude technically
PHOTOGRAPHY	Excellent
LIGHTINGS	Very bad; entirely too uniform
CAMERA WORK	Poor angles and not enough of them
STAR	May please those who don't know picture possibilities
SUPPORT	Ordinary
EXTERIORS	Some well-chosen, but not photographed to advantage
INTERIORS	Camera angles made them ordinary
DETAIL	Good
TIME	Sixty-two minutes (5 parts)

IT is probably a safe bet to use this for one night because of the fact that the title is so very very well known. You can undoubtedly pull some school business for your matinee, but certainly I wouldn't promise that it is an excellent production, nor would I make any specific statements as to the work of Mr. Warde as the Vicar.

The direction is decidedly theatric and very poor technically, as considered by standards of to-day. Four years ago it would have been a good production. The groupings are very bad, with entirely too much foreground in almost every scene, and the characters are always coming down to a ten or fifteen foot line to stand in a row before the camera. Either the director didn't know how to make use of camera angles, or he had a very lazy cameraman, because he repeatedly played long scenes straight through, at from ten to twenty feet foreground without shifting the camera a foot. The players were rather mechanical, and the entire action had a theatric touch.

You must figure this offering however, as one which may seem very good to the special clientele which will probably turn out for this sort of a subject. Those who will care particularly about seeing "The Vicar" in films may not know that this is not technically good. They may feel that it is a bit tiresome in spots and rather slow, but they won't know why. Those who profess to the "highbrow" stuff will probably feel that they should like this whether they really do or not, and so you may not have any complaint from them. Your regulars will probably think it is pretty poor.

The story, as developed on the screen, is rather obvious, since every one knows from the very first that the mysterious friend of the Vicar is the uncle of the man at present in charge of the estate, so it is only a question of time until the villainous nephew is exposed. There is a suggestion of the thought that parents should not guard and confine their children so closely as to cause them to rebel, but, really, considered from the plot basis for a picture, there's nothing much to "The Vicar."

In accordance with the other old-school things done, we have one scene where the Vicar's house burns down, and they give us quite a bit of footage showing the final burning of the home, for no apparent reason other than to prove that they actually do burn up this set. The scene is held on the screen until the walls topple over. In the "old days" this was considered a "thrill," or a "punch," but such things are decidedly unwelcome to-day.

Gladys Leslie, the youngest of the Vicar's daughters, was quite a pretty youngster, and she screened particularly well. Kathryn Adams was a good type as the older sister, and the other members of the cast fitted acceptably, although their playing had a little too much of the theatric touch.

In the cast were Boyd Marshall, Carey Hastings, Thomas C. Curran, Robert Vaughn and William Burke, Jr.

The Box Office Angle

Figuring this as a production to play on a bad night when you can possibly pull in people who are not regulars, with the additional chance of a good matinee from the school kids, I'd say that it is a safe booking. I surely would not consider this an offering worthy of presenting where you must please an audience of mixed ideas regarding stories, who have a real insight into present-day possibilities of screen direction. They would think this slow, theatric and rather tiresome.

Mid-Northwest Trade Journal

AMUSEMENTS

Four Thousand Theaters in Eight Live States
Established 1914. Published Weekly.

Thomas J. Hamlin, Managing Editor.
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Lumber Exchange, Minneapolis, Minn.

OLD PLOT IDEA HELPED BY PERSONALITY OF STAR

Mabel Taliaferro in

THE BARRICADE

Rolfe—Metro

DIRECTOR	Edwin Carewe
AUTHOR	Hamilton Smith
SCENARIO BY	June Mathis
CAMERAMAN	John Arnold
AS A WHOLE	Ancient, obvious story fairly well done
STORY	Ruined-father, avenging-daughter situation
DIRECTION	Gave star's appealing personality every chance
PHOTOGRAPHY	Acceptable; too contrasty at times
LIGHTINGS	Some good; never too uniform, but too contrasty
CAMERA WORK	Acceptable
STAR	Appealing; pleasing personality
SUPPORT	Very good
EXTERIORS	Very few
INTERIORS	Some good; some fair
DETAIL	Unconvincing at times
TIME	Seventy minutes (5 parts)

WHILE this will be accepted as comparatively interesting, it lacks real depth and and sincereity, because any audience will be twenty minutes ahead of the story all the way, with some of the wise ones picking the answer soon after it starts.

The story is that well-known situation of the ruined father, with daughter who swears vengeance and marries the man she thinks responsible for her father's ruination, in order to protect her father.

Hubby gave her a fine home and a half million in cash for a wedding present, and then she proceeded to "break" him in the market, with the usual bunch of scenes showing tickers, excited clerks and a few flashes of the Stock Exchange.

Of course, after he was "broke" she discovered that he was the man who'd really befriended father, and father's confession that he had lied brought her to hubby to ask for forgiveness, with which scene they faded out. Since wifey had been fighting her husband in Wall Street, it was presumed that while he was "broke," she had made enough for them to live on.

Clifford Bruce, as the husband, and Frank Currier, as the father, were splendid types and made excellent contrasts for the frail, appealing personality of Miss Taliaferro. Despite the fact that this never really becomes anything except fairly interesting surface action, I believe that most audiences will accept it as passable entertainment.

At times the photography was too contrasty, but, as a whole, the atmosphere was quite acceptable.

In the supporting cast were Lorna Valare, Robert Rendell, Emil Collins and Mary Doyle.

The Box Office Angle

While this is slow and unconvincing, it is fairly interesting, and I believe that it will be acceptable as a passable program release. If your fans like Miss Taliaferro, they may think this worth while, because she has considerable opportunity to do those things which she registers best. Don't make any promises, however, that this is an exceptional offering. It surely isn't. It is just an ordinary program release with a story that you never really believe .

ACCEPTABLE PROGRAM MELO WITH MESSY PLOT

Leo Delaney and Alma Hanlon in

PRIDE AND THE DEVIL

Apollo—Art Dramas

DIRECTOR	Richard Ridgely
AUTHOR	Lawrence McCloskey
CAMERAMAN	M. W. Hall
AS A WHOLE	Never grips; just surface action
STORY	Ordinary divorce melo
DIRECTION	Lacked human note; failed to make action convince
PHOTOGRAPHY	Occasionally good; generally muddy; lacked definition
LIGHTINGS	Not too uniform, but often seemed too weak; close-ups well lighted
CAMERA WORK	Varied
STARS	Helped routine situations
SUPPORT	Several good personalities, but situations didn't register
EXTERIORS	High Bridge scenes good
INTERIORS	Acceptable; all shaded in lighting
DETAIL	Several jumps and a few slips
TIME	Sixty-two minutes (5 parts)

THE chief fault with this offering is that it is all surface stuff. It moves at a fair rate of speed and uncovers the old story of the little butterfly who felt that she was missing the good things in life because hubby would not take her to the Bohemian cabarets, with the result that she finally landed there, met a he-wampire, divorced hubby, married the "wamp" and learned that life was all wrong after she found herself in the midst of that which she had desired.

Her first hubby was a lawyer, and he proceeded to succeed, while Hubby No. 2, who was a no-account son of a wealthy man, proceeded to go into the discard.

Another he-wampire, with designs upon the wife, trapped Hubby No. 2 into a theft, which, of course, brought wifey to his rooms to return the coin. We then had wifey trapped by the willun, with Hubby No. 2 rushing in to attempt to blackmail the willun, this resulting in a fight in which hubby killed the second he-wamp, whereupon the first husband was called in to defend Hubby No. 2, and he "bawled out" the wife most beautifully at the trial.

After acquitting Hubby No. 2 by making the jury believe that the wife was at fault, Lawyer Hubby discovered that Hubby No. 2 was playing with a she-vampire. He then proceeded to chase around trying to find his poor, abused wife that had been, and, of course, she was located just as she was getting ready to jump from High Bridge. Despite the fact that there was quite a lot of snow on the ground, she had taken her coat off before considering the jump, this possibly being done so that the man who was coming up to "save" her would have plenty of time to reach her. I'd like to know why directors persist in making persons who intend committing suicide by drowning take off their coats before going to it. Of course, it is sometimes needed to make it possible for some one to find the clothes, but it's hardly consistent business.

They finished up in a hurry with the statement that

the second hubby was getting a divorce, which left the way wide open for Hubby No. 1 to forgive and re-marry his one-time wife. Quite messy, thank you!

There were a lot of bad jumps in the continuity of this, with titles to cover some of the points and others not covered. Some of the titles were rather good, since an attempt was being made to suggest the psychology responsible for the actions of the characters. Unfortunately, the production was played in such a manner as to keep it all on the surface. The scenes lacked depth and sincerity, and never really convinced.

As a sample of the little things which were permitted to be wrong, we had a telegram that was printed on a blank piece of paper and pasted over a telegraph blank, and we also had a letter, supposed to be typewritten, which was very noticeably printed in such type as is only found in a print shop.

Leo Delaney, as Hubby No. 1, and Alma Hanlon, as the wife, registered rather well in some close-ups, as did Bigelow Cooper and Charles Hutchinson.

Pamela Vale, as a vampire, had looks in her favor, and she pulled all of the sinewy-vampire-stride stuff, with several lo-an'-behold gowns. In one place she nonchalantly walked over to a card game and handed her friend an ace of spades—and, while I think of it, I'd like to know how in the world they ever provide, in such situations, to keep another player from having a second ace of spades when some outsider nonchalantly slips an extra ace into the game. The attempt to give Miss Vale a foreign personality (supposed to be Spanish, I believe) by the introduction of some dialect titles, will probably bring a laugh rather than any other result. The first one of these jarred particularly.

The Box Office Angle

Considered as an ordinary program release, this will probably be acceptable where audiences ask only for action that is fairly interesting without expecting to be truly stirred by the human incidents.

I'd certainly not guarantee anything regarding the offering itself. If you feel that you can safely play this, I'd simply say that it is a story based on the divorce problem, registering the pitfalls that confront the young wife who feels that she should see life.

They've called Miss Hanlon in this, "Doris Kenyon"—which looks like a barefaced attempt to take advantage of another star's advertising value. Certainly this is all wrong, and it is something which should be curbed before it gets started.

VERY ANCIENT PLOT IDEAS HELPED BY AUDIENCE BITS

Gladys Hulette in

POTS-AND-PANS PEGGY

Thanhouser—Pathe

DIRECTOR	W. Eugene Moore
AUTHOR	Agnes C. Johnston
CAMERAMAN	George Webber
AS A WHOLE	Some audience bits help very ancient plot ideas
STORY	Maid as "countess" and "the poipers"; very ancient junk
DIRECTION	Helped somewhat by kid stuff and audience-appeal bits, but doesn't save it
PHOTOGRAPHY	Good
LIGHTINGS	A few good; generally too uniform
CAMERA WORK	Acceptable
STAR	Rather pleasing youngster
SUPPORT	Some cute kids; generally acceptable
EXTERIORS	Ordinary
INTERIORS	Ordinary
DETAIL	Unconvincing
TIME	Fifty-five minutes (5 parts)

OH, Agnes—how could you!

Just when we were commencing to think that any time Agnes Johnston wrote a scenario it would be right good, here you come along and hand us a combination of the old junk about the maid being brought in to play the countess in an emergency, padding it out with a lot of ordinary melodrama about "the poipers." This must have been written on an off-evening, and it's going to hurt your batting average quite some.

Of course, there is a lot of cute stuff in this, here and there, with some kiddies brought into the story, and Miss Hulette working hard to register little audience-appeal bits, but the minute the situation about the Irish "countess" landed, the story went "cold." While I think of it, the "Irish countess" idea jars a bit. An Irish queen (such as Maggie Cline) maybe—but there ain't no such animal as an Irish countess in Ireland. Possibly, this is only the fault of a twelve-dollar-a-week title writer—but, then, if reputations are to be sacrificed by such, it's time for somebody to start something.

There is a thought in this regarding the maid entertaining the young man of the house in the kitchen, which was not bad, because she proved to the boy's mother that he was better off in the kitchen drinking milk than he'd be in a cabaret sipping bubble water, but it was rather slurred over and lost in the shuffle of the other action.

When the complications about "the poipers" began, the story slipped—and slipped hard. It finished with Miss Hulette reaching the precious documents with a vacuum cleaner, while the willuns sat in an adjoining room and figured bids for them, running into the millions.

They then gave us an automobile chase (which is a highly original (?) thought) for a finish.

In the supporting cast were Arthur Bauer, Wayne Arey, George Marlo and Kathryn Adams.

The Box Office Angle

It is rather a question in my mind as to what you should do with this. Gladys Hulette and Agnes Johnston have been a good combination recently, and it seems to me that you are taking rather an unfair advantage of your patrons if you bill this too strong along those lines. If you are in the habit of taking your patrons into your confidence, I'd say that this is a case where Miss Johnston has taken two rather well-known situations and placed enough human bits about them to make the offering fairly good entertainment. It is that, even though the story is bad.

If you are fearful lest your patrons might kick seriously over the plot idea, dodge this one and wait for another Hulette-Johnston 'script which may register to better advantage. You, of course, remember that Miss Hulette has appeared in "The Shine Girl," "Prudence the Pirate" and "Her New York," all by Miss Johnston.

You can't safely tell anything about the plot, unless you openly confess that it is quite well known, and I would depend rather upon emphasizing the presence of many little human bits if you intend to play this and hope to get them in.

ANCIENT STORY MADE FAIRLY INTERESTING BY HANDLING

Harold Lockwood and May Allison in

THE PROMISE

Yorke—Metro

DIRECTOR	Fred J. Balshofer
AUTHOR	James B. Hendryx
SCENARIO BY	Richard V. Spencer
CAMERAMAN	Tony Gaudio
AS A WHOLE	Interesting action makes old stuff acceptable
STORY	Ancient, obvious disowned-son-lumber-camp-hero plot
DIRECTION	Made offering acceptable
PHOTOGRAPHY	Generally very good; a few beautiful bits
LIGHTINGS	Some fine; some fair
CAMERA WORK	Very good
STARS	Personalities helped
SUPPORT	Quite acceptable; nothing unusual
EXTERIORS	Some fine snow bits
INTERIORS	Acceptable
DETAIL	Convenient, but good in spots
TIME	Sixty-four minutes (5 parts)

CONSIDERING the fact that this is the old-time thought of the wild youth disowned by father who goes West and makes good in the lumber camp, where his sweetheart comes in the last reel in time to see him whipping the camp bully, I must say that they have done right well to make it as interesting as it is.

For additional "suspense" they've introduced an Indian girl who saved the hero's life when the willun tried to kill him in a log jam, with the result that she fell in love, so that she could rush in when the shero arrived and cause a misunderstanding in order to keep the final reel from coming to a clutch too soon.

Mr. Lockwood and Miss Allison are favorites in many communities, and, even thugh the plot is one that they all know backwards, I've a hunch that the fans who like this couple will accept the ancient situations in order to see their romantic hero and shero in action in a lumber camp.

The railroad wreck was very well handled, the first crash being one of the few miniatures which gets over right well on the screen, and the scenes in the lumber camp were particularly interesting—especially those which showed the logs in the river.

For an additional "twist" they had the hero take a package which he thought contained his sweetheart's letters, when he left home, with father accusing him of having stolen bonds. Of course, on the finish we found that he had never opened this package, which he then learned contained the missing bonds, instead of shero's letters.

The action never really convinces, but it moves along at a fairly good rate of speed and is sufficiently interesting to register satisfactorily as a routine program release.

In the supporting cast were Lester Cuneo, Paul Willis, Lillian Hayward, W. H. Bainbridge, George Fisher, Leota Lorraine, John Steppling and T. H. Gibson-Gowland.

The Box Office Angle.

If you are playing Metro stuff regularly, you can get this one by as an average hero-shero romance of the lumber camp type, and I'd let it slide through without promising much one way or another, save to refer particularly to the fact that there are many interesting scenes in a Northern logging camp. I surely would not tell them the story, because—oh, boy—most any fan knows it by heart!

Of course, if you aren't playing Metro films regularly there's absolutely no reason for you to consider searching this out for a booking. It's far from being what any fan would label a very much worth-while offering.

BEAUTIFUL STAR AS TOM BOY IN TERRIBLE MELLER

Violet Mersereau in

THE BOY-GIRL

Bluebird

DIRECTOR	Edwin Stevens
AUTHOR	John C. Brownell
CAMERAMAN	Lewis Ostland
AS A WHOLE	Terrible story helped a bit by star
STORY	Painfully convenient; combination of old "meller" incidents
DIRECTION	Failed to make awful plot convince
PHOTOGRAPHY	Just acceptable
LIGHTINGS	A few good; generally ordinary
CAMERA WORK	Acceptable
STAR	Distinctive type; personality helps offering at times
SUPPORT	Acceptable; not unusual
EXTERIORS	Ordinary; not distinctive
INTERIORS	Acceptable; some bad back drops
DETAIL	Convenient
TIME	Fifty-seven minutes (5 parts)

TO my mind, this sort of painfully convenient surface melodrama is almost an insult to the intelligence of film patrons of to-day.

This offering started off beautifully despite the presence of the boy-girl situation, because they kept the boy-girl thing well within bounds by making it apparent that the casual observer would know that Miss Mersereau was a girl even though she was dressed in boy's clothes. Unfortunately, however, as soon as they started the story proper they commenced to pull, at a rapid rate, a lot of the old-time melodrama that surely was awful.

With the heroine nonchalantly established as stenographer in the office of the hero's father by one of those "trick of fate" things, they immediately registered the office of the concern's enemies as being directly across an areaway, this having been provided so that the heroine, with the assistance of a deaf mute who was a star at lip-reading, might, by the use of field glasses, take down a conversation in the enemies' private office.

Then the heroine went on a wild chase to secure some oil lands in Oklahoma, she riding horseback to beat the willun in an automobile, with the willun having engine trouble and finally a puncture.

They made Miss Mersereau get off her horse and slyly steal some spark plugs from the mud-guard of the automobile—for what reason I can't figure, because the chauffeur promptly furnished some new spark plugs from his tool box.

After finishing this old-time junk, which, of course, resulted in the heroine arriving first and securing the coveted lands, we found the old-time misunderstood situation, with hero's sister in love with a he-vampire. The he-vampire wrote sister a note asking her to meet him at his studio. The note was conveniently tossed by sister into the arms of brother, who stood hiding (?) behind the studio palms, about three feet in the rear, and

as the note was tossed, shero arrived to talk to hero's sister, so that, of course, hero thought that shero had tossed the note.

Hero then, conveniently, left the fatal note on a table so that friend shero could find it, with the result that she hastened to the studio to get sister out of the way, when, of course, hero arrived and found her with the artist, while sister was shoved into another room.

This situation hasn't been used since last week, when it was pulled in a Paramount, the most recent use beyond that being in another Paramount of a week or two before.

Of course, sister confessed in due time and everything was all right.

Miss Mersereau has features which register exceptionally well on the screen, and she is given many close-ups in this. I believe that her distinctive beauty and her enthusiastic "pep" will do much to make this seem acceptable with those who aren't inclined to see red when the old melodramatic junk looms up in the plot.

Sidney Mason, as the hero, was acceptable, but little more. The other members of the cast were satisfactory, but not particularly good. They were Floria Kingsley, Caroline Harris, Maud Cooling, Tina Marshall, Charles Mason, James O'Neil, Dean Raymond, Byron Dean and Warner P. Richmond.

The Box Office Angle.

I'd be afraid of this in any community where my patrons were particular about plots, because it is painfully convenient and ancient.

Miss Mersereau's personality may get this by with an audience which is willing to accept melodrama as it comes without worrying about whether it is convincing or original, but I wouldn't bank too much upon this because the story is a "bad boy."

The production gets away to a good start, but Director Stevens, in his direction, didn't hold the balance at an even enough level to let this register as distinctive, and in many places it seems a bit crude.

I fear that it is rather a poor title, because we've had so many boy-girl parts. That thought in itself will not strike your regulars as being particularly original.

VERY POOR MELO; NO CONNECTION WITH TITLE; BADLY EDITED

Mme. Olga Petrova in

THE SECRET OF EVE

Pop. P. & P.—Metro

DIRECTOR	Perry N. Vekroff
AUTHOR	Aaron Hoffman
SCENARIO BY	Wallace C. Clifton
CAMERAMAN	Neil Bergman
AS A WHOLE	Surface action that never convinces; ordinarily presented
STORY	Convenient; unconvincing routine situations
DIRECTION	Failed to strike human note; assembled efforts lacked construction
PHOTOGRAPHY	Varied; at times very contrasty
LIGHTINGS	Some very good; some very poor
CAMERA WORK	Varied
STAR	Dignified beauty who seemed apart from other characters
SUPPORT	Good and poor
EXTERIORS	A few very pretty; many quite ordinary
INTERIORS	Some good; some poor
DETAIL	Assembling not good
TIME	Sixty minutes (5 parts)

TO begin with, I'd like to know what Eve had to do with this? So far as I could see, there was no connection other than the fact that they wanted to show a studio Garden of Eden. Since Mme. Petrova was planted behind such a big clump of bushes that nothing was visible except her head, shoulders and ankles, in the first shot, and since she calmly walked out with a tiger skin covering her body in the second shot, I can't say that there's anything about this introductory scene that is worth while. Of course, the title gives a suggestion that the famous star might be going to appear bedecked in a fig leaf, particularly when we see one or two "stills" of her hiding behind a bush, but you mustn't go wrong on this angle. The Garden of Eden scenes are very poor.

According to my recollection as they have it "writ," Eve never wore a tiger skin—but, then, maybe the man who wrote this didn't know the real story.

These two or three Garden of Eden scenes preceded the plot as a sort of suggestion to hang the title on, and the other scenes were nothing but ordinary routine unconvincing "drammer," without any central connecting thread to tie the construction together and no real thought behind it all. The action lacked depth and sincerity and just sort of wandered along through five rather tiresome reels.

Mme. Petrova was presented as the child of a gypsy woman left with Quakers, who rebelled against the quiet life due to the heritage of unrest from her mother. She married a mill owner, who promised to show her the gay life, but she soon tired of this and walked out on him, promptly becoming "poor' in one title.

Then she started to commit suicide, but saw a blind child about to walk off a cliff just as she was getting ready to do the plunge, with the result that she saved the child and decided to devote her life to blind children.

Of course, the young hero who had been introduced as a reformer investigating her husband's mill, loomed up again on the finish, in time for a suggestion of a clutch.

The hero, played by William Hinckley, was entirely too youthful to play opposite Petrova, and he lacked the necessary suggestion of strength, poise and authority.

Arthur Hoops was again cast as the wicked mill owner, and appeared to advantage, as he always did in such parts.

In the early part of this offering we had a scene of the Quakers going to church down a roadway, and after a title saying eighteen years later, we had the Quakers coming home from the church along the very same roadway, with the shot taken from exactly the same angle. It must've been SOME long service! Of course, this would have been permissible if taken from another angle, but with the same angle used, most any one will be struck by the fact that they had been listening to the preacher for quite a long time. This and a number of other errors in the construction seemed to have been the fault of whoever assembled the offering.

Some of the women who worked alongside of Petrova had make-ups which certainly didn't register with that of the star, this detracting quite a bit from the scene.

(Continued on following page.)

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JAMES YOUNG

(Continued from preceding page.)

In the supporting cast were Ed. F. Roseman, Laurie Mackin, Florence Moore and George Morrell.

The Box Office Angle

This is certainly not a good picture. It is a tiresome, ordinary unconvincing surface-action "drammer" that never really gets anywhere. Nevertheless, it has been demonstrated on several occasions that Mme. Petrova's name will pull a little business, and the name of this film suggests scenes which may attract many.

I must leave it to you entirely as to how far you are willing to go in leading your patrons on when you know that they can't be pleased. Personally, I'd dodge this sort of an offering, because Petrova may have an opportunity to do some better things with Lasky, and I can't see the percentage in killing her off with ordinary films. On the other hand, she has already had enough bad ones that it may not hurt to shove one more over providing your fans aren't thoroughly convinced that her films are generally ordinary, and as a result you may not be able any longer to do business with her stuff.

Whatever you do, don't play up "The Secret of Eve" thing too strong, because, believe me—the Garden of Eden scenes are a joke!

IN FORM THE BRADSTREET OF FILMDOM — A MAGAZINE — IN FACT A SERVICE

WID'S

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THE ROLL OF HONOR!!

These features have at least five reports, and all have a combined average for Pleased Patrons and Box Office of 80 per cent or more.

In the case of several Features having the same percentage, we have placed the one with the higher percentage of repeats first.

Reports	Feature	Company	% P. P.	% B. O.	Repeats
6	The Birth of a Nation	Griffith Spec.	100	100	5
5	The Floorwalker	Chap.-Mut.	97	100	2
7	The Rink	Chap.-Mut.	96	99	6
7	Snow White	Paramount	99	96	4
7	The Matrimaniac	Triangle	96	95	4
5	The Goose Girl	Paramount	95	95	4
34	Hulda From Holland	Paramount	95	95	23
8	Miss George Washington	Paramount	97	93	6
10	American Aristocracy	Triangle	96	93	6
8	The Ne'er-Do-Well	Vitagraph	94	94	6
11	Bought and Paid For	World	94	94	8
5	Behind the Scenes	Chap.-Mut.	94	93	4
22	Under Two Flags	Fox	94	92	16
8	The Sin Ye Do	Triangle	99	87	6
22	Peggy	Triangle	95	91	15
10	Still Waters	Paramount	95	91	6
18	Manhattan Madness	Triangle	94	91	11
5	The Eternal City	Par. Spec.	90	95	3
7	Rags	Paramount	90	95	4
6	The Serpent	Fox	92	93	1
11	The Common Law	Selznick	89	95	4
9	The Iron Claw	Serial	92	91	
17	Hell's Hinges	Triangle	93	88	
10	The Devil's Double	Triangle	90	91	5
9	Mister Forty-Four	Metro	89	92	4
5	The Rise of Susan	World	87	93	5
16	The Wolf Woman	Triangle	89	91	6
5	Destruction	Fox	86	94	1
9	A Corner in Colleens	Triangle	93	86	5
5	Shielding Shadow	Serial	90	89	
5	Graustark	K-E-S-E	88	90	4
7	Molly Make-Believe	Paramount	90	88	5
12	The Habit of Happiness	Triangle	92	86	4
8	God's Country and Woman	Vitagraph	89	88	4
13	Return of Draw Egan	Triangle	91	86	6
6	Where Are My Children?	Univ. Spec.	86	91	2
7	Prince and the Pauper	Paramount	91	86	2
8	Out of the Drifts	Paramount	89	88	2
6	My Official Wife	Vitagraph	91	86	3
19	East Lynne	Fox	88	87	9
23	Little Lady Eileen	Paramount	86	89	9
5	Green Stockings	Vitagraph	87	88	2
12	Battle Cry of Peace	Vitagraph	95	80	4
22	The Bugle Call	Triangle	95	80	7
21	Silks and Satins	Paramount	86	88	16
21	Reggie Mixes In	Triangle	92	81	10
10	Fifty-Fifty	Triangle	90	83	4
26	Flirting With Fate	Triangle	88	85	10
6	The Soul of a Woman	Metro	93	80	1
15	The Cheat	Paramount	94	78	9
9	Romeo and Juliet	Fox	86	86	4
14	Ashes of Embers	Paramount	87	85	5
15	The Good Bad-Man	Triangle	91	84	4
13	Her Double Life	Fox	84	88	3
14	The Count	Chap.-Mut.	87	84	8
18	Home	Triangle	91	80	9
6	The Pride of the Clan	Artcraft	87	84	3
9	The Old Homestead	Paramount	88	83	6
11	The Eternal Sapho	Fox	84	87	4
16	The Aryan	Triangle	85	86	6
8	The Two Orphans	Fox	84	86	3
12	Plain Jane	Triangle	89	81	3
20	Apostle of Vengeance	Triangle	83	87	3
16	The Flying Torpedo	Triangle	88	81	8
11	Poor Little Peppina	Paramount	86	82	5
6	Bella Donna	Paramount	91	77	3
7	Madame Butterfly	Paramount	80	88	1
8	Little Mary Sunshine	Pathe	90	78	1
11	The Combat	Vitagraph	83	85	1
7	Undine	Bluebird	80	87	3
5	Dawn of a To-morrow	Paramount	82	85	1
7	Island of Regeneration	Vitagraph	85	81	4
6	Man and His Soul	Metro	83	83	2
16	Man From Bitter Roots	Fox	84	82	2
11	Carmen	Paramount	82	83	3
9	Seventeen	Paramount	90	76	1
17	His Picture in the Papers	Triangle	89	76	5
7	Wild Flower	Paramount	88	76	4
5	Chimmie Fadden Out West	Paramount	88	76	2
5	What'll People Say?	Metro	80	84	
5	The Great Divide	Vitagraph	88	75	2
6	Excuse Me!	Pathe	90	73	2
11	Trail of Lonesome Pine	Paramount	74	89	3
13	Martha's Vindication	Triangle	86	77	2
7	Helene of the North	Paramount	85	78	1
15	Stepping Stones	Triangle	87	76	2
14	The River of Romance	Metro	88	74	7
6	Madame X	Pathe	74	91	3
13	Maria Rosa	Paramount	82	80	4
18	The Social Secretary	Triangle	90	72	7
5	Alice in Wonderland	State Rts.	76	86	1
5	Kindling	Paramount	80	82	
5	Soul Market	Metro	81	77	2
5	The Soul of Broadway	Fox	83	78	1
5	Chimmie Fadden	Paramount	90	71	
7	Gentleman from Indiana	Paramount	85	76	
5	The Gamble in Souls	Triangle	83	77	2
5	The Man From Mexico	Paramount	90	70	2
14	Bullets and Brown Eyes	Triangle	85	75	3
5	Camille	World	83	77	1
16	Not My Sister	Triangle	82	78	3
8	The Wall Between	Metro	78	82	1

No. of Features With 5 Reports	Company	Honor Features
32	World	3
44	Metro	7
118	Triangle	28
46	Fox	10
6	Chaplin-Mutual	4
9	Pathe	3
18	Bluebird	1
134	Paramount	29
29	Vitagraph	8
3	K. E. S. E.	1
2	Universal Special	1
1	Paramount Special	1
2	Artcraft	1
2	Selznick	1
1	Griffith	1
4	Serials	2

This Is Your Fight---Get Busy!

I have had a lot of letters from big men on the suggestion which I made in reference to the program releasing companies re-issuing the best of their old films instead of a lot of junk during three months this summer.

Big exhibitors think it's great. Men who have tried out the re-issue thing have found that they have made more money on good "repeats" than they did on poor new stuff.

Now, the important thing is that you live wires must fight this battle to a finish by sending in your viewpoint on the subject to the producers.

These men who sit in the executive chairs in New York have a very hazy notion as to just what the public and the exhibitors want. They depend almost entirely upon the advice given them by their crew of "Yes sir" assistants, who as a rule, are no better posted as to the real conditions than the big bosses themselves.

In a few isolated cases the executives do know what the exhibitors and the public want, but they don't intend to give it to them as long as they can get by with the present system of unloading cheap junk.

I am glad to say, however, that, with the more prominent companies, the executives are quite sincere in wanting to do what is best for the future of the industry. The trouble is they have been misguided as to their advice on what is desired.

Now, it doesn't do any good for me to raise an argument unless you fellers who are really paying out money for film rental and who actually come in contact with the public, are willing to take the time to sit down and tell the producers what they ought to be doing.

A number of prominent exhibitors have taken the trouble to do this, and have done it in emphatic terms.

I have been shown several such letters which have been received by producers, and I am reproducing on the next page a letter sent out by one of our best small-town exhibitors—a man whom I know personally to be a wealthy, conservative business man, who is trying to conduct a real theatre as it should be.

Mr. Seng took the trouble to dictate this letter and give instructions that it be forwarded to each of the executive heads of the various program releasing companies. If you want some such reform as has been suggested it is up to you to tell the men who can give it to you.

Don't think about this! Do it!

I have received several letters from producers on this reform question, and have had three of the prominent program companies express their willingness to enter into such an agreement. Two others have said that they didn't think it would be possible for them to do so, because of contracts which they held with producers, stars and directors.

I don't consider this a real excuse, and since these companies did not say that they considered the plan one which wasn't practical, I am satisfied that if sufficient pressure is brought to bear upon them in the form of letters from real exhibitors, that they can be made to see the light and understand that the business is in a critical condition and needs some such radical remedy in order to forestall the wholesale desertion of present-day film fans.

Read over Mr. Seng's letter carefully and turn back to my editorial in the issue of February 15 (Vol. III, No. 7) and then either tell me why you think the plan is wrong, or sit down and write to the producers and tell them why you think it is right.

Something should be done. It's up to you fellers to do it!

VILLAGE THEATRE COMPANY
OPERATING THE
VILLAGE THEATRE
1150 WILMETTE AVENUE
WILMETTE, ILL.

March 5, 1917.

Mr. William Fox,
Fox Film Corporation,
New York City.

Dear Sir:

I have read with very great interest the editorial appearing in Wid's for February fifteenth. The more I think of it, the more I feel that my friend Wid has stolen my thoughts and ideas and has written them out better than I would have been able to. I subscribe, therefore, to all that he has written.

First off, I am heartily in favor of fewer and better pictures - and longer runs. Nothing would please us, and our patrons, better than to show the best of your old productions - repeats - thus enabling you, the producer, to make the better pictures which our critical patrons demand. We have been wonderfully successful with all repeats run in the past - and we have shown many of them - so would be willing to risk three months of repeats, providing we could be assured of better pictures in the future and an open market. Our manager recently called on the exchange managers of the program companies with which we have contracts, with a view of making deals whereby we would be permitted to pick our pictures, with two day runs instead of one, at an advanced price, and you know what the answer was.

We are located in a residential suburb of Chicago, conduct a high-class picture house, equal to any in the large cities, and our audience is far more critical than the average in the big towns. They know the good pictures, seem to sense them intuitively, and the result is just as Wid states - we haven't made a dollar in the three years our house has been open. The good pictures, most of which we try to contract to run two days, make money for us, but the many poor ones cut down the receipts to such an extent that we are able to just about break even. We are willing to pay a fair price, nay, a good price, for better pictures and give them longer runs, but we should be permitted to select them. The time is surely coming when this view of the exhibitor must be met, so why not heed the call before it is too late.

I sincerely regret my inability to more forcibly place my views before you, but Wid Gunning has spoken for me and for the great mass of intelligent exhibitors.

Very sincerely yours,

Frank Haug

Feature Films as Wid Sees Them

IMPRESSIVE, ARTISTIC, YET TENSE AND HUMAN DRAMA

William Farnum in

A TALE OF TWO CITIES

Fox Special

DIRECTOR ..... Frank Lloyd
AUTHOR ..... Charles Dickens
SCENARIO BY ..... Frank Lloyd
CAMERAMAN ..... Billy Foster
AS A WHOLE ..... Truly impressive atmosphere and gripping drama; excellent offering
STORY ..... Dramatic classic well told
DIRECTION ..... Made tense moments grip despite ponderous atmosphere; kept action human
PHOTOGRAPHY ..... Excellent; truly exceptional at times
LIGHTINGS ..... Many very effective and artistic
CAMERA WORK ..... Exceptionally fine; wonderful "doubles"
STAR ..... Gave forceful characterizations, although hardly type for Carton
SUPPORT ..... Many great types; all very satisfactory
EXTERIORS ..... Impressive sets that seemed real; good woodland shots
INTERIORS ..... Fitted atmosphere nicely
DETAIL ..... Very good, but some letter inserts too small
TIME ..... Sixty-five minutes (6 parts)

CONSIDERED technically, this is certainly the best production William Farnum has ever appeared in. He has been surrounded with truly impressive atmosphere, and yet the dramatic moments hold beautifully, with any number of truly tense scenes which convince and grip.

It is a very difficult thing for a producer to present a classic in such an atmosphere as this and keep the action human. Director Lloyd has succeeded.

Because of the fact that Mr. Farnum plays two characters, it was necessary to register a good many double exposures. Some of them were taken in lightings and sets that were a true test of the cameraman's ability, and I do not remember of ever having seen a film with as many perfectly timed and photographed "doubles" as there were in this.

The production starts off with a bang, since the storming of the Bastile is the first important action. A few of the shots of the rushing mobs in this scene would have been more impressive, probably, had they been taken from a great height, as some of them were, but the effect has been very well registered, and the handling of the crowds as a whole was quite commendable.

After this stirring swing of melodramatic action, we got into the human elements of the story, and these were developed nicely. There were a few points bearing upon the relations between the various characters which could have been made more clear, for the benefit of those who are not familiar with the story, but I believe the offering has been sufficiently well done that any one can follow it without too much effort, even though they may miss one or two of the finer points—as, for instance, the relationship between the innkeeper and his sister, the girl who was the victim of [illegible] Farnum's uncle early in the story.

The scenes depicting the violence of the French Revolution should be of particular interest at this time since many thinkers feel that some such uprising may result from the present horrible conflict in Europe.

Mr. Farnum's work will delight those who consider him one of our best film heroes, and although the type for the part of Sidney Carton might have been more of the mental power rather than a man of physical dominance, still Mr. Farnum has been able to give the characterization a sufficient shading to make it register in a perfectly satisfactory manner with all, except a possible few who are close students of Dickens' work and have their own ideas as to what the type should be.

Charles Clary and Herschel Mayall made their individual parts stand out—Mr. Clary as Mr. Farnum's uncle, and Mr. Mayall as the innkeeper, who afterwards became a leader of the revolutionists.

Ralph Lewis, as the treacherous manager of Mr. Farnum's estate, who also turned to the revolutionists, handled his part effectively, and, in fact, the entire cast seemed intelligently chosen.

Jewel Carmen, as the heroine, has an appealing personality that will register with any audience.

Others in the cast were Josef Swickard, Rosita Marstini, William Clifford, Marc Robbins; Olive White, Hazel De Vere and Willard Louis.

The Box Office Angle.

I would certainly figure that this should be a big winner, because every one knows the name even if they aren't familiar with the story, and since you can safely guarantee that the production is big, impressive and tensely dramatic, it would seem to me that you should certainly do a real business with it.

William Farnum is undoubtedly a box office possibility when presented in the right sort of offering, and I can truthfully say that this is one of his biggest opportunities.

I'd make considerable fuss about the big sets and the thousands of people employed in the taking of the Bastile scenes, and I would tie up all of my advertising around the central thought—that many business men fear the possibility of some such uprising as the French Revolution if the present war doesn't terminate very soon.

You should be able to do a big matinee business by hammering on the fact that it is a classic, and you can safely appeal to both the schools and your literary societies with this offering, because you will not have to be ashamed of the production, nor will you have to make apologies for it.

VERY INTERESTING AND ENTERTAINING, BUT SO OBVIOUS WAS FUNNY

Edith Storey and Antonio Moreno in

ALADDIN FROM BROADWAY

Greater Vitagraph

DIRECTOR	William Wolbert
AUTHOR	Frederick Isham
SCENARIO BY	Helmer W. Bergman
CAMERAMAN	Reginald Lyons
AS A WHOLE	Interesting Oriental adventure stuff, but so convenient was funny
STORY	Very obvious; everything happened just when needed
DIRECTION	Gave rather good atmosphere and oodles of action, but didn't convince
PHOTOGRAPHY	Generally good
LIGHTINGS	Rather ordinary; seldom distinctive
CAMERA WORK	Just good
STARS	Personalities helped carry offering
SUPPORT	Some good types
EXTERIORS	Rather good atmosphere
INTERIORS	Good
DETAIL	Quite acceptable, although some titles bad
TIME	Seventy-six minutes (5 parts)

AFTER this got under way, it being one of those "bet" stories with the hero wagering that he could reach the sacred city of Mecca, where the man on the other end of the wager had lost his family in years gone by, we found the action swinging into adventure melodrama with things happening at a furious rate in a most unconvincing manner, because of the painful convenience with which the various characters wandered in at the psychological moment.

The plot was quite obvious, because we all knew that this gink was going to find the long-lost daughter, before he started, and it was only a question of how many reels the willun would chase him around before we got to the final situation.

The chase in some places had twists which almost put it in a class with Keystone Komedy, but for the average man who takes his film as it comes, without worrying too much, the adventures will register as interesting and fairly good entertainment.

Miss Storey, as the daughter of the American woman who had killed herself when about to be sold into slavery, she also being the daughter of the man who made the pact with Tony Moreno, had one of the best parts of her film career. There was plenty of opportunity for her to get temperamental, fight with an old man who wanted to marry her and be loveable for the benefit of the young hero who rescued her.

Mr. Moreno was a perfect choice for the character of the modern Aladdin, and the work of the stars would have made this an offering that would have registered perfectly had the story not slipped into so many convenient plot twists.

When we found the lovers taking refuge in a tent of a passing caravan after having traveled days through the desert, and then saw the pursuing husband only half a mile behind, it looked like it was "all over." The pursuers didn't look in the tent, however, but started away, and then a gink who had a little private quarrel with friend Tony, stuck his head through the tent only to be promptly murdered by our hero.

The willunous husband then went to search for the missing victim, and we thought sure that our hero was to be captured, but lo and behold! out of the blue sky came the girl's father in an auto. The hero put the girl in the car, but refused personal assistance, since his wager had said that he should not accept help from a Christian. He then did a wild Western leap to the back of a camel and sped away into the desert, with a sandstorm covering his tracks.

Not being satisfied with this, they showed us the willunous husband helpless in the storm because of a crippled camel, with the hero handing over his camel and dividing his water to send the willun back, while he started on foot. Oh, boy!

Of course, a wandering gink on horseback found hero just as he was about to "cash in," and somehow he landed on the doorstep of the house where they were all assembled, just at the right moment, so that he could come in on the finish and say, "Ah, my sweetheart!"

The man that wrote this undoubtedly had a good idea of adventure stuff, but certainly he has no knowledge whatever of the wisdom of film fans, or he would not want to see this on the screen. Most fans will begin to laugh when everything happens so obligingly.

In the supporting cast were William Duncan, Laura Winston, George Holt and Otto Lederer.

The Box Office Angle

While this is undoubtedly a story that will not convince and it is surely open to criticism because of the convenience of the plot development, still I believe that it will register as being rather interesting and good entertainment with most fans. The atmosphere is rather good and there is enough comedy worked into the story to lighten it sufficiently that it will not be taken too seriously.

Edith Story and Antonio Moreno are a popular team, Mr. Moreno being a particular favorite when presented in such parts as this.

You might use lines like this in connection with your advertising: "Did you know that a Mohammedan can divorce his wife by saying three times, 'I divorce you,' and that he cannot remarry her unless she marries another man and is divorced by him? See 'Aladdin From Broadway.'"

You might also say: "What would you do if a Mohammedan chief feasted you and promised you much money if you would marry his divorced wife and then divorce her, so that he could marry her again, according to his religious beliefs? See what Antonio Moreno did in 'Aladdin From Broadway.'"

I would bill this as a comedy drama depicting the startling adventures of a New York fortune spender in the great Mohammedan desert. Call it an adventure story rather than a stirring bit of drama. You might even say: "Maybe you won't believe all this, but at least it will be entertaining."

Address
Van Dyke
Studio,
939
8th Ave.
Columbus
9630

ANOTHER SURE FIRE HART FILM. BILL AS SQUARE GAMBLER

William S. Hart in

THE SQUARE-DEAL MAN

Ince-Triangle

DIRECTOR	William S. Hart
AUTHOR	J. G. Hawks
CAMERAMAN	Joe August
ART DIRECTOR	Robert Brunton
AS A WHOLE	Another sure-fire Hart subject
STORY	Typical Western, with Bill as "square" gambler
DIRECTION	Gave proper atmosphere and some splendid action, although had one or two slow spots
PHOTOGRAPHY	Generally very good
LIGHTINGS	A few effective; generally acceptable
CAMERA WORK	Good
STAR	Same old Bill
SUPPORT	Good kid and several fine types
EXTERIORS	Fitted atmosphere
INTERIORS	Good
DETAIL	Good
TIME	Sixty-two minutes (5 parts)

WE get the tried-and-true Hart situations in this, with Bill started off as a "square" gambler who found that the parson wouldn't take his money because he, theoretically, was robbing women and children, with the result that from then on he refused to play with a man if he were married.

Then came the wealthy rancher who called Bill a "Tin Horn," which almost started a gun discussion and resulted in Bill playing with him until the old gink even lost his $100,000 ranch.

After winning the deed to the ranch, Bill offered it back, but the rancher called him a crook, this resulting in a few shots. The greaser willun outside the window killed the rancher in the dark, and Bill thought his aim for the gun hand had been bad and that he had done it.

Bill took it upon himself to go to the dead man's ranch and put things in shape for the daughter, who came on from Virginia. She bossed him around quite some and he stood for it, and then the greaser told her that Bill killed her father, with the result that she ordered Bill away.

The greaser started to steal all the cattle and the girl, and Bill came back to the rescue. Up to this point it had moved beautifully, but the "clutch" was prolonged through quite a bit too much film. It would have been decidedly better if the last hundred feet were cut much closer.

Mary Jane Irving, the little kiddie who was adopted by Bill, registered a lot of cute bits which helped the offering in many of the slow spots.

Mary MacIvor, as the daughter of the rancher, seemed to lack emotional strength, and failed to make much of an impression. She had very little to do, however, and will be acceptable.

The other types surrounding the star were very good. Milton Ross was presented as the preacher who wasn't afraid to say what he thought. Bill called him "Dan Gunning." We thank you, Bill.

Others in the cast were J. Frank Burke, Joseph J. Dowling, Darrell Ross, Thomas Kurihara and Charles O. Rush.

The Box Office Angle

It is generally agreed that there are only three or four men in the films today who are big drawing cards. Bill Hart is always mentioned as one of them.

This offering has enough human stuff developed in the early part of the story, with good titles and nice human bits of characterization, to make it register, and then when the action starts it is sure-fire stuff that everyone loves.

You can safely promise that they'll all like this muchly, and I think you know how good a Bill Hart production is—something which appeals to everybody. Go to it!

You might make capital of the point that, after the preacher refused to take Bill's money to help a widow and orphan, because as a gambler he was in the business of robbing widows and orphans, Bill made it a rule not to play cards with any married men.

CLASSIC PRESTIGE SAVES CONVENIENT PLOT. STAR SHINES MUCHLY

Pauline Frederick in

SAPHO

Famous Players-Paramount

DIRECTOR	Hugh Ford
AUTHOR	Alphonse Daudet
SCENARIO BY	Hugh Ford
CAMERAMAN	Ted Van Buren
AS A WHOLE	Interesting as display of star
STORY	Painfully convenient, with unconvincing central situation
DIRECTION	Gave star many close-ups, but all other action crude
PHOTOGRAPHY	Very good straight stuff
LIGHTINGS	A few very good; generally ordinary
CAMERA WORK	Good; not exceptional
STAR	Looked most inviting
SUPPORT	Very actory
EXTERIORS	Some rather pleasing; others ordinary
INTERIORS	Plainly scenic sets; lacked distinctive class
DETAIL	Acceptable
TIME	Seventy-four minutes (5 parts)

THE fact that this is a classic is a life-saver. When you talk about convenient plots, think this reaches about the limit on the angle. There is only one dramatic situation and that is entirely dependent upon the painfully convenient arrival at the secret country home of the lovers of two of Sapho's former keepers.

This production will go over most anywhere and probably cause considerable comment, for the good and sufficient reason that it presents Pauline Frederick in many near-costumes, particularly one which begins at the waist and works down without an awful lot anywhere. At least, what there is doesn't conceal the lines of the figure.

It is unfortunate that the supporting cast was allowed to "act," because they are painfully camera-conscious, giving the offering a rather serious handicap of artificiality. Pedro de Cordoba was the worst offender on this score, some of his scenes being almost funny because of his evident knowledge of the presence of camera and director.

The story as screened is based upon one situation

showing us at some length Sapho's free-and-easy method of transferring her affections from one to another of three willing "wictims," we found her at a fancy dress ball in this aforementioned costume which began at the waist and started down. Here Thomas Meighan, as the poor boob from the country, met her, and she being in need of a keeper, he was led to the slaughter.

We saw this young man "fall" for the charms of the star and then take her to his apartment, where he carried her up the stairs and planted her as "his." We then had a lapse of time, and a few months later the country boob and the star were shown living in what was supposed to be a quiet, secret country home. Then two of the former keepers conveniently strolled in and they told the present keeper that his beloved one had a past. Now, this was the funny part: Friend Hero seemed terribly hurt and surprised to learn that Sapho had a past —and I want to know how he figured that this female who had been found bedecked in the lo-and-behold costume, at a fancy dress ball, willing to accompany him home for keeps without more than an hour's acquaintance, was to be considered an innocent young thing without a past? That ball costume worn by Miss Frederick sort of makes this final drama rather burlesquey.

Of course, your alibi in this instance is that "Sapho" is a classic. Unfortunately, film fans have only scant respect for some of the classics, and many may kick about this situation without making allowance for it being "Sapho."

Frank Losee, as the sculptor who was the star's first keeper, gave probably the best characterization in the supporting cast.

John Sainpolis was acceptable, but a bit inclined to "act."

Thomas Meighan certainly didn't look or act like a Frenchman, and Pedro de Cordoba was so aware of the knowledge of the guiding hand that he "mussed up" all of his scenes.

The Box Office Angle

Of course, this is a vampire story and quite filled with free-and-easy sex stuff. I imagine however, that you may get by with this without serious objection on that score because of the very useful alibi—"It is a classic."

Certainly those who like Miss Frederick will have much opportunity to see her in many close-ups, and all of the action is designed to center the attention upon her.

Most every one knows the name "Sapho,' although I am willing to gamble that a tremendous percentage of film fans know nothing about the plot itself. If anything, that is an advantage—because they'll be afraid to argue about the story, figuring that it isn't up to them to criticize such a famous book and play.

You should be able to get a lot of money with this offering, and while it is far from being a great production as to general atmosphere, it is saved by the views of the star to an extent which makes it safe to play.

Don't make any promises, however, on anything except that Miss Frederick is a beautiful and interesting Sapho.

WILD MELO SPOTS MIXED IN WITH ARTISTIC WATER STUFF

Myrtle Gonzalez, Val Paul and George Hernandez in

MUTINY

Bluebird

DIRECTOR	Lynn F. Reynolds
AUTHOR	Lynn F. Reynolds
CAMERAMAN	Clyde R. Cook
AS A WHOLE	Wild melo, with some artistic and effective lightings
STORY	"Shoot-'em-up-Dick" stuff
DIRECTION	Gave excellent atmosphere and lots of action
PHOTOGRAPHY	Generally excellent; some very effective bits
LIGHTINGS	Some very artistic; excellent night stuff
CAMERA WORK	Very good
STARS	Good, but action dominated
SUPPORT	Some rough types
EXTERIORS	Some fine water stuff
INTERIORS	Good
DETAIL	Fitted atmosphere
TIME	Fifty-eight minutes (5 parts)

I CANNOT quite figure this as a good choice for the Rialto, but possibly "Roxie" wanted to shoot in a little wild melo for a change.

This starts off with seacoast characters and some good atmosphere, George Hernandez being presented in the rather human character of an old pirate who had reformed and turned to knitting as an occupation.

The offering got moving along about the third reel, however, with some wild-eyed action, and oh, boy!—it was some wild! They had fights galore on shipboard, with big roughnecks figuring as mutinous sailors, and there was a lot of effective night stuff presented as a background for the melo, the storm which was raging apparently being figured as essential to give the proper tempo to the murders which were being committed.

To show that they were willing to live up to detail, they had one scene in which a cook who had befriended the imprisoned heroine, caught the willun in her cabin, and he proceeded to carve him with a meat axe. If that wild swing of the big meat cleaver doesn't start something with an ordinary audience, then that audience is all wrong. The chances are that some women will squeal while the rest of the house laughs.

The players are all cast into the shadows by the rapid-fire action, and while their work is acceptable, it doesn't stand out.

In the supporting cast were Jack Curtis, Fred Harrington and E. J. Brady.

The Box Office Angle.

If your audiences care for wild-eyed melo with lots of action, plenty of killin's, etc., then they should like to see this story with the storm effects and the frequent physical struggles. There is considerable that is quite artistic, particularly some of the exteriors, showing shots along the coast line, and taken altogether it is an offering which ranks as a very good program release, providing it isn't too wild for your community.

In addition to the wild action, we have the story centered about the situation where the heroine has been married secretly, against her father's will, with the result that he misunderstands her statement that a baby is on the way, and consequently takes her aboard his vessel and sails about the world to avoid facing his neighbors in the old home. Led by the willun, the crew finally mutinies because they want to return home, and they get back with the willuns out of commission and the hero awaiting his wife and child.

If you want to bill this as "a story of the days when square-riggers ruled the waves," you may find that it will register quite satisfactorily, since it is at least a little bit different.

REVERSE CONSTRUCTION AND HANDLING MAKE THIS INTERESTING

Kathlyn Williams in

OUT OF THE WRECK

Morosco-Paramount

DIRECTOR	William D. Taylor
AUTHOR	Maud E. Corsan
SCENARIO BY	L. V. Jefferson
CAMERAMAN	Homer Scott
AS A WHOLE	Interesting action in artistic atmosphere makes this worth while
STORY	Made interesting by reverse construction
DIRECTION	Registered full value from material
PHOTOGRAPHY	Excellent
LIGHTINGS	Many very distinctive and artistic
CAMERA WORK	Helped offering decidedly
STAR	Forceful personality
SUPPORT	Very good
EXTERIORS	Good; a few beautiful
INTERIORS	Excellent; some quite distinctive
DETAIL	Good; one little slip
TIME	Seventy-three minutes (5 parts)

BY reversing the development of this plot the author has held the interest nicely right up to the finish. The atmosphere is quite distinctive, there being some very fine sets and many artistic bits of lighting.

Miss Williams, the central figure throughout, has a personality which registers both appeal and power. She carries the situations by the sincerity of her characterization, and manages to make most of the action decidedly convincing.

The production opens with some classy scenes showing Miss Williams as the wife of a candidate for senator. Political enemies tried to "get something" on the candidate, and learned that his wife had been tried for murder in a sensational case in 'Frisco eight years before.

Confronting her in her home with this fact, they were forced to listen to her story, wherein she related in detail the circumstances attending the death of her parents, her struggle for existence and her having been trapped into a mock marriage by a drunkard, who afterwards forced her on the streets. In self-defense she had killed him when he attacked her in a drunken rage, and although tried for murder, she had been acquitted.

After the dramatic recital of her story, the political enemies agreed to keep her secret, and the picture ended with prospects of continued happiness.

In the scenes showing the brutality of the man murdered by Miss Williams, we found William Clifford, as the man, wearing a beard which didn't altogether convince, but, taken as a whole, the entire offering was very well registered, and certainly the action will be considered very interesting.

There was one little error in detail, that being the dating of a check for insurance "1906," with the bank book supposed to be ten or fifteen years later, also dated "1906." This is a little thing, but will probably be caught by some, and it should be corrected.

William Conklin, as the candidate husband, had the necessary poise and authority, and Stella Razeto, as the newspaper woman with the unkind face, carried her part very nicely except for the few moments when she overplayed a bit.

Others in the cast were William Winter Jefferson and Don Bailey.

The Box Office Angle

I believe that you can safely consider this a worthwhile offering. The artistic, distinctive atmosphere gives a certain "class" to the offering, and the action and story development holds the interest sufficiently well to make the offering register satisfactorily. It isn't a great film, but surely it is quite a bit better than the Paramount average has been in recent weeks.

In advertising this, I would refer particularly to the artistic lightings and classy sets, and then evolve a query based on the "unwritten law," since that figures in the action. You might ask: "Do you believe in acquittals under the 'unwritten law'?" There is also another splendid angle, such as this: "If a woman has been acquitted of murder, has she a right to happiness and the respect of her neighbors?"

I would center my advertising thought on that particular query, using it for several days before announcing the name of the film.

TWO ORDINARY SHORT PROGRAM FILMS TIED TOGETHER

featuring Cleo Madison

THE GIRL WHO LOST

and

BORDER WOLVES

Red Feather Combination

DIRECTORS	George Cochrane and George Marshall, respectively
AUTHORS	Calder Johnstone and George Marshall
SCENARIOS BY	Bess Meredyth and Carl Coolidge
AS A WHOLE	Neither offering particularly impressive
STORIES	Rather ordinary
DIRECTION	Just acceptable
PHOTOGRAPHY	Varied; not distinctive
LIGHTINGS	Ordinary
CAMERA WORK	Acceptable
STAR	Failed to impress
SUPPORT	Ordinary
EXTERIORS	Not unusual
INTERIORS	Ordinary
DETAIL	Acceptable
TIME	Sixty minutes (3 reels and 2 reels)

UNDOUBTEDLY this was an experiment or an expedient on the part of the producers. It was either a case of not having an available five-reel or an experiment to see if the two short subjects would be accepted.

It would seem to me that when Universal intended to try out the idea of offering two short subjects as a feature, that they would have chosen something better than the two herewith presented.

The first of these is a rather ordinary sex play, with Cleo Madison presented as the sister who trapped a young man into worshipping at her shrine in order that she might compel his father to marry her sister, who had been wronged by him.

"The Border Wolves" two-reeler was a routine "Western" with the usual amount of riding, shooting up the skyline, etc. Neither one was of sufficient depth to register very forcibly with the average audience.

In Miss Madison's story she didn't appear to particular advantage, in some scenes her make-up being painfully noticeable.

The Box Office Angle

I doubt very much if this is a good offering to present

as a feature unless you are playing short stuff regularly, and in that case I believe I would offer these as just short program releases rather than as a special feature.

It certainly seems to me to be an error to make any particular fuss about this being a special double attraction. It is nothing more than an ordinary three-reel program release and an ordinary two-reel program release put out on the same date.

IMAGINARY KINGDOM STUFF THAT MISSES FIRE

Marc MacDermott and Peggy Hyland in

INTRIGUE

Greater Vitagraph

DIRECTOR	John Robertson
AUTHOR	Maibelle Heikes Justice
SCENARIO BY	Joseph Poland
CAMERAMAN	Jules Cronjager
AS A WHOLE	Crude; theatric; unconvincing; lacked feature qualities
STORY	Painfully ordinary imaginary-kingdom stuff
DIRECTION	Rather old-school; permitted overplaying
PHOTOGRAPHY	Good and poor; varied
LIGHTINGS	Ordinary
CAMERA WORK	Acceptable; not distinctive
STARS	Ordinary; kid outshone them
SUPPORT	Very ordinary, except kid
EXTERIORS	Poorly chosen; some very "setty"
INTERIORS	Just acceptable; not well dressed
DETAIL	Some bad slips
TIME	Sixty-three minutes (5 parts)

POSSIBLY, good-natured audiences will accept this imaginary kingdom bromide "melleredrammer," but it seems to me that most any community will feel that it is hardly worthy of their serious consideration.

The plot is painfully unconvincing and simply consists of the old junk about the attempt to kidnap the youthful grand duke, with the usual finish where the hero and willun struggle for the possession of a sword, and then comes the duel with troops riding to the rescue. I think this stuff's all "cold."

In this particular instance Bobby Connelly was presented as the grand duke. Now, Little Bobby is a cute kid when properly handled, and he registered several little bits in this that will bring laughs, and certainly he was the only bright spot in the offering. Nevertheless, Bobby slipped very badly in many, many places, because he "acted" somethin' scan'lous. I don't know of anything more painful than a kid actor who is allowed to "act."

This started off with a little mystery about the grand duke, and Little Bobby was shipped into his kingdom in disguise, with Miss Hyland in charge of him, unconscious that he was the duke. There was one very beautiful close-up, taken in the railway coach, where Miss Hyland had Bobby snuggled up in her arms.

The arrival at the kingdom was very badly handled, because there seemed to be no one near the railway train, and yet just around the corner there was a wonderful mob of arm-waving "extras."

In one of the scenes, which was supposed to register a society event at court, Miss Hyland walked over to a fireplace where an "extra" girl was standing with two boys, all dressed up, and seldom have I seen anything funnier than these three "extras" trying to appear at ease.

The titles were very poor, as, for instance, one which followed the presentation. It said: "After the presentation—Back home." This title was merely to break a lapse of time, but it was so typical of the explanatory titles, such as "This is a chair," that I couldn't help but smile a bit.

At the very end they pulled a comic opera finish, which went perfectly with the other atmosphere and action. The willun stood at a window and held Bobby with one hand while he proclaimed to the hero and his friends that if they came one step nearer (and all the rest of the old junk) he would "hurl the boy to his death." He let go of Bobby for a second and the camera shifted to the outside, where we saw the youngster calmly standing on a ledge ready to jump to the ground, which he did without even as much as turning an ankle. Whoever thought out that idea should certainly be given a leather medal.

There were several points in detail which were quite poorly handled, with considerable footage that was surely unnecessary and quite tiresome. It was rather funny to note that a letter presumably written by a very prominent dignitary of the kingdom was signed "Yours, etc." I suppose the 'script writer wrote it that way, expecting somebody else to finish it, and the poor boob that made out the titles figured that it was correct in this particluar kingdom.

In another place we had a rather long note written very neatly by a young lady who was shown to be in a terrible hurry, and she signed the note "Frantically yours." In the first place, if she were as "frantic" as pictured she would not have written such a long, neat letter, and in the second place, if she were really frantic she would not have stopped to sign herself so.

In the supporting cast were Brinsley Shaw, Templar Saxe, Miss Curley and Mrs. Remley.

The Box Office Angle.

This might be accepted as a fair bit of entertainment by patrons who aren't finicky about what is offered, but I would suggest that you dodge it if you can. It is the old stuff, rather poorly done, and has very little to lift it out of the rut.

If you have to play it for any reason, you should see to it that Bobby Connelly is given as much prominence in the billing as Marc MacDermott or Peggy Hyland. Some of Bobby's bits are the brightest spots in the offering.

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AMUSEMENTS

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UNCONVINCING SURFACE "MELLER," MUCH ACTION BUT MISSES FIRE

Jean Sothern in

THE CLOUD

Van Dyke—Art Dramas

DIRECTOR.....Will S. Davis
AUTHOR.....Joseph Poland
CAMERAMAN.....William Black
AS A WHOLE.....Ordinary surface melo
STORY.....Unconvincing; lacked depth
DIRECTION.....Registered surface action
PHOTOGRAPHY.....Varied
LIGHTINGS.....A few good, many ordinary
CAMERA WORK.....Acceptable
STAR.....Lacked personality
SUPPORT.....Rather theatric
EXTERIORS.....Ordinary
INTERIORS.....Acceptable
DETAIL.....Unconvincing
TIME.....Sixty-two minutes (5 parts)

SURELY this is nothing that any one would ever take very seriously. It is an ordinary surface melodrama with more than three reels devoted to a fake marriage incident, which is based upon an impossible situation where the "willun" bribes a colored telephone boy to have any call that might come from his apartment transferred to the home of a friend, where this friend is waiting to respond as a fake minister. This telephone call situation was surely a wild-eyed idea, and the action which followed the fake marriage was just about as convincing.

The entire offering moved along with a lot of action, but little sincerity. It never hit a truly human moment, and most audiences will let it run through without ever regarding it as anything except so much film.

Jean Sothern, who was presented as the star, was decidedly lacking in the necessary personality to register properly. Her costumes were hardly what would be called classy, and her general appearance lacked the girlish sweetness and appeal to make a successful star on the screen.

The members of the supporting cast were called upon to do a lot of theatric scenes, and they were done in a theatric manner.

In the supporting cast were Mae Melvin, Ogden Crane, Franklyn Hanna, Arthur Housman, Richard Tucker, Mrs. Charles Willard and Walter Miller.

The Box Office Angle.

I wouldn't consider this a worth-while offering, because it lacks the human note necessary to make it register satisfactorily with the average audience. It may be accepted if you play it as a "filler," but I would not advise that you book it and figure that it will be anything but ordinary. It is not nearly as good as some of the other offerings presented to date by Art Dramas.

Miss Sothern has appeared in a number of offerings, but I can't feel that she has sufficient box office value to justify her being starred alone.

The name "The Cloud" doesn't mean anything in particular, and so I cannot see any box office value in this offering.

CRUDE CONVENIENT MELLER POORLY PLAYED AND DIRECTED

Violet Mersereau in

SUSAN'S GENTLEMAN

Bluebird

DIRECTOR.....Edwin Stevens
AUTHOR.....Kate Jordan
SCENARIO BY.....John C. Brownell
CAMERAMAN.....Lewis Ostland
AS A WHOLE.....Cheap, crude and actory
STORY.....Unconvincing, painfully convenient melo romance
DIRECTION.....Theatric; poor groupings; permitted overplaying
PHOTOGRAPHY.....Just good straight stuff
LIGHTINGS.....Many too uniform; generally ordinary
CAMERA WORK.....Acceptable; lacked distinctive touches
STAR.....Pretty, but made camera-conscious at times
SUPPORT.....Very actory
EXTERIORS.....Generally acceptable; some rather poor
INTERIORS.....Rather stagey; not artistically lighted
DETAIL.....Most convenient
TIME.....Sixty-four minutes (5 parts)

IF the Bluebird folk want to maintain the high standard they have set by two or three good productions in the past couple of months, they should be very careful about permitting such offerings as this to go out under that trademark.

There is absolutely no excuse for this being considered a worth-while offering, even though it may have box office value because of the presence of Violet Mersereau.

The story was painfully convenient as to construction, and yet the author had the nerve to refer sarcastically to such books as "The World Agin' Her" upon frequent occasions. I don't believe that there ever was a "yeller-back" written that could have had any worse situations than those incorporated in this.

The general atmosphere of the offering was very artificial, and the entire cast was inclined to "act" upon any and all occasions—even Miss Mersereau was camera-conscious many times, so that the only solution is that the director was at fault.

The story was one of those two-generation things, with Miss Mersereau as an English girl who cloped with a groom in the first part of the story, and in the latter part of the film as her own daughter, with the groom a drunken, no-account father.

The vampire—and, oh, boy! she was **some** "vamp"—who figured in the first part of the story, causing the mother to duck away with the groom, shot a man eighteen years later, and then accused the young hero, so that he promptly sailed away to America and immediately walked right over to the star's home and rented a room. Truly, "They do it in the movies."

The aforesaid "wamp" didn't show the change of hair in the passing of eighteen years, which in itself is quite some achievement—and act—well, sir, she just acted all over the place!

At a fancy dress ball, this being the occasion upon which she arranged the elopement of mother, she was dressed a la Carmen, and somehow she seemed to want to hold that Carmen pose through all the rest of the film.

Bradley Barker, who was the groom, and Sidney Mason, the hero in the last part of the offering, were both quite camera-conscious at all times, and consequently failed to impress.

Somehow, all through this offering it seems that things just happened at the right time, upon any and all occasions. The groom-father was sitting in New York reading about Sidney Mason having escaped when accused of murder, and by heck!—the "defective" what had been chasing Mason from England walked right up to father at that particular moment and said: "What do you know about this man?"

Then, after hero had been taken to Merrie England, and the little star had found grandfather and started to her ancestral home, the auto bearing her obligingly drove up to a road where hero was working with a gang of convicts, and, although the convicts had suits that were exactly similar, the star picked out her hero when she was fully sixty yards away, although she had no reason in the world to figure that he would be there, except that the director had told her that hero was one of the gang.

Possibly in order to provide a "big" scene, they pulled a complete horse race and worked it into the story by having the hero tell the shero about how he had "won the Derby" once. That should be a cinch for scenario writers seeking thrills. All they have to do is to let one character tell the other a few lines, and then pull a lot of Keystone "thrills."

Others in the cast were Maud Cooling, William O'Neill and James O'Neill.

The Box Office Angle.

This is one the poorest offerings Miss Mersereau has had, and if she gets money for you I would consider the advisability of playing this, because she doesn't register nearly so well as she should. The painful convenience of the plot and the rather crude handling of the action will certainly arouse no enthusiasm, and I fear that most of your patrons will mark it down as another "bloomer."

If they allow you to get away with murder occasionally without making serious complaint, possibly this wild romantic stuff may be accepted, even though they don't believe it. I have a hunch, however, that the average fan is too well acquainted with the possibilities of pictures to accept this sort of thing and consider it good entertainment. Certainly nobody would ever see this and then suggest to a friend to look it over.

OBVIOUS SURFACE MELO

Carlyle Blackwell in

THE SOCIAL LEPER

Peerless—Brady—World

DIRECTOR	Harley Knoles
AUTHOR	Florence C. Bolles
SCENARIO BY	Frances Marion
CAMERAMAN	Arthur Edeson
AS A WHOLE	Ordinary surface melo
STORY	Didn't register; slowly built to innocent-man-over-murder-victim's-body situation
DIRECTION	Made action fairly interesting, considering material
PHOTOGRAPHY	Varied, but generally good
LIGHTINGS	Many very good; some ordinary
CAMERA WORK	Good
STAR	Didn't register
SUPPORT	June Elvidge excellent; others ordinary
EXTERIORS	Ordinary
INTERIORS	Acceptable; some rather "setty"
DETAIL	Acceptable
TIME	Sixty-four minutes (5 parts)

THERE was nothing to this story, the climax being the very ancient situation of hero discovered over the murdered man's body, with the result that he was accused of the crime.

The producer has saved the first few reels by a sort of "reverse English" on the story, which started it off with a lot of crystal gazing, fortune telling stuff and then led up to a narrative of the hero explaining how he had been married to the vampire in years gone by. Then came the murder of the "vamp" by her latest victim, with the hero accused, and after that it took about a reel of "third degree" stuff before they finally arrested the real murderer, the audience knowing all the time who was guilty.

June Elvidge, as the vampire, carried most of the scenes in which she appeared, by her poise and authority. She screens very well and was particularly good to look at in her close-ups. She was the only character who did anything impressive.

Mr. Blackwell, as the hero, failed to arouse any enthusiasm, and in a number of close-ups his teeth showed up very badly. This should have been remedied.

Arthur Ashley, as the latest victim of the vamp, played his nervous scenes so extravagantly that they will not register convincingly.

Evelyn Greeley, as the sweet young innocent, was decidedly camera-conscious, at all times, holding a pose through most of her scenes.

The general atmosphere was acceptable, with a few good lightings, but there was not enough distinction to the handling to redeem the very ordinary story.

Others in the cast were Mrs. Eugene Woodward, Edna Whistler, Isabel Berwin and George MacQuarrie.

The Box Office Angle.

I don't consider this an offering worthy of being presented with any promise as to its being worth while, because it is an ordinary plot presented in a semi-society atmosphere, with the society woefully lacking as to distinction. Miss Elvidge was the only personality that registered at all, and she didn't have enough to do to carry the offering.

If you are playing ordinary program stuff regularly and have found it practical to show these "weak sisters" instead of going outside to get something worth while on the open market, then this may sneak by. It has been acceptably done, but is such an ancient plot that it can't possibly make anybody enthuse.

I would dodge it.

NEVER REALLY REGISTERS

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EDWARD WARREN

Producer of

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1482 Broadway, New York City

BABY MARIE'S CUTE TRICKS PUT OVER ANOTHER

Baby Marie Osborne in

TOLD AT TWILIGHT

Balboa—Pathe

DIRECTOR	Henry King
AUTHOR	Dan F. Whitcomb
CAMERAMAN	William Beckway
AS A WHOLE	Entertaining kid stuff
STORY	Not much, but sufficient
DIRECTION	Registered cute tricks
PHOTOGRAPHY	Varied, but acceptable
LIGHTINGS	Some too uniform; others rather contrasty; generally acceptable
CAMERA WORK	Acceptable
STAR	Very cute; generally natural
SUPPORT	A cute coon; adults satisfactory
EXTERIORS	Ordinary; a few rather pretty
INTERIORS	Ordinary
DETAIL	Obliging
TIME	Sixty-one minutes (5 parts)

WE get here another five-reeler in which Little Mary Sunshine proves the frequently demonstrated fact that a child's laughter will bring a smile to an old grouch.

There is surely nothing complicated about this offering, it being quite apparent that the entire production has been devised and directed to provide opportunity for the Sunshine Kiddie to do her little stunts. The only bit of plot comes in at the finish, where hubby is in need of coin, because of a false "tip" on the market, with the result that he tries to burglarize the home of the wealthy old man, where h's child is an honored guest for the night.

The kiddie came downstairs and saw her father with a mask on. She also wore a mask, with which she was going to "scare" her old host. She thought that her father was playing a joke on her.

There was a touch of pathos in the meeting, even though it is so painfully convenient. The nice old man provided the necessary funds to put her father back on his feet, and so all ended happily.

Most of the offering was devoted to the antics of little Miss Osborne, with a funny little coon as her companion on many of her adventures. These included a chicken fight, an adventure as beggars with a sign borrowed from a blind couple, and an attempt at swimming in a public park. The little coon almost divided honors with the star as to the number of laughs registered.

Daniel Gilfether, as the wealthy old man, was a very likeable character.

Henry King, as Baby Marie's father, was quite acceptable.

The Box Office Angle.

I believe this is a good bet, figured as entertainment, particularly if you have had any success with the previous Mary Sunshine features.

To be true, it is rather a small thread to hang five reels of action on, but, to my mind, the majority of film fans would rather look at a lot of cute kid stuff fairly tied together than they would at most of the cheap melodrama and sex stuff that is now being unloaded.

I would particularly appeal to the mothers to send their children to see this, so as to build up your matinee business. Since, in this offering, Baby Marie is shown as a sort of a feminine Peck's Bad Boy, it is possible that some of our wild-eyed censors may think this not a fit subject for children, but I hardly think that the average healthy youngster will start out trying to steal blind men's signs simply because this kid does it in the picture. And supposing they do—it wouldn't ruin the world!

Go to it on the basis of promising cute kid stuff. Don't specifically state that it is a wonderful production. Emphasize the "cute" angle.

WALTHALL IN INTERESTING DRUNKARD CHARACTERIZATION

Henry B. Walthall and Mary Charleson in

BURNING THE CANDLE

Essanay—K-E-S-E

DIRECTOR	Harry Beaumont
AUTHOR	Turner White
SCENARIO BY	Harry Beaumont
AS A WHOLE	Excellent drink drama; Walthall hitting on high
STORY	Not unusual or new, but registered human touches
DIRECTION	Gave proper value to little points
PHOTOGRAPHY	Generally good
LIGHTINGS	No attempt for effects
CAMERA WORK	Dissolves excellent; close-ups very good
STARS	He, sincere convincing characterization; she, appealing, with poise and authority
SUPPORT	Good types
EXTERIORS	Good; not unusual
INTERIORS	Good
DETAIL	Many nice little bits
TIME	Sixty-three minutes (5 parts)

MOST every one knows by now that when it comes to portraying a drink-befuddled human, Henry B. Walthall is SOME boy.

There is practically nothing new in this offering as to story construction, but considerable attention has been given to registering the manner in which a well-meaning young man is led into the drink habit by thoughtless friends, employers and even by a well-meaning wife.

After four reels of hitting the bumps, and going clear to the gutter, we found Henry returning victor over the accursed enemy, and he and his wife were reunited, with the other gink who had been waiting in the offing placed permanently in the discard.

Wifey remained faithful throughout this, and the man who wanted to marry her didn't develop into a willun—for which we thank the author.

There are several "gulps" in the scenes where Henry came back to see his old boss and in the scenes where he returned to his wife.

On the finish the old judge took his colored servant to the wine cellar to break up all the bottles and casks, and the title where the coon registered "Mah Gawd, Jedge!"

will certainly get a yell, thereby sending everybody out with a smile.

The struggle with the demon rum was presented with the customary silent battle, but Mr. Walthall does this sort of thing very well, and at no time did it become annoying. As handled, the production should register a sincere sermon and still not get too far from the point where it can be called entertainment. I was glad to note that Mr. Walthall had had his hair trimmed. That helped some.

Miss Charleson, as the wife, was particularly pleasing. She has an appealing personality, and still registers with sufficient authority to make her scenes carry conviction.

There were a number of very good types in the supporting cast. John Cossar, as the employer, made his part stand out.

No particular attempt was made to give artistic lightings in this, or distinctive class to the sets. A rather bad back drop was noticeable in some of the office scenes.

Others in the cast were Thurlow Brewer, Julien Barton, Frankie Raymond and Patrick Calhoun.

The Box Office Angle.

Figuring the popularity of Mr. Walthall and Miss Charleson, I would say that this is a subject which should pull some business, and I believe it has been well enough done to register as quite worth while. Certainly it is an old theme, and the production depends rather upon the human handling and the little touches than upon any twists or original angles in the story, and consequently many may feel that it is something which has been done too often. If any complain on that score, I would simply say, "But wasn't it beautifully done?" Most of Shakespeare's plays have been done frequently enough, but that doesn't keep people from appreciating them when they are done properly.

When all is said and done, I believe everything to-day is tending toward characterization, and surely this is a production based entirely upon human thoughts and characterizations.

With 2,500 of the 2,800 counties in this country legally "dry," I would think that the sentiment would be in favor of this as good preachment. I would call particular attention to the recent appearances of Mr. Walthall and Miss Charleson in such productions as "The Truant Soul" and "Little Shoes," and also mention the fact that Mr. Beaumont who directed this, also directed that very successful offering, "Skinner's Dress Suit."

FAIRLY INTERESTING CHARACTERIZATIONS. LACKS HEART-INTEREST

Bessie Love in

A DAUGHTER OF THE POOR

Fine Arts—Triangle

DIRECTOR	Edward Dillon
AUTHOR	Anita Loos
AS A WHOLE	Fairly done character studies
STORY	Mostly characterization; fairly interesting as done
DIRECTION	Not artistic; some scenes not impressive
PHOTOGRAPHY	Just acceptable
LIGHTINGS	Ordinary
CAMERA WORK	Acceptable
STAR	Appealing, but lacked emotional strength at times
SUPPORT	Acceptable; not distinctive
EXTERIORS	Ordinary
INTERIORS	Rather "setty"
DETAIL	Acceptable; not elaborate
TIME	Fifty-five minutes (5 parts)

ALTHOUGH this is fairly interesting as a study of the mental condition of a child brought up among poor socialists until she became a socialist herself, still it lacks the essential heart-interest moments to make it register as a truly pleasing production.

It is quite possible that the presence of Roy Stewart as the hero had something to do with this feeling of incompleteness, because Mr. Stewart is so much bigger than Miss Love that it is pretty hard for any one to grow enthusiastic over a mental picture of love between the two. Since such a love interest is never definitely developed, we find that we have been hanging between two fires all the way, with our little heroine finally handed over to a wild-eyed young socialist author who never really gets any sympathy from anybody.

It is pretty hard to register a story based on mental conditions which has no love thread that is carefully defined. In this case the absence of the real heart-interest moments is chiefly responsible for the failure of the offering to make a favorable impression.

Early in the production we saw Miss Love's uncle as the janitor in a print shop going through some bits of business which were apparently a careful plant for a fire. Then he walked out without the fire, and we saw him in front of an automobile as if we were going to have an accident. But this also was avoided. I will give the author credit for these two little suspense tricks which Griffith made use of to such a great extent years ago, but they did finally pull the fire, so that the first one is discounted doubly by making it possible for the audience to say: "Well, they finally did get to the fire."

Max Davidson, as Miss Love's uncle, gave a true-to-life character study, but there was a bit too much of the suggestion of burlesque comedy in his work at times.

George Beranger was truly wild-eyed as the young socialist author.

Carl Stockdale, as the publisher, had a bad make-up on. It would have been much better had they used a real type for this part instead of having Mr. Stockdale make up for the character.

Carmel Myers was the heroine who languished in the background.

The Box Office Angle.

You can possibly sneak by with this, but it isn't an offering worthy of any real boosting. The psychology was there as to the various characters, but the lack of heart-interest touches and a sure-enough romance keep the offering from registering in a manner to make it please the average audience.

Bessie Love is all right in this sort of thing, but I think the public would rather catch her in such offering as "Hell-to-Pay Austin." If you have it scheduled on your regular booking, take a chance without making any specific promises. Certainly it isn't worth going out of your way to secure.

HAROLD LOCKWOOD LESTER CUNEO MAY ALLISON
Heavies
YORKE METRO

WELL DONE UNDERWORLD CHARACTERIZATIONS ROUGH BUT HUMAN

Dorothy Phillips, William Stowell and Lon Chaney in

HELL MORGAN'S GIRL

Bluebird Special

DIRECTOR	Joseph De Grasse
AUTHOR	Harvey Gates
SCENARIO BY	Ida May Park
CAMERAMAN	King D. Gray
AS A WHOLE	Underworld drama very well done
STORY	Barbary Coast characterizations, with hero and "shero" rising from the gutter
DIRECTION	Gave great atmosphere and interesting action
PHOTOGRAPHY	Very good
LIGHTINGS	Some very effective; generally good
CAMERA WORK	Good
STARS	Splendid characterizations
SUPPORT	Some exceptionally good types
EXTERIORS	Good
INTERIORS	Fitted atmosphere
DETAIL	Good underworld stuff
TIME	Fifty-eight minutes (5 parts)

AS a characterization study this will rank very high. Being an underworld theme, it will be exceptionally interesting to many, but some may not like it.

Dorothy Phillips, William Stowell and Lon Chaney have given us some big scenes and a lot of truly worth-while little touches. The supporting cast included an exceptional lot of real underworld types, and the atmosphere was truly that of a Barbary Coast dive.

The story was simple. It had to do with the son of a very wealthy man, who went to the dogs and drifted into Hell Morgan's place, where he received the favor of the proprietor's daughter, who was a sort of "queen" in this particular domain. The willun was a gang-leader who wanted the girl, and this provided the several conflicts.

The big climax came when the earthquake hit Frisco, with some good scenes getting over the chaos of that terrible disaster, the final bits being the death of Hell Morgan, with the hero and "shero" reunited in a rescue camp.

While there are some scenes that will possibly prove rather unpleasant to finicky fans in certain communities, still it must certainly be said that the producer and players have given a faithful and convincing portrayal of the characters in hand.

In the supporting cast were Joseph Girard and Alfred Allen.

The Box Office Angle.

This offering has been condemned in New York City by the police commissioner pending certain eliminations, and I can't say at this time as to whether or not these eliminations will be made for the entire country. I presume that the changes have to do, for the most part, with some of the more violent scenes in the "Hell Morgan" cafe, although most of these aren't much worse than many we have had in other productions. I presume that the objection arises because we get so much of the underworld stuff in this one subject.

To be true, this is more interesting than uplifting, but it does register the fact that, even when a man or woman hits the depths, there is a chance to get back.

Certainly this is a strong dramatic subject with some really forceful scenes, and unless you feel squeamish about showing underworld stuff I'd say that this is an offering which can be counted upon to register as forceful and truly dramatic.

You might play up particularly the fact that this depicts life as it was on the Barbary Coast, the famous Frisco resort, before the earthquake destroyed this section of the city, with the big climax of the story coming just as the earthquake hits Frisco.

If you are going to play this I would mention particularly some of the recent offerings in which this trio of stars appeared under the direction of Joseph De Grasse. Two of these were "The Piper's Price" and "The Price of Silence."

INTERESTING MARRIAGE-MISTRESS MELO WITH GOOD AND BAD SPOTS

Gail Kane in

AS MAN MADE HER

Peerless—Brady—World

DIRECTOR	George Archainbaud
AUTHOR	Helen Beare
SCENARIO BY	Frances Marion
CAMERAMAN	Philip Hatkin
AS A WHOLE	Interesting, but "sexy;" doesn't grip
STORY	Marriage-mistress mess, but holds fairly well
DIRECTION	Had good and bad spots, but big moments didn't grip
PHOTOGRAPHY	Generally good
LIGHTINGS	Some very good; some too uniform, showing "set" imperfections
CAMERA WORK	Generally good
STAR	Interesting to observe, but didn't register sympathy appeal
SUPPORT	Good, except in big moments, when camera-conscious
EXTERIORS	A few very good shots
INTERIORS	Some very good; others "setty"
DETAIL	Good
TIME	Sixty-five minutes (5 parts)

WHILE this will be considered interesting, many may object to the mistress-marriage tangle involved, and certainly the dramatic moments don't get under your shirt and grip as they would if they really convinced.

Gail Kane is a striking figure and is certainly interesting when in action as a semi-vamp or an injured wife, but she lacks the little touch of appeal which would have made her more important in this register at the heart.

The story tells of her life with Frank Mills, living as his mistress, which was followed by his desertion when he decided to marry, with Miss Kane immediately taking up with his brother, who married her secretly and brought her home.

Unable to denounce Miss Kane without acknowledging his own weakness, Mr. Mills was forced to accept her. Later he found his own marriage to be a mistake and began triffling again with Miss Kane, now his brother's wife.

Miss Kane led him on, even after the birth of her baby, and finally we found Mr. Mills threatening to kill her and himself if she didn't go away with him. She refused and he denounced her as his former mistress, before her husband and his own wife, but Miss Kane

told of how he had deceived her when she went to him, and her husband forgave her.

The story finished with Mr. Mills as a "drunk" in the gutter and Miss Kane as a happy wife and mother.

There is no question but that this sort of thing does happen and has happened, but the switching of the affections in an immediate family at such close range is a subject that isn't altogether pleasant to the average public. If the dramatic moments had been made a bit more convincing, and if Miss Kane was possessed with a little more appeal and less of the stately-beauty-sophisticated-woman appearance, the dramatic twists would have registered more effectively.

In many places the atmosphere was quite classy, with rather good lightings, but at times the lightings were so uniform as to make quite noticeable the imperfections in the sets and the make-up of some of the artists. This, in a way, detracted from the general impression.

There were quite a number of scenes shown in a restaurant with a well-known Hawaiian dancer from a local restaurant, shown in action in various Hawaiian dances. These will be interesting, to say the least.

Generally the titles were rather good, but a few of them missed fire, as for instance, this old rip-an'-tear slogan: "For that d—— lie you shall die like the dog that you are!"

It was very noticeable in one scene in the restaurant, where Mr. Mills and Miss Kane had some dramatic action in the foreground, that two women "extras" who sat directly back of them, insisted on craning their necks to look at the camera all the time. They should have been "spoken to."

Frank Mills and Edward T. Langford, as the two men, were quite pleasing in repose, but decidedly inclined to "act" when it came to the drammer. This camera-conscious acting on their part injured many of the more important scenes.

The old trouble of leading men failing to make up their hands was quite noticeable in an important scene between Mr. Langord and Miss Kane. Mr. Langord's hands looked like those of a truck driver when they got near the star's face.

Gerda Holmes was quite satisfactory as the wife of Mr. Mills.

Others in the cast were Miss Layton and Miss McDowell.

The Box Office Angle.

As program releases go, this ranks rather well. It certainly holds the interest, even though it doesn't get under the skin, and the fact that we have many close-ups helps to keep the attention centered on the screen.

Miss Kane should be a rather good box office drawing card, and you can use a query somewhat after this fashion in your advertising. "Has a man the right to deny a woman ultimate happiness if he has been the cause of her early error?"

Frank Mills has appeared in a number of feature productions—some Triangle-Ince features, one for Mutual, some International films—and he may be well-known and liked in your community. If so, register the fact that he is playing opposite Miss Kane in this offering. Gerda Holmes' name may also help a lot.

PAINFULLY OBVIOUS, TIRESOME SURFACE ACTION PLOT

Viola Dana in

THE MORTAL SIN

Columbia-Metro

DIRECTOR	John H. Collins
AUTHORS	Rennold Wolf and Channing Pollock
SCENARIO BY	John H. Collins
CAMERAMAN	John Arnold
AS A WHOLE	Painfully obvious, slow and tiresome
STORY	Ye ancient invalid-husband, with wife sacrificing-honor-for-funds dream stuff
DIRECTION	Very old-school; too much "people in and out"
PHOTOGRAPHY	Generally good
LIGHTINGS	Some very effective; others a bit contrasty
CAMERA WORK	Rather good, yet lacked artistic distinction
STAR	Good, but badly handicapped by plot
SUPPORT	Good
EXTERIORS	Ordinary
INTERIORS	Acceptable
DETAIL	Much too much
TIME	Sixty-two minutes (5 parts)

ANY audience, anywhere, will guess this before it has gone a hundred feet.

It certainly seems to me that it's all wrong to make five reels out of such very old situations when nothing has been added to the idea except a lot of exits and entrances, since the days when it was used for five hundred feet and one-reel subjects.

The plot—if it can be dignified by that name—tells of the struggling author, threatened with a physical breakdown, who goes to sleep at his work, which of course means a dream.

Then we find in the dream that Hubby is forced to go West for his health, while Wifey tries to earn enough to restore his health. Of course, she has difficulty and finally sacrifices her honor to save Friend Hubby, who returns unexpectedly and strangles her because she is living with his employer, who has published his book. When the men come to arrest the murderer he awakens and finds his wife arousing him from his "nightmare."

In the strangling scene, apparently to avoid censor argument, they showed husband grabbing wifey by the neck, and then the half of the screen where wifey stood was blotted out, and we saw hubby working hard at the strangling game, with his victim invisible. After he finished his job, we were shown the wife on the floor.

Even with such a terribly old story, this might have gotten by had they introduced many human touches and little bits of business which would have registered as true-to-life incidents. Instead of padding out the five reels with such material, however, they used exits and entrances that became quite funny.

They showed a shot of some steps leading to the author's home about twenty times without moving the camera, with various character walking up and down these steps. They did the same thing with a hallway, and we had a tiresome lot of scenes of people getting in and out of automobiles, etc., etc. The day is gone when it was considered proper to show on the screen every move the characters make from the time they leave one location until they reach another. Audiences now want only the necessary action, and every scene should be made to mean something.

Viola Dana, Augustus Phillips and Robert Walker had practically all of the action between them, and it should have been a very cheap film to produce, because most of the scenes were made in a very few sets, with an appalling repetition of some of the shots, as afore-

(*Continued on following page*)

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JAMES YOUNG

(*Continued from preceding page*)

mentioned.

The actual handling of the scenes was satisfactory, but the plot was so obvious and ancient that I'm quite sure most audiences will want to take a nap while this is on the screen.

Others in the cast were Lady Thompson, Louis B. Foley and Ricca Allen.

The Box Office Angle

If you figure this as simply a program offering to fill in when you must have something, it is possible that you can get it by as acceptable, although I'm quite sure that even if an audience isn't familiar with this time-honored story, they will think it is very slow and rather tiresome.

If you can arrange for anything of merit instead of this, I would surely do so, because there is a serious question in my mind as to the actual box office value of Viola Dana.

Certainly I wouldn't make any promises as to this production, if you play it, and I surely would not tell anything about the story, because it'll be remembered by all of your regulars.

This isn't what any one might consider a pleasant subject, because of the rather forced justification of the sex sacrifice, and the murder finish. I would keep that in mind when I considered this, providing you have a community which is a bit touchy on sex and violence at the present time.

IN FORM THE BRADSTREET OF FILMDOM

A MAGAZINE—IN FACT A SERVICE

WID'S

INDEPENDENT REVIEWS OF FEATURE FILMS

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TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
589	Fox	71.5	69.1	81
1551	Triangle	73.7	66.7	320
442	Metro	71.3	68.0	42
343	Vitagraph	70.4	67.6	64
1702	Paramount	71.7	66.2	297
410	World	67.5	61.4	36
203	Bluebird	62.8	62.4	17

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

Reports		% P. P.	% B.O.	Repeat
1702	Paramount	71.7	66.2	297
3	In Bishop's Carriage	85	93	
1	The Lost Paradise	50	85	4
4	The Virginian	90	78	1
1	Where Trail Divides	100	100	1
7	Wildflower	88	76	4
1	What's His Name	75	100	
1	Behind the Scenes	97	85	
5	Man from Mexico	90	70	2
1	Circus Man	94	95	
3	The Bargain	83	83	2
1	Ghost Breakers	60	60	
4	The Crucible	94	92	1
1	Sign of Cross	88	88	
1	Cameo Kirby	80	65	
4	Cinderella	85	97	1
1	The Million	70	90	
3	Girl of the Golden West	93	87	2
3	The Italian	77	62	1
1	Dancing Girl	70	55	
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	80	
5	The Goose Girl	95	95	4
1	After Five	82	80	
3	Her Triumph	60	74	1
1	Warrens of Virginia	66	82	
1	Country Boy	60	60	
4	David Harum	84	74	1
1	Love Route	60	60	
1	Sunshine Molly	40	20	
2	Gretna Green	100	100	1
2	Are You a Mason?	78	78	
1	Pretty Mrs. Smith	65	90	
1	The Unafraid	80	75	
1	When We Were 21	75	63	
2	Snobs	67	40	
3	Captain Courtesy	84	66	1
3	Captive	82	67	
2	Niobe	75	55	1
2	Help Wanted	80	75	
4	The Woman	88	59	1
5	House of Lost Court	82	54	3
3	Fanchon the Cricket	86	89	2
3	Betty in Search of Thrill	83	87	
4	Stolen Goods	78	70	
2	Wild-Goose Chase	60	55	1
4	Pretty Sister Jose	82	73	1
5	Jim the Penman	64	65	
5	Dawn of a To-morrow	82	85	1
5	Arab	89	58	2
2	The Dictator	45	45	
4	Wild Olives	87	82	
5	Chimmie Fadden	90	71	
2	The Little Pal	70	70	
4	Rugmaker's Daughter	40	50	
1	The Clue	80	100	
5	Kindling	80	82	
2	Fighting Hope	82	85	
4	Kilmeny	76	72	
3	Seven Sisters	90	90	
3	Puppet Crown	83	85	
7	Rags	90	95	4
1	Sold	80	65	
5	Secret Orchard	78	72	
4	Nearly a Lady	67	74	
4	Marriage of Kitty	70	55	
3	Poor Schmaltz	63	37	
7	Helene of the North	85	78	1
2	Majesty of the Law	40	45	
3	Heart of Jennifer	68	55	
2	Incorrigible Dukane	75	55	
3	Esmeralda	85	85	1
1	Case of Becky	80	80	
1	Out of Darkness	60	40	
1	Peer Gynt	82	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	63	
2	Voice in the Fog	75	67	
5	Fatal Card	66	61	
4	Zaza	91	67	2
4	Girl of Yesterday	86	83	1
7	White Pearl	71	75	
4	Blackbirds	57	58	
7	Chorus Lady	73	68	
5	Secret Sin	69	76	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
11	Carmen	82	83	3
10	Still Waters	95	91	6
7	Madame Butterfly	80	88	1
7	Mummy and Humming Bird	64	56	
6	Bella Donna	91	77	3
7	Armstrong's Wife	80	63	
5	Chimmie Fadden Out West	88	74	2
7	Gentleman from Indiana	85	76	
7	Prince and Pauper	91	84	3
9	Mr. Grex of Monte Carlo	83	68	
9	Jane	75	51	
8	Unknown	79	69	1
16	The Cheat	94	77	10
7	The Reform Candidate	80	48	
8	The Immigrant	72	59	
9	Old Homestead	88	83	4
8	Lydia Gilmore	82	61	2
8	Temptation	79	73	1
8	The Foundling	76	78	1
4	Tongues of Men	80	53	1
5	Mice and Men	82	81	2
6	The Golden Chance	80	58	2
1	My Lady Incog	40	40	
4	Ragamuffins	77	57	
4	Call of Cumberlands	77	72	
6	The Spider	87	68	1
8	Pudd'nhead Wilson	83	63	3
8	Tennessee's Pardner	67	59	
6	Madame Le Presidente	17	51	
8	Nearly King	52	53	1
11	Trail of Lonesome Pine	74	80	3
8	Fell in Love With Wife	55	48	1
7	Blacklist	61	53	1
8	Out of the Drifts	89	88	2
8	Diplomacy	58	56	1
11	Poor Little Peppina	86	82	5
14	To Have and to Hold	74	70	3
11	Ben Blair	72	63	
8	For the Defense	67	64	1
5	Code of Marcia Gray	62	31	2
7	Lost Bridegroom	76	81	1
6	Saleslady	75	64	1
12	Audrey	73	73	3
6	Sowers	64	33	
9	The Heart of Paula	71	56	1
8	The Race	71	65	
6	Eternal Grind	68	31	2
6	Love Mask	61	54	2
7	Molly Make-Believe	90	86	5
6	The Red Widow	62	51	1
10	Heart of Nora Flynn	69	36	4
6	Moment Before	50	62	1
9	David Garrick	61	39	
7	Innocent Lie	52	46	
13	Maria Rosa	82	46	4
11	Alien Souls	68	66	1
11	Fued Girl	61	54	
15	Pasquale	78	57	3

Reports	% P. P.	% B.O.	Repeat
13 Sweet Kitty Bellairs	72	59	2
18 Saints and Sinners	53	49	
17 Thousand-Dollar Husband	69	62	4
21 Gutter Magdalene	61	53	1
10 Evil Thereof	44	44	
14 Making of Maddalena	63	55	3
21 Silks and Satins	86	88	16
14 Destiny's Toy	60	51	
19 The Clown	79	54	3
19 Susie Snowflake	67	58	2
15 World's Great Snare	72	78	4
19 The American Beauty	64	61	3
22 The Dupe	60	60	1
22 The Smugglers	53	50	1
26 The Selfish Woman	72	68	4
29 Davy Crockett	67	62	
18 Dream Girl	69	64	3
27 Under Cover	79	75	5
11 International Marriage	55	51	1
17 Common Ground	64	64	1
34 Hulda From Holland	95	95	23
10 House of Golden Windows	73	63	3
11 Woman in the Case	72	72	3
21 Little Lady Eileen	86	89	9
11 The Stronger Love	53	52	
21 Public Opinion	82	72	4
14 Rolling Stones	63	63	2
19 Honorable Friend	65	62	1
18 Victory of Conscience	59	60	2
18 Each Pearl a Tear	75	71	2
19 Parson of Panamint	80	69	6
11 Big Sister	47	58	
11 Reward of Patience	63	53	
10 The House of Lies	73	61	1
10 Daughter of MacGregor	51	41	
14 Ashes of Embers	87	85	5
12 Quest of Life	58	58	
10 Anton the Terrible	48	49	
12 The Lash	55	52	
9 The Storm	75	61	1
13 The Intrigue	81	53	1
12 Her Father's Son	73	57	2
10 Witchcraft	51	51	
9 The Kiss	73	69	1
10 Rainbow Princess	84	74	2
9 Seventeen	90	76	1
8 Miss George Washington	97	93	6
12 Heir to the Hoorah	78	68	3
11 Soul of Kura San	82	74	1
7 Son of Erin	81	70	
8 Unprotected	54	56	1
7 Years of Locusts	49	51	
7 Plow Girl	77	55	
5 The Yellow Pawn	61	60	1
5 Nanette of Wilds	36	47	2
8 Martyrdom of Philip strong	47	35	
4 Coney Island Princess	58	63	1
6 Road to Love	79	55	1
7 Oliver Twist	86	63	3
4 Victoria Cross	58	55	1
7 Traveling Salesman	79	58	2
6 Right Direction	84	61	1
8 Snow White	98	97	5
5 Redeeming Love	61	57	1
7 The Slave Market	75	67	2
5 The Evil Eye	26	37	1
4 Great Expectations	81	50	
4 Happiness of Three Women	75	48	1
4 Betty to the Rescue	37	35	
3 Girl Like That	47	28	
2 Lost and Won	73	50	
1 The Golden Fetter	10	50	

TRIANGLE

1551 Triangle	73.7	66.7	320
8 The Iron Strain	81	65	2
8 The Lamb	85	73	3
9 Old Heidelberg	72	63	1
10 The Coward	83	66	1
7 Martyrs of the Alamo	66	56	2
11 The Disciple	84	75	2
7 Matrimony	81	74	2
5 Sable Lorcha	64	53	
4 The Golden Claw	61	72	
8 Double Trouble	65	64	2
7 Aloha Oe	63	65	1
5 Lily and Rose	61	53	
7 Jordan is a Hard Road	58	54	
6 Winged Idol	53	52	
3 Penitents	28	32	

Reports	% P. P.	% B.O.	Repeat
11 The Edge of the Abyss	67	61	
8 Submarine Pirate	85	78	1
5 Cross Currents	48	45	
10 Between Men	72	69	1
14 Let Katy Do It	87	66	6
5 The Corner	56	47	
5 The Missing Link	55	43	1
3 Beckoning Flame	65	48	
9 The Wood Nymph	54	50	1
8 The Conqueror	71	70	
9 Price of Power	55	51	
9 Green Swamp	79	78	1
11 Acquitted	67	50	
6 D'Artagnan	59	54	
17 His Picture in the Papers	89	76	5
12 Honor's Altar	78	69	2
12 Betty of Greystone	76	68	2
22 Peggy	95	91	15
7 Don Quixote	57	56	
8 Last Act	80	78	1
11 Daphne and the Pirate	71	57	1
17 Hell's Hinges	93	88	11
16 Flying Torpedo	88	81	8
14 Bullets and Brown Eyes	85	75	3
13 Martha's Vindication	83	77	2
14 Moral Fabric	75	67	1
15 Hoodoo Ann	68	65	1
15 The Raiders	79	70	
13 The Habit of Happiness	92	86	5
8 Waifs	70	59	1
8 Little Meena's Romance	64	60	1
16 The Aryan	85	86	6
9 Sold For Marriage	68	70	1
15 Stepping Stones	87	76	2
10 Sunshine Dad	36	46	
9 Civilzation's Child	68	64	1
12 Children in the House	79	64	2
10 Beggar of Cawnpore	58	49	
16 The Good Bad-Man	90	81	4
12 The No-Good Guy	72	60	3
13 Susan Rocks the Boat	73	64	
16 Not My Sister	82	78	3
16 Child of Paris Streets	63	62	
18 Primal Lure	82	77	4
8 Mr. Goode, the Samaritan	53	53	
18 Market of Vain Desire	81	66	5
18 Going Straight	80	77	3
22 Bugle Call	95	80	7
21 Reggie Mixes In	92	81	10
14 Sorrows of Love	67	72	1
18 An Innocent Magdalene	68	68	1
15 The Dividend	68	65	1
19 Wild Girl of the Sierras	43	51	
20 Apostle of Vengeance	83	87	3
17 Casey at the Bat	44	49	
24 The Phantom	86	73	7
26 Flirting with Fate	88	85	10
28 The Deserter	82	69	10
22 Little School Ma'am	72	65	2
24 The Eye of the Night	75	58	4
16 Stranded	64	56	
24 Captive God	69	72	2
20 The Half-breed	73	77	2
19 The Payment	81	74	3
16 Marriage of Molly O	48	47	
17 Honor Thy Name	88	71	4
18 Devil's Needle	63	63	1
21 Shell 43!	90	66	3
23 Hell-to-Pay Austin	82	67	6
19 Lieut. Danny, U. S. A.	68	64	
14 Pillars of Society	56	55	1
18 Home	91	80	9
15 Gretchen the Greenhorn	63	62	1
15 The Patriot	76	79	5
18 Social Secretary	90	72	7
12 The Thoroughbred	78	68	1
10 The Little Liar	67	56	4
16 The Wolf Woman	89	91	6
12 Dawnmaker	56	80	2
11 Diane of the Follies	70	72	1
19 Manhattan Madness	94	91	11
12 Plain Jane	89	81	8
11 Old Folks at Home	84	70	2
12 The Jungle Child	58	59	1
10 The Rummy	68	50	1
13 Return of Draw Egan	91	86	6
13 The Vagabond Prince	74	68	3
13 Somewhere in France	78	67	
9 Corner in Colleens	93	86	5
4 Sister of Six	71	54	1
10 Fifty-Fifty	90	83	4

Reports	% P. P.	% B.O.	Repeat
3 War's Women	62	57	
8 Atta Boy's Last Race	58	63	
10 American Aristocracy	96	93	6
7 Microscope Mystery	59	44	
10 Honorable Algy	80	69	
10 Jim Grimsby's Boy	61	45	
10 The Devil's Double	90	91	
10 The Children Pay	74	62	
7 Children of the Feud	58	58	
7 The Criminal	41	41	
5 Gable in Souls	83	77	
7 The Wharf Rat	42	52	
9 The Matrimaniac	96	95	
10 The Sin Ye Do	97	81	
9 The Heiress at Coffee Dan's	56	46	
7 Three of Many	54	44	
6 The House Built Upon Sand	82	71	
1 Nina, the Flower Girl	35	35	
5 The Female of the Species	85	82	
8 Truthful Tulliver	98	96	
6 The Weaker Sex	91	90	
4 The Little Yank	35	51	
4 Bride of Hate	80	70	
1 The Iced Bullet	80	60	
1 The Americano	100	100	
1 Chicken Casey	50	50	

WORLD

410 World	67.5	61.4	3
1 Daughter of the Sea	60	50	
2 The Warning	88	48	
2 The Little Dutch Girl	80	85	
1 The Price of Her Silence	80	90	
2 The Master of the House	68	53	
1 The Dragon	60	30	
1 The Price	80	85	
1 Love's Cross Roads	85	60	
1 Better Woman	75	65	
1 By Whose Hand	60	55	
1 Her Great Hour	60	40	
1 When it Strikes Home	60	65	
2 Circus Romance	65	55	
1 Old Dutch	75	50	
2 Ballet Girl	82	62	
3 Marrying Money	79	63	
1 Wishing Ring	64	60	
2 The Dollar Mark	55	42	
1 Gentleman from Mississippi	60	40	
1 As Ye Sow	100	45	
1 Stolen Voice	60	60	
1 Face in the Moonlight	80	60	
1 Women and Wine	60	40	
1 Blue Grass	70	65	
1 Fruits of Desire	40	50	
1 Alias Jimmy Valentine	80	60	
5 Trilby	81	60	
1 Idols	40	40	
2 Master Hand	86	80	
3 Devil's Toy	55	78	
3 Salvation Nell	60	45	
3 Family Cupboard	50	57	
4 Heart of Blue Ridge	84	72	
1 Butterfly on Wheel	80	70	
2 Hearts of Men	80	65	
1 Body and Soul	40	45	
2 The Ransom	63	45	
4 The Labyrinth	66	60	
3 Should a Wife Forgive?	90	90	
1 The Senator	75	60	
3 Sins of Society	76	65	
5 Camille	83	70	
3 The Rack	89	60	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
2 Women in 47	76	80	
4 Yellow Passport	82	85	
2 Price of Happiness	52	60	
1 Women's Power	30	50	
1 Cowardly Way	60	60	
1 Passersby	60	60	
3 Man and His Angel	62	45	
3 Supreme Sacrifice	77	63	
2 The Struggle	60	60	
2 Hand of Peril	72	60	
3 Then I'll Come Back to You	80	72	
3 The Reapers	77	67	
1 Shadow of Doubt	75	50	
2 Social Highwaymen	75	48	
3 Closed Road	87	81	
4 Feast of Life	60	74	

Reports	% P.	% P.	% B.O.	Repeat
5 Her Maternal Right	56		72	
5 Sudden Riches	77		72	
1 Twin Triangles	80		30	
5 Tangled Fates	55		60	
3 Fate's Boomerang	42		53	
5 His Brother's Wife	83		74	2
10 Perils of Divorce	61		63	
12 La vie de Boheme	48		50	
2 What Happened at 22	82		80	
5 Crucial Test	59		58	
6 Weakness of Man	61		69	
12 Sally in Our Alley	68		68	
13 Paying the Price	69		70	1
12 Miss Petticoats	59		61	
14 Woman's Way	75		74	4
13 The Summer Girl	56		57	
12 Rail Rider	68		60	
10 Husband and Wife	75		63	2
8 Almighty Dollar	76		72	1
11 Velvet Paw	73		66	1
8 Friday, the Thirteenth	72		70	
11 Dark Silence	77		79	2
4 The Revolt	66		63	
7 The Gilded Cage	75		70	
6 Hidden Scar	77		67	
6 The Scarlet Oath	60		62	
7 Man Who Stood Still	71		63	
7 The Heart of a Hero	58		48	
2 Without a Soul	80		90	
11 Bought and Paid For	94		94	8
9 Madness of Helen	54		53	
6 Men She Married	58		55	
2 Deep Purple	80		75	
6 All Man	51		50	1
5 Broken Chains	37		36	
7 The Rise of Susan	78		89	5
3 World Against Him	32		30	
4 A Woman Alone	60		59	
3 The Man Who Forgot	47		34	
2 On Dangerous Ground	50		43	
4 Marriage a la Carte	73		73	1
1 The Unpardonable Sin	40		55	
2 The Bondage of Fear	60		45	
1 Tillie Wakes Up	80		80	
1 The Hungry Heart	90		70	

METRO

442 Metro	71.3	68.0	42
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
3 Shooting of Dan McGraw	81	78	
1 Middleman	90	80	
1 My Best Girl	80	60	
1 Right of Way	70	35	
2 Second in Command	77	80	
1 The Vampire	80	90	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	87	
1 An Enemy to Society	60	40	
2 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	70	60	
2 Final Judgment	80	85	
2 Pennington's Choice	92	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
5 The Yellow Streak	85	64	
8 House of Tears	80	65	
4 Rosemary for Remembrance	73	68	
1 Black Fear	73	57	
5 What'll People Say?	80	84	
4 The Turmoil	70	55	
8 Lure of Heart's Desire	56	56	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	2
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
5 The Price of Malice	66	65	
5 Soul Market	84	77	2
2 Blindness of Love	80	85	1
3 Lovely Mary	67	83	
1 My Madonna	80	85	
5 Her Great Price	80	71	1
8 The Wall Between	78	82	1
8 The Kiss of Hate	60	74	
8 Half-Million Bribe	71	47	

Reports	% P.	% B.O.	Repeat
7 Playing With Fire	79	76	
10 The Come-Back	75	73	1
7 The Snowbird	79	77	
7 Million a Minute	73	85	1
3 Spell of the Yonkon	78	68	
5 His Great Triumph	55	48	
9 Scarlet Woman	72	83	1
9 Dorian's Divorce	73	68	
8 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
8 The Purple Lady	82	63	
10 The Eternal Question	76	83	1
11 The Quitter	69	73	
14 River of Romance	88	74	7
6 The Child of Destiny	44	55	
11 Devil at His Elbow	60	55	1
12 God's Half Acre	71	59	1
12 Weakness of Strength	67	52	
10 The Pretenders	81	73	1
7 The Upheaval	57	63	
8 Light of Happiness	72	73	1
9 Mister 44	89	92	4
8 The Wheel of the Law	77	66	1
9 Dawn of Love	65	59	
6 Iron Woman	41	56	
4 Life's Shadows	66	60	
11 In the Diplomatic Service	66	85	4
8 The Brand of Cowardice	64	52	
8 Gates of Eden	69	50	
10 Extravagance	69	84	3
4 The Wager	86	56	
1 My Madonna	80	85	
5 The Wager	83	57	
5 The Sunbeam	45	38	
7 Big Tremaine	68	82	2
6 Black Butterfly	63	78	3
4 Stolen Triumph	48	40	
4 Awakening of Helena Richie	61	61	
3 Pidgin Island	87	82	
5 Vanity	73	60	
5 The White Raven	94	94	2
4 A Wife by Proxy	54	48	
3 Threads of Fate	47	43	
1 Bridges Burned	70	70	
1 The End of the Tour	50	65	

FOX

589 Fox	71.5	69.1	81
1 Girl I Left Behind Me	0	25	
2 St. Elmo	52	92	
4 Fool There Was	82	96	2
2 Dr. Rameau	90	87	1
2 Kreutzer Sonata	90	85	
2 The Idler	55	65	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	82	1
2 Walls of Jericho	40	35	
1 Woman's Resurrection	80	45	
2 Anna Kerinina	67	65	
2 Life's Shop Window	35	57	
2 The Nigger	100	70	
3 Gilded Fool	67	72	
2 Devil's Daughter	77	65	
4 Should a Mother Tell?	80	80	
1 Wormwood	90	80	
1 Lady Audley's Secret	90	65	
1 Princess Romanoff	60	60	
1 Valley of the Missing	50	40	
1 Children of the Ghetto	75	40	
1 Samson	80	50	
1 The Thief	90	40	
8 Two Orphans	84	86	3
2 The Song of Hate	92	82	
7 Regeneration	77	72	4
5 Wonwerful Adventure	75	77	
5 Sin	62	82	
2 Little Gypsy	80	74	
5 Soul of Broadway	83	78	1
2 The Family Stain	87	64	
2 Carmen	98	99	2
3 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
9 Broken Law	82	56	1
8 Galley Slave	76	75	1
3 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	82	70	
5 Destruction	86	94	1
3 Green-Eyed Monster	53	74	
3 Parisian Romance	65	61	

Reports	% P.	% B.O.	Repeat
2 Fourth Estate	80	68	
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fool's Revenge	45	49	
8 Fighting Blood	72	66	
4 The Witch	63	59	
4 Marble Heart	41	60	
10 Gold and the Woman	65	86	1
9 The Bondman	79	62	1
5 A Wife's Sacrifice	55	56	
9 Blue Blood and Red	82	68	
5 Slander	80	72	
9 Modern Thelma	57	47	1
9 Man of Sorrow	63	64	1
8 Blazing Love	69	67	
11 Eternal Sapho	84	87	4
12 Sins of Men	76	61	1
14 Battle of Hearts	63	61	
10 The Spider and the Fly	67	72	1
11 Hypocrisy	76	66	
10 A Woman's Honor	69	71	
19 East Lynne	88	87	8
15 Ambition	71	67	
16 A Man From Bitter Roots	84	82	2
16 Caprice of the Mountains	68	66	1
15 Tortured Heart	71	67	
20 The Beast	88	71	6
22 Under Two Flags	94	93	10
16 End of the Trail	71	79	
17 Sporting Blood	61	57	1
15 Little Miss Happiness	76	70	3
18 Daredevil Kate	73	76	2
13 Unwelcome Mother	65	58	
13 Her Double Life	84	58	8
9 Where Love Leads	69	61	
12 Fires of Conscience	65	69	1
10 The Straight Way	69	74	
7 Ragged Princess	76	68	
11 The War Bride's Secret	75	54	3
9 Romeo and Juliet	86	86	4
4 Love and Hate	66	55	
2 Mischief Maker	70	70	1
2 Jealousy	75	85	
3 Sins of Her Parent	89	74	2
2 The Mediator	70	60	
1 Battle of Life	75	60	
2 The Vixen	53	73	
1 The Love Thief	90	90	
1 The Primitive Call	40	75	
1 The Darling of Paris	60	70	

MUTUAL

116 Mutual	74.7	71.7	14
1 Buzzard's Shadow	85	80	
1 Death Lock	90	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	65	70	
1 Ghosts	80	85	
1 Cup of Life	85	40	
1 His Wife's Friend	70	75	
1 House of Scandal	90	75	
1 Infatuation	60	50	
3 Miracle of Life	82	85	1
1 Inner Struggle	45	20	
1 Mill of Floss	75	90	
2 The Painted Soul	82	85	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
2 Bird of Prey	85	87	
2 Inspiration	70	100	1
2 As a Woman Sows	80	80	
1 The Decoy	50	80	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	60	67	
1 Law Unto Himself	40	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	90	
1 My Partner	50	50	
2 The Bruiser	80	60	1
1 Hidden Law	100	90	1
2 Love Liar	72	80	1
1 Revelations	50	50	
1 The Net	80	100	1

Reports	% P. P.	% B.O.	Repeat
1 The Haunted Manor	84	86	
1 Feathertop	86	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	68	
3 Isle of Love	80	85	1
4 Whispering Smith	59	67	
5 Soul Mates	68	60	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
4 Highest Bid	64	66	1
2 Her American Prince	62	65	
5 Doorsteps	65	60	1
2 House of Mirrors	77	75	
2 Wall Street Tragedy	65	80	
8 Youth's Endearing Charms	77	60	1
2 Strength, Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
8 Judith of the Cumberlands	68	68	
2 A Welsh Singer	60	53	
1 Man Who Would Not Die	85	75	
1 Three Pals	90	80	
3 Manager of the B. & A.	63	70	
3 Pearl of Paradise	67	68	1
1 Dulcie's Adventure	90	66	
2 Faith	75	48	
2 Miss Jackie of the Navy	93	85	1
1 A Dream or Two Ago	75	60	
2 Innocence of Lizette	100	85	

MUTUAL-CHAPLIN

1 A Night in the Show	100	90	1
3 The Fireman	80	83	
4 The Vagabond	55	88	
5 The Floorwalker	97	100	2
8 One A. M.	63	81	1
14 The Count	87	84	8
9 The Pawnshop	70	72	2
5 Behind the Scenes	94	93	4
7 The Rink	96	99	6
1 Easy Street	80	100	1

PATHE

123 Pathe	68.2	68.9	13
1 Last Volunteer	80	80	
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	60	80	
2 Nedra	55	45	
1 Affair of Three Nations	75	80	
8 The Beloved Vagabond	76	67	
2 Greater Will	50	55	
6 Excuse Me!	90	73	2
8 King's Game	56	62	
6 Madame X	71	91	3
3 Love Trail	38	52	
3 Hazel Kirk	60	55	
1 Simon the Jester	60	55	
6 New York	80	74	1
2 Precious Packet	67	65	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	73	1
7 Shadow of Her Past	34	81	
4 The Fugitive	75	63	
8 Little Mary Sunshine	90	78	1
5 Shine Girl	69	70	
8 Fear of Poverty	65	68	
2 The Test	60	48	
3 Saint, Devil and Woman	44	57	
3 Light That Failed	69	69	1
8 Shadows and Sunshine	86	84	2
2 Prudence, the Pirate	58	73	
2 Arms and the Woman	78	50	1
1 The Challenge	70	60	
2 Joy and the Dragon	85	78	
1 Romantic Journey	80	60	
2 Her New York	80	68	
1 Kick In	80	83	

BLUEBIRD

203 Bluebird	62.8	62.4	17
8 Jeanne Dore	27	45	
2 The Secret Love	38	40	
2 Hop, the Devil's Brew	40	43	
7 Undine	80	87	3

Reports	% P. P.	% B.O.	Repeat
1 Wrong Door	75	85	
1 Grip of Jealousy	75	85	
2 Rupert of Hentzau	51	60	
2 Strength of the Weak	76	75	
1 The Yaqui	42	58	
3 The Flirt	45	74	
1 Tangled Hearts	48	52	
1 John Meehan's Double	48	58	
2 The Great Problem	79	66	
3 Gaylord Waring	62	66	
5 Crippled Hand	58	69	1
8 Gilded Spider	46	64	
1 Elusive Isabel	48	46	
1 Measure of a Man	50	50	
2 Love Never Dies	65	48	
4 Son of the Immortals	64	71	
5 Eye of God	64	80	1
8 Bobbie of the Ballet	67	79	
3 Evil Women Do	60	62	
9 Three Godfathers	68	74	1
14 Shoes	72	77	3
10 Broken Fetters	63	54	1
8 The Love Girl	63	64	1
6 The Grasp of Greed	71	76	1
7 Silent Battle	74	83	
8 Secret of the Swamp	71	84	2
6 Love's Lariat	58	60	
7 Bettina Loved a Soldier	70	72	
7 Little Eve Edgarton	58	61	1
8 The Girl of Lost Lake	65	60	
6 The Unattainable	51	48	
11 Saving the Family Name	80	55	1
9 Behind the Lines	63	63	
7 Wanted—A Home	75	69	
3 The Chalice of Sorrow	72	65	
3 Social Buccaneers	72	60	
3 Gloriana	77	77	
3 Stranger from Somewhere	65	52	
1 The Price of Silence	100	100	
1 End of Rainbow	65	40	
3 The Honor of Mary Blake	57	48	
1 The Right to be Happy	50	40	
2 Black Orchids	90	90	1
1 Her Soul's Inspiration	50	40	
1 God's Crucible	75	65	
1 The Piper's Price	40	20	
1 Bugler of Algiers	95	65	

UNIVERSAL

1 Little Brother of the Rich	60	68	
1 Business is Business	50	65	
1 Father and the Boys	20	80	
1 The Frame-up	40	45	
1 Judge Not	70	70	
1 Long Chance	85	80	
1 Man of Shame	50	55	
1 My Old Dutch	20	55	
1 Nature Man	95	60	
1 Under Southern Skies	90	75	
2 Jewel	83	65	
1 Scandal	80	72	
2 Langdon's Legacy	80	71	
2 Love's Pilgrimage	73	70	
2 College Orphan	70	63	
1 Colorado	90	100	
2 The Campbells Are Coming	84	83	1

RED FEATHER

70 Red Feather	65.6	61.4	2
1 It Happened in Honolulu	80	80	
1 The Madcap	70	70	
1 Soul Enslaved	60	80	
1 Knight of the Range	80	4	
2 Beckoning Trail	88	71	
2 Man From Nowhere	75	90	1
2 Path of Happiness	85	65	
1 The Sphinx	60	60	
2 Pool of Flame	70	75	
1 Lords of High Decision	60	40	
8 Black Sheep of Fame	60	62	
2 Autumn	65	67	
3 Her Bitter Cup	72	71	
1 The Yoke of Gold	45	54	
1 Heritage of Hate	90	85	
1 Thrown to the Lions	68	20	
3 Huntress of Men	49	55	
3 The Youth of Fortune	69	63	1
2 What Love Can Do	50	80	
3 Half a Rogue	78	60	
1 Sons of Satan	60	40	

Reports	% P. P.	% B.O.	Repeat
2 Two Men of Sandy Bar	72	67	
1 Folly of Desire	20	40	
1 Brigadier Gerard	50	40	
2 Romance of Billy Goat Hill	75	55	
4 The Target	76	46	
2 Whirlpool of Destiny	62	65	
8 Narrow Path	82	60	
2 Drugged Waters	57	52	
3 If My Country Should Call	58	62	
2 Black Friday	60	62	
2 The Place Beyond the Wind	80	73	
1 The Isle of Life	60	65	
2 The Mainspring	72	62	
1 Morals of Hilda	80	80	
2 Mixed Blood	70	55	
1 The Child of Mystery	45	15	
1 Polly, Put the Kettle On	65	70	
2 Fighting for Love	73	68	
1 Heart Strings	65	40	
1 Love Aflame	90	80	
1 The Terror	70	60	

GREATER VITAGRAPH

343 Vitagraph	70.4	67.6	6
12 Battle Cry of Peace	95	80	
5 Juggernaut	74	77	
7 Island of Regeneration	85	81	
1 Sporting Duchess	40	30	
8 Sins of the Mothers	87	87	
8 Crooky	70	69	
1 Playing Dead	75	75	
4 Dust of Egypt	69	55	
1 Rights of Men	50	80	
3 Turn of the Road	82	78	
3 The Cave Man	74	60	
3 Heights of Hazard	75	44	
1 Nation's Peril	91	92	
1 The Man's Making	60	78	
2 Price of Folly	95	93	
5 The Great Divide	88	75	
1 Souls in Bondage	100	80	
2 Thou Art the Man	72	57	
5 Green Stockings	87	88	
1 Milady's Slipper	90	90	
3 Island of Surprise	87	85	
5 Gods of Fate	62	62	
8 Night Out	80	76	
1 The Crown Prince's Double	75	60	
2 The Writing on the Wall	70	40	
4 Kennedy Square	88	66	
2 For a Woman's Fair Name	80	55	
5 Hunted Woman	74	54	
4 Hero of Submarine D-2	74	71	
3 Dollars and the Woman	78	55	
1 Supreme Temptation	60	60	
2 The Two-Edged Sword	70	55	
2 Vital Question	80	55	
1 Flames of Johannis	40	40	
7 Salvation Joan	78	59	
8 God's Country and Woman	89	85	
1 Love's Toll	60	80	
7 Law Decides	79	68	
8 The Ne'er-Do-Well	94	94	
4 Ordeal of Elizabeth	58	50	
9 The Suspect	79	76	
3 Lights of New York	70	78	
7 The Destroyers	68	57	
2 Redemption of Dave Darcey	90	80	
4 Man Behind the Curtain	85	76	
9 The Shop Girl	78	79	
3 The Conflict	67	47	
7 Fathers of Men	71	67	
10 The Tarantula	83	74	
12 Daring of Diana	62	79	
4 Hesper of the Mountains	57	64	
10 Light at Dusk	84	71	
7 The Alibi	70	80	
1 The Dawn of Freedom	0	50	
4 Footlights of Fate	68	80	
11 The Combat	83	85	
4 The Kid	61	60	
2 Phantom Fortunes	42	62	
3 His Wife's Good Name	54	75	
9 Through the Wall	79	61	
12 The Chattel	71	82	
8 Prince in a Pawnshop	64	67	
5 Blue Envelope Mystery	59	62	
3 Firm of Girdlestone	35	45	
9 Last Man	85	71	
4 Devil's Prize	40	54	

Reports	% P.P.	% B.O.	Repeat
4 The Price of Fame	40	41	
4 Dollars and the Law	45	71	
5 Enemy to the King	65	66	2
3 Rose of the South	74	67	
8 Whom the Gods Destroy	59	74	3
2 The Ninety and Nine	65	70	1
2 Indiscretion	48	65	1
1 Man of Mystery	40	50	1
6 My Official Wife	91	84	1
2 Glory of Yolanda	75	70	1
1 The Enemy	60	60	

KEYS

98 K-E-S-E Service	69.1	64.5	22

1 The Bank	90	90	1
1 The Woman	60	75	
1 Work	75	75	
2 Thou Shalt Not Covet	78	52	
1 Vultures of Society	80	60	
1 Between Savages and Tigers	90	100	
1 Quo Vadis	60	40	
1 The Spendthrift	80	60	
1 Officer 666	25	40	
1 When Love is King	20	25	
1 The Magic Skin	80	75	
1 Woman Next Door	60	90	
1 The Havoc	5	20	
1 Sentimental Lady	65	40	
1 The Scarlet Road	70	55	
2 Destroying Angel	90	87	
1 Musty Suffer	80	90	
1 Devil's Prayer Book	50	60	
1 Children of Evil	70	65	
1 Green Cloak	70	60	
2 The Spoilers	92	95	
5 Graustark	88	90	4
1 The Slim Princess	77	94	1
1 The Rosary	80	55	1
2 A Texas Steer	72	65	
1 House of Thousand Candles	40	30	
1 The Raven	87	20	
2 The Alster Case	75	60	
2 Daughter of the City	60	70	
3 Misleading Lady	73	50	1
2 Cycle of Fate	62	75	
8 Carmen (Chaplin)	50	93	2
2 Shepherd of Bargain Row	65	55	
1 Sherlock Holmes	75	50	
3 Into the Primitive	52	60	
3 That Sort	70	45	1

Reports	% P.P.	% B.O.	Repeat
4 Valiants of Virginia	85	75	
3 The Prince Chap	40	33	
7 The Return of Eve	75	74	2
5 The Country God Forgot	75	65	
6 Chaplin Revue	63	79	
1 The Innocence of Ruth	60	81	
1 At Piney Ridge	60	60	
1 Heart of the Hills	50	39	
2 Prince of Graustark	85	82	1
3 The Cossack's Whip	84	51	
2 Message to Garcia	75	73	
1 Last Sentence	90	90	
2 Truant Soul	98	73	1
1 Skinner's Dress Suit	100	80	1

SPECIAL FEATURES

1 Heart of Maryland	0	40	
1 The Immortal Flame	80	72	
1 Her Surrender	85	70	
1 Heartaches	70	78	
2 Geoffrey Manning	70	75	
1 Garden of Knowledge	100	100	1
5 The Christian	81	78	1
6 Birth of a Nation	100	100	5
2 Unwritten Law	35	80	
2 The Escape	67	70	1
5 Birth of a Nation	100	100	4
11 The Common Law	89	95	4
1 The Salamanders	40	75	
4 The Libertine	86	91	4
1 My Country First	60	60	
5 The Foolish Virgin	29	57	1
7 The Pride of the Clan	83	86	6
1 20,000 Leagues Under the Sea	90	100	1
1 The Crisis	80	75	
11 Less Than the Dust	67	84	4
9 War Brides	73	66	7
2 Her Husband's Wife	90	95	
1 Race Suicide	67	60	
1 Shanghaied	90	90	1
2 Flower of Faith	50	25	
4 Jaffery	63	55	
3 Civilization	60	67	1
2 Cabiria	45	45	
2 Marvelous Maciste	85	55	
2 Faded Flower	82	74	1
5 End of the World	20	57	
1 Birth of Character	20	50	
3 Birth of Man	62	88	
1 Love's Sacrifice	60	60	

Reports	% P.P.	% B.O.	Repeat
1 Fire and Sword	20	60	
3 Doctor Neighbor	53	49	
5 The Iron Hand	65	46	
8 Police	63	81	
3 Tilly's Punctured Romance	95	95	2
1 Salomy Jane	90	100	
2 Tess of the Storm Country	100	85	2
6 The Whirl of Life	69	84	3
2 Silver Threads Among Gold	91	92	1
2 Victory of Virtue	50	100	1
5 The Melting Pot	78	53	2
4 Ramona	73	63	
2 The Typhoon	88	78	1
1 Hiawatha	40	100	1
1 The Aftermath	40	40	
2 Salisbury's Wild Life in America	60	73	
1 Hypocrites	60	90	
1 The Only Son	40	60	
1 Judge Legard	80	40	
3 The Alien	98	68	1
8 Eternal City	90	95	1
9 Dumb Girl of Portici	48	62	
4 Little Girl Next Door	75	95	3
1 Neptune's Daughter	80	80	1
2 Diana the Huntress	58	75	1
7 Where Are My Children?	84	89	2
5 Alice in Wonderland	76	86	1
11 Romeo and Juliet (Metro)	78	58	2
1 Purity	92	96	1
1 The Clansman	99	100	1
1 Whoso Taketh A Wife	90	90	
1 Lash of Destiny	80	50	

SERIALS

1 Patria	90	95	
13 Gloria's Romance	75	81	
2 Crimson Stain Mystery	52	60	
4 Mysteries of Myra	87	86	
2 The Yellow Menace	40	40	
3 Liberty	88	92	
3 Grip of Evil	73	67	
8 Who's Guilty	78	78	
9 Iron Claw	92	91	
2 Diamond Runners	84	83	
5 Shielding Shadow	90	89	
6 Secret of Submarine	73	79	
8 Peg o' the Ring	50	50	
3 Scarlet Runner	67	64	
1 Lass of the Lumberlands	20	60	
1 Girl and the Game	73	45	

Mid-Northwest Trade Journal

AMUSEMENTS

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ENTERTAINING COMEDY DRAMA. STARS HAVE PERSONALITY

Irene Howley and Jack Devereaux in

HER FATHER'S KEEPER

Eastern Fine Arts-Triangle

DIRECTORS	The Rosson Brothers
AUTHOR	Robert Shirley
CAMERAMAN	Roy Overbaugh
AS A WHOLE	Stars with personality in classy atmosphere register humanly
STORY	Had human spots and held nicely
DIRECTION	Registered many laughs; gave distinctive, classy atmosphere
PHOTOGRAPHY	Excellent
LIGHTINGS	Very good
CAMERA WORK	Splendid; effective vignetting
STARS	Both have personalities that will win
SUPPORT	Some splendid types
EXTERIORS	Taken intelligently
INTERIORS	Classy
DETAIL	Many fine little touches
TIME	Sixty-one minutes (5 parts)

I FIGURE this as one that will be considered excellent entertainment anywhere. The story has a human note with lots of comedy, and it holds nicely despite one or two places where it slows a bit.

Irene Howley is good to look at and plays humanly, with an enthusiasm that convinces.

Jack Devereaux looks like a real "find." He is the only man outside of "Doug" Fairbanks that I've seen who puts over the buoyant-enthusiasm personality stuff on the screen without having it appear forced. He'll win any audience before he has gone six scenes, and from that time on all of his antics will do much towards holding the interest in what is developing among the various characterizations.

The plot has to do with a society girl who wanted to watch over her father because her dead mother had feared that a desire for more wealth would drag the father into something illegal, and that trouble might result.

Mr. Devereaux, the son of the business rival of Miss Howley's father, wanted to marry Miss Howley. Her father, Frank Currier, said "No," and said it emphatically. She then asked for a chance to work in father's office and be a business woman, and when father refused there was a split, and the little lady walked out and landed down in Washington Square to live with an aunt.

When father learned that Mr. Devereaux was a nightly visitor, he determined to break his firm in the "Street." Miss Hawley, in order to be on the job, persuaded her father's secretary to take a vacation, and she appeared in her place. Father, who had said that he would never speak to his daughter, again permitted her to stay, despite the fact that it made him quite peeved. This was rather an impossible situation, but it provided some good little touches.

Daughter then learned that father was arranging an illegal combine to whip her sweetheart, and so she and sweetheart hung a dictagraph in father's home and then presented him with a copy of the conversation while sweetheart stood across the street ready to drop another copy in the mail box, addressed to the attorney general, but, of course, father and his friends agreed to call everything off and we had a happy clutch on the finish.

Since I figure this is written purely for purposes of entertainment, and since it is essentially comedy, all the impossible or improbable points can be overlooked Certainly there are lots of laughs—and they are sure-fire laughs earned by intelligent touches.

There was a funny old type used as a detective by father in keeping tab on his daughter, who will be responsible for quite a lot of hilarity.

I want to comment particularly upon the camera work, because the vignetting of many scenes was decidedly effective.

There were some excellent titles planted in the action, and they helped the fun-getting qualities of the offering. quite a little.

Others in the cast were Jack Raymond, John Hanneford and Walter Russell.

The Box Office Angle

To get any money with this you'll have to make a fuss about it.

Irene Howley is fairly well known to dyed-in-the-wool picture fans, but she isn't known to the once-in-a-while patron. Jack Devereaux is new and an unknown quantity to all of your fans, although he has been with "Bunker Bean" for two years, and, in case that production has played in your city, I'd mention it.

I would say that you can safely recommend this as an entertaining human comedy, and you might sneak in the statement that it is the type of story which has been used for Douglas Fairbanks.

It is never nice to make comparisons, but Jack Devereaux's work can't help but remind one of "Doug" because of the similarity in general style, but certainly no one can accuse Mr. Devereaux of doing anything like an imitation of Mr. Fairbanks. I understand that he has worked along the same lines for some time, and so he must not be classed with some picture folk who've recently tried to change their style to register things as "Doug" does.

I believe Miss Howley is a very good bet, and since I understand that she is to be starred in another Triangle offering, I'd certainly advise that you plug her strong in your advertising in order to build an asset for future billing.

Make it very plain that this is comedy and that it is clean. I believe that those points will pull more business today than any other advertising angles which you might possibly think out. Community film fans are a bit sick of the sex stuff and the surface "meller."

WID'S REACHES THREE THOUSAND OF THE BEST THEATRES, BOTH LARGE AND SMALL, IN THIS COUNTRY. AND IT'S READ.

MELLER WITH HUNCHBACKS AND DUMPS DOESN'T ENTERTAIN

Wedgwood Nowell and Gypsy Harte in

THE PULSE OF LIFE

Bluebird

DIRECTOR	Rex Ingram
AUTHOR	E. Magnus Ingleton
SCENARIO BY	Rex Ingram
CAMERAMAN	Duke Hayward
AS A WHOLE	Artistic, but depressing; hardly entertaining
STORY	Never hits hard, and slumps on finish
DIRECTION	Gave fine atmosphere, but over-emphasized unpleasant items
PHOTOGRAPHY	Excellent
LIGHTINGS	Many very effective and artistic
CAMERA WORK	Some distinctive bits
STARS	Good; she has very expressive face
SUPPORT	Objectionable hunchbacks
EXTERIORS	Some very fine
INTERIORS	Good
DETAIL	Good, but too much rough stuff
TIME	Sixty-three minutes (5 parts)

I HOPE some good friend takes Director Rex Ingram out and shows him a bit of the sunny side of life some day. I'm getting sort uv peeved with Rex, because he insists on giving us such depressing stories of the seamy side of life, with the unpleasant sight in every one of his offerings of not one, but several unfortunates, maneuvering about apparently for no purpose other than to show their afflictions.

Most every one feels sorry for a hunchback, but I can't feel that the average film fan likes to see a production in which these unfortunates are brought into the action apparently for no other reason than to show their deformities, with the additional unpleasant fact that in many places they are roughly treated. Possibly Rex is searching for the distinction of being the "Hunchback Director." I don't know what it is—but, anyway, it's all wrong.

There's nothing particularly unusual or new about this plot, it being the old story of the girl lured from her home in Italy by the smooth-tongued stranger who tired of her after reaching America, with the result that she drifted into the underworld.

A young artist "fell" for her while using her as his model, which caused complications with his guardian and fiancée, the customary murder and false accusation drifting in about the fourth reel.

Instead of having the fuse blow out this time, the hero's execution was halted when he fainted just outside the death chamber, this word coming to us after the governor had dramatically announced, "It is too late; he has been executed!"

Possibly with the thought of making it a bit different, they then sent the Italian shero back to her waiting father in the old country, while hero and his fiancée did a clutch. That was possibly logical, but since the entire story was purely surface meller, the ending might have been along the same conventional lines.

Wedgwood Nowell, as the glib-tongued stranger, was quite satisfactory, but didn't make any unusual impressions in this character.

Gypsy Harte registered the most distinctive characterization, and this young lady seems to have a particularly expressive face suggesting possibilities for dramatic work which may bring her up rapidly if given the proper opportunity.

The other members of the cast were quite satisfactory, although their work didn't stand out. In the cast were Dorothy Barrett, Molly Malone, Nick Dunaew, Al MacQuarrie, Millard Wilson and Seymour Hastings.

Most of the regulars have a sort of feeling of antagonism these days when a director shows a character arriving in New York Harbor, proving that it is New York by flashing the Statue of Liberty. They evidently had no stock piece of this, and to show us our lady of the blazing torch, what do you think they went and done? Oh, boy! They painted a back drop showing our friend of the guiding light with stationary clouds in the back, and took a close-up picture of this, which was cut into the action so as to register the fact that the characters were sailing into New York Harbor. I think this is positively criminal!

The Box Office Angle

This is rather an artistic production and has a few good dramatic moments, with some excellent underworld atmosphere, but I think it is entirely too rough and too noticeably lacking in worth-while elements to register as good entertainment with the average fan.

Good lightings and artistic atmosphere are just as desirable as ever, but they can hardly put over an offering to-day unless the story has some value.

If you have a small community house which seems to care particularly for the more wholesome little bits of entertainment, I believe I'd dodge this, because it lacks the worth-while qualities to make it really "enjoyable."

If your people like mellerdrammer with a touch of the rough stuff and a goodly sprinkling of underworld characters, they may consider this a very good offering because of Miss Harte's work and the fact that it is decidedly artistic at times.

If you should decide to play it, advertise Miss Harte particularly, because she is the dominant personality of the offering.

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MORE SUBSCRIBERS MEANS BIGGER, BETTER WID'S

STAR'S FINISHED VAMP WORK MAKES IT INTERESTING

Dorothy Dalton in

THE DARK ROAD

Ince-Triangle

DIRECTOR	Charles Miller
AUTHOR	John Lynch
SCENARIO BY	J. G. Hawks
CAMERAMAN	Clyde De Vinna
ART DIRECTOR	Robert Brunton
AS A WHOLE	Voluptious vampire in classy settings
STORY	Episodical victim incidents, with war background
DIRECTION	Gave distinctive atmosphere and made some scenes impressive
PHOTOGRAPHY	Excellent
LIGHTINGS	Some quite distinctive
CAMERA WORK	Very good
STAR	Worked wicked wiles wonderfully well
SUPPORT	Very good
EXTERIORS	Some excellent shots
INTERIORS	Distinctive
DETAIL	Very good, although convenient
TIME	Sixty-three minutes (5 parts)

THERE will undoubtedly be a great many people who will not like this, simply because it presents a vampire who begins the story as a wife and then, for sheer love of variety, shifts her affections from one to another of the other characters who appear on the scene. Of course, she "cashes in" on the finish.

The European war was used as a background, with Miss Dalton's final "friend" turning out to be a spy who had secured information from her regarding the movements of the English.

Hubby learned of his wife's treachery when this spy's message was intercepted, and he had the spy arrested and then threw a knife at a picture of Cleopatra, which the "vamp" seemed to worship, with the result that, when the knife pierced the heart of the woman in the painting, the "vamp" standing before it ceased to live.

I'm not just sure what school of psychic research this thought comes under, and I don't think audiences will worry much, the main point being that they get the vampire out of the way without making hubby a murderer.

Throughout this offering Miss Dalton, who has quite a "figger," gave us an elaborate exhibition of the most approved methods of the successful society "wamp." Her work was convincing, to say the least, and it'll undoubtedly prove interesting to many.

Robert McKim, as the willunous spy, gave a splendid performance, with Jack Livingston and Jack Gilbert, as the husband and victim No. 1, acceptable in their respective parts.

Walt Whitman and Lydia Knott were the parents of Mr. Gilbert, who entertained the vampire while she made love to their son.

The Box Office Angle

As a plot this is interesting, although it has the objectionable vampire element, but it can hardly be called a story which truly stirs.

If your patrons are rather bitter against the showing of the details of a vampire at work, I'd forget this, because it has little else of any interest. If your fans seem to like the vampire stuff, they should consider this decidedly entertaining.

Miss Dalton has done a number of quite worth-while characterizations, and by referring to some of her films of the past you can possibly pull in quite a little business. It would certainly be necessary for you, however, to refer to these other films, because her name isn't yet big enough to be generally remembered without such a reminder.

HUMAN CHARACTERIZATIONS, RATHER ENTERTAINING; ENDING TOO LONG

Wilfred Lucas in

A LOVE SUBLIME.

Fine Arts—Triangle

DIRECTORS	Tod Browning and Wilfred Lucas
AUTHOR	Samuel Hopkins Adams
SCENARIO BY	Tod Browning and Wilfred Lucas
AS A WHOLE	Character study that registers
STORY	Human touches and action nicely blended
DIRECTION	Made scenes effective and kept atmosphere human
PHOTOGRAPHY	Good; not unusual
LIGHTINGS	Acceptable; not distinctive
CAMERA WORK	Good
STAR	Forceful, yet very human
SUPPORT	Some good types
EXTERIORS	Fitted atmosphere
INTERIORS	Had atmospheric touches
DETAIL	Good
TIME	Sixty-five minutes (5 parts)

I BELIEVE that the tendency everywhere is toward the human characterization heart-interest story.

Here we get a little offering centered about a big Greek iron-worker and a little waitress from a restaurant, with the greater part of the action occurring in a little square where various Bohemian folk congregated.

The waitress was injured in an accident—which, by the way, was remarkably well handled—and afterward had to go to a hospital for an operation.

Through the carelessness of a busy interne, Mr. Lucas was told that she had died, when he called for information one day. He started a rough-house in the hospital and was sent to jail for thirty days.

When he came out, his mind was somewhat affected, and every night he stood in the park to serenade with his clarionet under the window of the hospital room formerly occupied by his sweetheart.

He was attacked by roughnecks and rescued by the Bohemian gathering, who afterward located his sweetheart through one of the roughneck gang, who had been injured, telling them of a girl in the hospital who had at one time given him some big Greek cigarettes.

The girl, who had called at the rooms and was told that Mr. Lucas had gone back to Greece, had taken employment in the hospital, and there was a very effective reunion between these two. The scenes following the clutch at the end, however, were held entirely too long. It was good stuff, but when you pull a clutch in a picture these days, the audience starts to go home. No matter how human the additional footage may be, it is hard to hold them.

There were many splendid types in this, such as the little red doctor, the parson who could fight and do other things like human beings, and the artist—not for-

getting the roughneck of the hospital, who gave a splendid performance.

Mr. Lucas is a powerfully-built man and suggests tremendous strength. He carried through this characterization beautifully with a number of little bits of pathos that will certainly "get under the shirt" of most any one.

Carmel Myers, as the girl, was decidedly pleasing.

There were many unusually well-worded titles in this, some of them being sure-fire laugh-getters.

In the supporting cast were Fred Turner, Alice Rae, George Beranger, Jack Brammall, James O'Shea and Bert Woodruff.

The Box Office Angle

In communities where they prefer the human characterizations to ordinary melodrama, I'd say that this would please very much. There is more action to it than we have had in some of Mr. Lucas' other productions, and there is an excellent heart-interest suspense element.

I believe you can feel very safe about recommending this as an offering that will certainly register, no matter what sort of community you have. There are scores of good touches, and the titles help to plant them effectively. Occasionally there is a spot which is a bit slow, but we get enough genuine action to more than offset this.

Wilfred Lucas has done a number of exceptional characterizations, so that his ability is generally recognized. I believe that the chief problem you will have in getting business on this is to assure your patrons that there is enough action and suspense-heart-interest in the story to hold their attention.

Understand, I don't consider this one of the greatest films of the year, but certainly it is far superior to the ordinary surface melodrama stuff which is being turned out by the stereotyped machinery of most program releasing companies.

ANCIENT FARCE IDEA MADE FAIRLY PLEASING BY HANDLING

Lionel Barrymore and Irene Howley in

HIS FATHER'S SON

Rolfe—Metro

DIRECTOR	George D. Baker
AUTHORS	Rennold Wolf and Channing Pollock
SCENARIO BY	June Mathis
CAMERAMAN	John Arnold
AS A WHOLE	Crude in spots, but has good laughs
STORY	Very ordinary and ancient, but trimmings get laughs
DIRECTION	Saved several ordinary situations by handling
PHOTOGRAPHY	Just good; some bad spots
LIGHTINGS	Varied; good and poor
CAMERA WORK	Varied
STARS	He, a bit forced at times, but registered generally; she, excellent
SUPPORT	Good
EXTERIORS	Acceptable
INTERIORS	Good; not particularly distinctive
DETAIL	Good for comedy
TIME	Sixty-four minutes (5 parts)

CONSIDERING the fact that this is the old "rich man's son who bet he could hold a job for a month," I believe that Producer George Baker has done exceptionally well in making it entertaining comedy with a few very good spots.

Of course, there was the girl—and Irene Howley is quite SOME girl. She has personality. Both Miss Howley and Mr. Barrymore had fathers, and the fathers were enemies, and rival gem collectors.

With Mr. Barrymore serving as butler in Miss Howley's home, he caught the crook and married the girl on the finish. Of course, the crook was the "London Larry" type posing as an English lord.

Now, I'll leave it to you if that isn't SOME original story!

In one or two places Mr. Baker gave us stuff that was a bit different, and there are enough laughs in the offering as it stands to carry it by, because no one will ever take it seriously at any time.

Lionel Barrymore seemed a bit forced in his efforts to be funny in some of his scenes, but, despite these bad spots, he registered generally in a rather pleasing manner.

Frank Currier and Charlie Eldridge, as the fathers, were both good.

A lot of burlesque melodrama was dragged in, which was done a la Keystone stuff, and it'll surely register rather well. The funniest point in this burlesque, however, was a scene where various "extras" came out and waited for Mr. Barrymore to hit them on the head with a stuffed club. The boys weren't supposed to know that they were going to be hit, but each one stopped at the head of the stairs and involuntarily pulled in his horns a bit while waiting for the big club to descend, which would send him tumbling to the bottom of the stairs.

They also dragged in a "shadow party," in order to get over a couple of pieces of business, one being a love scene and the other a thief working at a safe shown in the shadow on the screen. While these effects were all right, it was rather silly to see about fifty or sixty supposedly intelligent society people gathered before a screen where a gink did the old shadow stuff with his hands. This would have been satisfactory as an incidental part of an evening's entertainment, but it was presented as the important event of the evening, with considerable preparation beforehand and several titles referring to the party as a "shadow party." I certainly think that these titles should be changed so as to leave this as a little surprise incident during the evening rather than the main thought of the gathering.

Others in the cast were Walter Horton, George A. Wright and Phil Sandford.

The Box Office Angle

While this is not a marvelous production, I believe that you can certainly get it by very nicely, because there are a lot of laughs in it, and as entertainment it moves smoothly enough to be generally accepted.

Miss Howley is now being starred by Triangle, and she has a splendid picture in her first offering, "Her Father's Keeper," so that you can play her up strongly in connection with Mr. Barrymore.

It might be a good idea here to mention the fact that this comedy was produced by George D. Baker, who produced "The Wager," "The Dust of Egypt" and many other Metro and Vitagraph successes.

Don't promise that this is a startling success, but say, rather, that you feel certain they will get enough laughs out of this to make it an enjoyable evening. Talk about Lionel Barrymore's work in "The Yellow Streak" and "Dorian's Divorce."

UNCONVINCING SURFACE STORY IS FAIRLY ENTERTAINING

Marc MacDermott and Peggy Hyland in

BABETTE

Greater Vitagraph

DIRECTOR	Charles J. Brabin
AUTHOR	F. Berkeley Smith
SCENARIO BY	A. Van Buren Powell
CAMERAMAN	Jos. Schelderfer
AS A WHOLE	Fairly interesting, but never grips
STORY	Spotty; painfully convenient; unconvincing
DIRECTION	Some good atmosphere; composition and grouping stagey, with action rather theatric
PHOTOGRAPHY	Generally good; too contrasty in spots
LIGHTINGS	Some very fine; others contrasty
CAMERA WORK	Too few angles
STARS	Pleasing, but rather theatric
SUPPORT	Quite acceptable
EXTERIORS	Rather "setty"; lacked distinctive beauty
INTERIORS	Some very good; a few "stagey"
DETAIL	Quite convenient
TIME	Seventy-four minutes (5 parts)

THIS a story, this is one of those obliging plots that wanders along with very few complications and always a convenient twist to straighten out every tangle. It seems to me that such situations as these have long ago been laid upon the shelf.

A starving man snatches a bankroll from a gink's hand, in a bank, is arrested and recognized as a famous crook, and when confronted by the man from whom he had taken the money, we found that the thief's wife had saved the injured party's wife from starving, just a reel before, and so, of course, the thief was not held.

That should be good for a groan.

Then, immediately following that situation, we had this thief happy with his wife and child for the final clutch, and although he had been unable to sell a single painting through two or three reels, he received a letter announcing that he had won the grand prize at the Paris salon. Oh, boy—truly "They do it in the movies!"

The best thing in this offering was a few scenes planted at the beginning which were entirely incidental to the story. They showed a group of tourists visiting an old dungeon, with the keeper of this dungeon telling them wild tales about the prisoners, the ghosts, etc., all of which were backed up by fake prisoners and dollar-a-day "ghosts," very much as the "opium dens" on the East Side are handled for the benefit of the boobs on the sight-seeing cars. This was a human bit and nicely handled. It should register anywhere.

Marc MacDermott has the advantage of appearance, and he has always had poise and authority. Unfortunately, however, Mr. MacDermott is rather inclined towards the theatric, and in this he made too many gestures.

Peggy Hyland, as Babette, the dungeon-keeper's daughter, who fell in love with the famous thief and agreed to marry him, not knowing his past, was rather pleasing, but she had little opportunity for anything that could be called emotional work.

There was one very good double-exposure bit, where in Miss Hyland's eyes, shown very large upon the screen, we had double exposed in the pupil of each a baby's face. That was the director's method of telling that a newcomer was on the way.

There were some very good lightings, but in a number of the scenes the photography was quite contrasty, and a good many of the sets looked "setty."

There were too many exterior shots taken against blank walls, or other inartistic locations that might have just as well been made with some very beautiful exterior background.

It was decidedly noticeable throughout the offering that the grouping of the characters was not particularly good. They were made to play to the camera, which is always bad.

In the supporting cast were Templar Saxe and William Dunn.

The Box Office Angle

While this is fairly interesting because of a few touches that almost get over as human, I would certainly not enthuse over it as being a great picture, because the story is painfully poor and convenient and the general handling is kept from being truly convincing by the theatric gestures and the stagey grouping of the characters.

If Marc MacDermott and Peggy Hyland can pull you money at the box office, then this is a good bet for one day. It isn't so bad but what your regulars will accept it as a one-day offering. I certainly would not play it longer than that, particularly if your fans are checking you up carefully on story values.

CRUDE OLD SCHOOL MELLER THAT NEVER HITS HOME

Charlotte Walker in

MARY LAWSON'S SECRET

Thanhouser-Pathe

DIRECTOR	John B. O'Brien
AUTHOR	Lloyd Lonergan
CAMERAMAN	W. B. Harris
DIRECTION	Lacked human note; followed old-school "meller" stuff
PHOTOGRAPHY	Good
LIGHTINGS	Acceptable; not distinctive
CAMERA WORK	Good
STAR	Quite camera-conscious
SUPPORT	Ordinary; also camera-conscious
EXTERIORS	Lacked artistic distinction
INTERIORS	Rather "setty"
DETAIL	Convenient
TIME	Sixty-two minutes (5 parts)

THIS is one of those surface "mellers" that swings along without ever registering in a convincing manner, and about every so often they had a convenient twist that truly made you groan internally.

I believe that it's time to give proper burial to the situation of finding the innocent heroine standing over the dead man with a weapon, which shall be followed by the trial scene showing the judge and jury for many close-ups. In this, they cut to the judge, who was giving a correct imitation of a wooden Indian, at least ten times.

They then pulled an escape while the convicted innocent was being taken to prison, but they didn't show the actual scene where she was rescued from her guards—probably because they thought the censors might cut it out, anyway.

Then came the wager made by the millionaire hero that he could go to a strange town with only a dollar in

his pocket, get a job and hold it for a month. Some guy was supposed to bet him $10,000 that he couldn't. I'd like to find a few of those ginks willing to bet on such a proposition. This same thought was pulled in a Metro comedy this week. Truly, "Great (?) minds do run in the same channel."

Of course, hero met the escaped innocent, and they were married and happy until our expected friend, the blackmailer, showed up. He was taken care of, however, and then they pulled a bird!

Two guys who were said to be "newspapermen" nonchalantly walked into the millionaire's private grounds and stood ten feet away with a camera, tripod, etc., snapping a picture of the millionaire and his wife without the couple ever noticing that they were there. To begin with, newspapermen don't work like that, a tripod isn't necessary, and believe me—they couldn't get a picture under such circumstances without being seen. Anyone will know that, but the photograph was needed so that it could be printed in the papers and bring the officers of the law to arrest the escaped innocent convict, millionaire's bride.

Well, when the officers came, the millionaire and his bride did a getaway across a lake in a motorboat, encountering a storm. They were wrecked, and each thought the other dead, with a number of scenes centered around a coffin (which most members of an audience will not care for) only to find out at the end that the blackmailer was in the coffin, and not either wife or husband—and the obliging blackmailer had confessed that he, and not the wife, was guilty of the murder.

It's easy to see that this is not what would be called a convincing plot, and certainly it was done with entirely too much stress on the surface melodrama to make it register. The entire cast were so conscious of the camera that the scenes never really impress.

Charlotte Walker seemed unable to get away from the fact that she was acting, and, to my mind, she is far from being a girlish ingenue type, so it can't be said that she helped the offering by her presence.

Others in the cast were N. S. Wood, Inda Palmer, and Robert Vaughn.

The Box Office Angle

It would seem to me that you should be able to find something which should register better than this. Miss Walker's work on the screen to date has not been sufficiently satisfactory to make her a real box office value, and the convenience of the story and the fact that it is purely surface melo puts this in the class of films to be accepted if necessary but dodged if possible.

Certainly I would not show it more than one night, and I wouldn't show it at all if a more human offering can be secured.

I can't see any advertising angle that would make it possible for you to honestly boost this. The story would sound pitifully pre-historic if you told them the plot.

ANCIENT OBVIOUS MELO WITH ARTISTIC LIGHTINGS

Wallace Reid and Myrtle Stedman in

THE PRISON WITHOUT WALLS

Lasky-Paramount

DIRECTOR	E. Mason Hopper
AUTHOR	Robert E. MacAlarney
ADAPTED BY	Beulah Marie Dix
CAMERAMAN	Homer Scott
AS A WHOLE	Surface meller junk; never registers
STORY	Obvious; convenient; ordinary
DIRECTION	Gave distinctive atmosphere, but situations were beyond saving
PHOTOGRAPHY	Excellent
LIGHTINGS	Artistic; distinctive
CAMERA WORK	Very good
STARS	Pleasing, but had little to do except look hansom'
SUPPORT	Routine movie types
EXTERIORS	Acceptable
INTERIORS	Very good
DETAIL	Generally good; bad newspaper insert
TIME	Fifty-seven minutes (5 parts)

ANY ordinary fan will have this one guessed before it is on the screen five minutes.

It is the ordinary surface "meller" telling of the prison expert who was locked up in order that he might get evidence against the "man higher up." Of course, the "man higher up" was engaged to marry the heroine, and the prison expert immediately fell in love with her, she obligingly taking him into her home as a secretary, it being explained that she had a hobby for reforming crooks.

In the offing was a maid who had also been taken into the shero's home to be reformed, and she, throughout the offering, scowled fiercely at the willun from behind her "fortifications." Occasionally the willun condescended to give her a smile, whereupon she agreed to do his "doity woik."

After trying to "get" the hero once or twice, the willun finally forced an ex-convict to go to shero's home and rob the safe. He planned to place the blame on hero, not knowing that hero was a prison expert, but, of course, the gink what went to do the job had been befriended in prison by shero, so instead of finishing the job he took a note to the governor, while Friend Shero came down in her nightie and discovered hero at the safe. Some new (?) situation!

Then came the final grand clean-up in the governor's office, with the "man higher up" being introduced to the hero prison expert, with all his accomplices gathered about to verify the evidence against him.

Just to make it more "intrickut," the lady of the "fortifications" shot the willun at the end.

This thing never had a chance to register as anything except ordinary "movie meller," and it seems a shame to waste good lightings and atmosphere on such a story.

William Conklin, who did the willun, had a black moustache which was most willunous.

Others in the cast were Billy Elmer, Lillian Leighton and Helen Ankewich.

The Box Office Angle

I can't figure that this will be considered a good offering, because it is such an ordinary routine "meller." It has been given rather a good setting and the players are satisfactory, but film fans surely do not relish the constant repetition of these obvious stories. This same thought has been used before, and I hardly feel that there is any angle in the story which can be safely exploited.

If you must play this program stuff and can't get something outside which will be better, I would say that it would be advisable to simply advertise the name of this offering and the stars, without any promise regarding the story or production. Certainly I wouldn't play this more than a day.

IT SURELY IS A TRAGEDY, DESPITE IMPRESSIVE ATMOSPHERE

Florence Reed in

THE ETERNAL SIN

Brenon Productions—Selznick Pictures

DIRECTOR.....Herbert Brenon
ADAPTED FROM.....Victor Hugo's "Lucretia Borgia"
SCENARIO BY.....George Edward Hall
CAMERAMAN.....J. Roy Hunt
TECHNICAL DIRECTOR.....George Fitch
EDITED BY.....James McKay
AS A WHOLE.....Tragic melo that misses fire badly
STORY.....Incoherent at start; got funny towards end
DIRECTION.....Impressive beauty and distinction, but dramatic scenes over-reach and fail to register
PHOTOGRAPHY.....Many very beautiful bits; some just good
LIGHTINGS.....Some distinctive; some just good
CAMERA WORK.....Good
STAR.....Very impressive until story broke; then missed fire
SUPPORT.....Sort of jumbled background; not clearly defined; parts didn't stand out
EXTERIORS.....Fitted atmosphere perfectly; well chosen; some very beautiful
INTERIORS.....Many very big and impressive; some just good
DETAIL.....Story not clear at times; atmosphere excellent
TIME.....One hour and thirty minutes (8 parts)

TRULY, this was an unfortunate choice for a feature film. It was just still more unfortunate that the producer didn't stop the story before he came to the antidote situation. There could have been a big, tragic finale with the first poisoning, and while even then it would not be an audience-appeal picture, it would have been much better than it is.

Producer Herbert Brenon has given us a very impressive atmosphere with big sets and good detail, and his choice of exterior locations was excellent. But he has undertaken to do something which is a very dangerous thing to attempt, and that is to transfer dramatic situations which would be great on the speaking stage, to the screen. Although working under the handicap of being a costume story and a tragedy—and these are truly handicaps—there was a still greater obstacle—that of attempting to make melodramatic moments hold which positively have not a chance without the aid of the human voice.

If Florence Reed had been portraying the big scenes which came in the latter part of this offering on the stage, her voice would have held the audience serious and attentive, and thereby would have made a decidedly favorable impression. Without the voice and with the use of melodramatic speeches given as titles these situations became funny.

The story tells of Lucretia Borgia, wife of the ruler, having kept a son in the charge of faithful friends without him knowing whom his mother was or her husband having any knowledge of his existence.

The son had five companions, who, as we might expect, had five fathers, and her son's companions decided that they were the ones to kill Lucretia's brother. They did, and then she killed each one of them by torture, the harrowing details of which were shown to the audience and also the five sons who came to plead for mercy.

The story up to this point was not clearly handled, because most every one about me thought that Lucretia's son was one of the five boys who came to plead for a father. In fact, I thought so myself for quite a time.

After this torture incident the action slowed up quite a bit, but we soon saw the five sons merrily setting out for a carnival, with apparently little thought of the awful fate that had come to their fathers. Lucretia's son also came to this carnival, and, while I think of it, I want to mention that it seemed to be a funny sort of a carnival, because we never saw any one on the street except these six guys.

Anyway, Lucretia learned that her son was in town, put on a mask and went out to see him. When she took off her mask, after practically telling him that she was his mother, the five companions rushed up and denounced her as the famous poison champ. For this she swore vengeance, and immediately plotted that the five ginks should be poisoned.

Muchly peeved at discovering that he had been conversing with the best little poisoner in the country, son walked out to the front gate and pried the "B" off Lucretia's name, which left it "O-R-G-I-A," this being considered a great insult.

For thus tearing up the front gate, Lucretia's husband, who thought this young feller was his wife's lover, had him arrested and gave him the privilege of poisoning the man who had thus insulted her. Then came the fireworks.

After a very, very dramatic scene, which began to hit on only about "two" after running a while, Lucretia finally fed the wine to son. I was ready to quit. I figured the show was over after she had failed to put over the good old trick of switching the glasses, and then—oh, boy, what d'ye s'pose she went and done?

Here she had us all worked up to figuring that this kid was going to cash in, and then she reached down—I cant' tell you where—and brought up "Eureka," the antidote. I could just "feel" that audience. It was a mental groan. From that moment on there wasn't a chance.

Things got even worse, though, because the son promptly wandered out and joined the five faithful fighters, who were joyfully hieing themselves to the party Lucretia had prepared. There were ladies enough at the table to go around, and the females had been handed the white wine, which was "pe-ure," while the gents were given the red wine, which we knew was deadly poison.

They all went to it quick, so as to save footage, and then—ha, ha! From back of the great velvet curtain stepped the Interlocutor! It was Lucretia, and she exclaimed: "Gentlemen, you are all poisoned!" This was bad enough, boys, but just to prove that she hadn't started, the curtains were drawn to one side, and there—there before them stood five perfectly good broadcloth coffins, 1917 models—and, by heck, Lucretia had even gone to the trouble of having each guy's name planted on his particular coffin.

Now, this poison of Lucretia's had a funny way of working. It seemed that you had quite a little time to live after drinking it—although it'd sure "git yer" in the end. Here stood these five ginks, knowing that they were going to die, and not a bloomin' one of 'em tried to stick a knife into 'Cretia. They all filed in and looked for the place-cards so as to know whose coffin was "which," and then the curtains were allowed to fall back, so that 'Cretia dear and son could be dramatic in the foreground.

Several around me were beginning to lay odds that son had enough antidote in him that the second dose was not going to touch him anyway, when mother again reached down into the place which I couldn't mention before and produced—ha, ha! you've guessed it!—the "nanny-goat!" Immediately all bets were off, but son got dramatic and said if there wasn't enough for all of 'em, that, by heck—he wasn't going to drink any, and with a gesture which clearly said "Coises!" he hurled it to the floor. Then he proceeded to do the job which the five should've undertaken—to stick a knife gently into mother, and they only had five coffins!

Although many parts of this story were not clearly intelligible and many of the characters in the supporting cast were hard to follow, still there was an awful lot of diagram "This-is-a-chair" titles which were decidedly unnecessary. A good many of these came in before dramatic scenes which could be understood by almost any one. It also struck me that Lucretia and her boy must have had an awful time making those fancy "M's" with which they began the letters they wrote—unless they had a rubber stamp.

William E. Shay, who appeared as Miss Reed's husband, had very little to do but stand around and look sore. He did that, all right. The son seemed to be a little bit too light for his part. The other characters were quite satisfactory, but the parts didn't stand out.

In the supporting cast were Stephen Grattan, Richard Barthelmess, Alex. K. Shannon, A. G. Parker, M. J. Briggs, Edward Thorne, Anthony Merlo, Elmer Patterson, William Welsh, Henry Armetta, Juliet Brenon, Jane Fearnley and Henrietta Gilbert.

The Box Office Angle.

Despite all the things that are wrong with this, you can probably get it over for one time around, because a great many of your fans will be afraid to say that they don't like it, being that it is so impressive as to atmosphere.

However, I certainly would not take any chances on playing this for several days, because they'll probably "get next" to it. Certainly it isn't what would be called entertaining.

When Mr. Brenon's friends get through telling him about this tragedy, I'm quite sure that he'll not make any more stories like this. He is now working on a detective production—"The Lone Wolf"—and I think he will be big enough to admit that this was an artistic error and come through with real stuff next time.

Kindly understand that there is a lot about this film in the way of big sets and atmosphere detail that will register with the average audience with sufficient strength to keep them wondering as to whether they can afford to admit that they didnt like it.

If you play it be sure that you make it very plain that it is a tragedy dealing with the poisonings of the famous Lucretia Borgia. Prepare them for some horrible details, and in that way you can very possibly get by. I fear that most any audience will see the funny side of the situations after the antidote gets into action, but you will have to take a chance on that, and there's a gambler's chance that a majority of your fans will be afraid to kick.

You have an excellent opportunity of featuring Miss Reed, not because of her previous picture appearances, but because of the fact that she has one of the most prominent parts in the biggest dramatic theatrical offering in New York City at the present time—"The Wanderer," which is playing at the Manhattan Opera House. Go to that angle strong! It will certainly stir up considerable respect for Miss Reed.

Of course, you know Mr. Brenon's reputation, he having produced "A Daughter of the Gods," "War Brides" and many other features.

FAIRLY ENTERTAINING, BUT MORE MELO THAN HUMAN

Jack Pickford in

THE DUMMY

Famous Players-Paramount

DIRECTOR	Francis J. Grandon
AUTHORS	Harriet Ford and Harvey J. O'Higgins
SCENARIO BY	Eve Unsell
CAMERAMAN	Lawrence E. Williams
AS A WHOLE	Comedy with good and bad spots
STORY	Missed much comedy; drama became "meller"
DIRECTION	Gave more action than characterization
PHOTOGRAPHY	Good; not distinctive
LIGHTINGS	Acceptable
CAMERA WORK	Ordinary
STAR	Good personality for character
SUPPORT	Acceptable
EXTERIORS	Lacked distinction or beauty
INTERIORS	Acceptable
DETAIL	Convenient at times
TIME	Sixty-two minutes (5 parts)

AS a play "The Dummy" depended more upon characterizations and some good laughs than upon the melodrama. Unfortunately, in the picturization we find the actors doing things which make us think that any minute the feller will step from behind the curtain and announce that "On next Saturday night we will give away a beautiful couch and a set of dishes."

A few good moments are registered, with a number of laughs from the messenger-boy "dummy" detective situation, but not one-tenth of the opportunities were taken advantage of.

The plot concerns a kidnapping case, with a messenger boy who wanted to be a detective entering the situation as a "plant," placed by the detectives on the case. This messenger boy was also kidnapped, with the understanding that he was a deaf mute son of a Chicago millionaire.

The balance of the story has to do with his neat rescue of the little girl from the kidnappers and finally from the sheriff, who tried to lock the kids up in order to claim the $10,000 reward.

The boy hero landed the child safely in the detective's office, and it finished with the reward and the very good last line of the play, where he was asked what he was going to do with his money and replied: "Count it."

If they had stopped the offering as they did the play, with that line, it would leave everyone with a smile on his face, but instead of doing that we found another thirty or forty feet showing the young hero "feeding" himself. That certainly isn't necessary. Anyone could figure that he was going to get a "feed" after landing such a reward.

Jack Pickford, as "The Dummy," and Ethelmary Oakland, as the little kidnapped child, were the bright spots in this offering. Their work will make it register as interesting.

Frank Losee, as the detective, was very good, and the kidnappers and parents were acceptable.

The child's mother wore an unnecessarily lo-and-behold gown in most of her scenes, about which the director should be spoken to gently.

Others in the cast were Edwin Stanley, Helen Greene, and Ruby Hoffman.

The Box Office Angle

While this offering fails decidedly in registering all of the human character touches presented in the play, it will probably be accepted as an interesting little offering by the average fan, who has become hardened because of the preponderance of ordinary junk.

Jack Pickford's name may be worth something at the box office because of his sister's prestige, and you can mention the fact that he was recently co-starred in "Great Expectations" with Louise Huff.

If you figure that you can safely play this, you might arouse some interest by telling your fans that it is a story of a messenger boy, who had a chance to be a detective, posing as a deaf mute. That sounds interesting.

If you are playing Paramount pictures for a week, I believe that you can probably get an outside subject which will have more box office strength and give more satisfaction.

This should be a safe bet for one day.

PLEASING STAR AND PRETTY LOCATIONS COLORED. THAT'S ALL

Pearl White in

MAY BLOSSOM

Astra—Pathe—Hand-colored

DIRECTOR	Edward Jose
AUTHOR	Anthony P. Kelly
CAMERAMAN	Ben Struckman
AS A WHOLE	Pretty in spots, but painful story badly acted
STORY	Elementary melo, muchly padded
DIRECTION	Picked fine locations; permitted extravagant over-acting
PHOTOGRAPHY	Sometimes beautiful; sometimes ordinary
LIGHTINGS	Some very beautiful; many ordinary
CAMERA WORK	Good, but not enough angles
STAR	Pleasing in hoop-skirts
SUPPORT	Very "actory"
EXTERIORS	Coloring and locations will save it
INTERIORS	A few good; many ordinary; too gaudily colored
DETAIL	Acceptable
TIME	Fifty-eight minutes (5 parts)

AS a drama this is a good colored scenic.

Very evidently this was made with the intention of hand-coloring the exteriors, and, as a result, there are scores of exquisitely beautiful locations. The interiors were also hand-colored, but unfortunately there was too much green and yellow used, with the result that the interiors looked cheap because of the gaudy colors.

The story was a very elementary "meller," which was badly overplayed, the result being that it frequently became funny. The plot was certainly not complicated.

A "lady-killer" impressed an innocent maid and secretly married her, while a young doctor stood on the sidelines and gnashed his teeth. The husband was keeping the secret because his grandfather, who was to leave him much money, didn't want him to marry.

About the time grandfather died, a singing vampire blew into town, and hubby "fell" hard. The minister who had married him had obligingly died, and the witnesses had gone to California. So he burglarized the dead minister's home, ripped "the poipers" from the record book and then "wery wiciously" stood before his wife and tore them into bits. He then married the singing "vamp."

After a goodly portion of his coin had been spent the vampire walked out on him, and then he proceeded to get "stewed" very regularly. Meanwhile, his innocent, record-destroyed wife had decided to marry the aforementioned young doctor, and in another reel they had a baby.

Of course, it was only necessary then to kill off the "stewed husband, and this was neatly done by a scene where he saw a few snakes and then overturned a lamp, with the director giving us all the details down to the final falling of the little shanty after it had burned to a crisp—and, oh, boy, I won a dollar betting that he stick in that last piece of film showing the building crumbling. How these fellers can figure there's anything dramatic in a shanty falling over after it's burned up, is more than I can guess—but they will do it!

Of course, all this was done in hoopskirts and costumes for the boys to fit, and with the coloring slapped on freely, it was certainly picturesque in spots, with the exteriors decidedly beautiful. Even the slender melodramatic story would have had a good chance with the coloring and locations as they stood, had the director kept his characters human. But Hal Ford, "wicious" he-wampire, and Niles Welch, as the actory juvenile physician, certainly put over poses which are going to take most of your regulars back to the days when they got two seats for thirty cents on Monday night.

The titles were quite in keeping with the melodramatic players, a sample being: "Midnight, and a desperate deed!"

The offering opened with a song about the bee that came along and picked a blossom, which was left afterwards, and I'm inclined to believe that, unless your regulars are charitably inclined because of the colored scenic beauty, they will think they've been beautifully "stung" by the bee.

Pearl White was the bright spot in the offering. It is rather odd to see Friend Pearl doing an ingenue after all the wild serials, but she does it well and looks like a million dollars in the hoopskirt, with the cruls hand-colored.

The Box Office Angle.

Now, despite the fact that this has some meller spots which will undoubtedly prove funny to all of your real fans, I believe that you can figure this a production which will get by, because of the beautiful exterior locations and the charm of Miss White. When a story drifts into "meller" such as this the audience gets into the "I-don't-care" spirit and accepts the beauty that comes, without serious complaint. They'll possibly mention the awful over-acting, but they will also talk about the wonderful beauty of many of the locations.

In billing this I would be very particular about emphasizing the fact that it has been hand-colored, and I'd also play up the statement that it was photographed in Maryland, in some of the most beautiful locations seen in months in any film.

HUMAN LITTLE TALES THAT WILL REGISTER

O. HENRY STORIES

Vitagraph—General Film

DIRECTOR	Thomas R. Mills
AUTHOR	O. Henry
SCENARIO BY	Helmer W. Bergman
CAMERAMAN	Fred Held
AS A WHOLE	Exceptionally human character studies
STORIES	By best short story writer
DIRECTION	Characters and atmosphere kept human
PHOTOGRAPHY	Generally good
LIGHTINGS	Acceptable; no effort for effects
CAMERA WORK	Good
ACTING	Generally very good; a few camera-conscious
EXTERIORS	Good; not exceptional
INTERIORS	Fitted atmosphere
DETAIL	Good
TIME	Ninety minutes (6 Reels)

THE world has come to recognize O. Henry more and more every day as the greatest teller of human short stories.

There is a wonderful lot of material in his volumes for presentation on the screen, and I'll say that the Vitagraph Company is truly fortunate in having this material to work with.

They are presenting these stories in three-reel length, and it seems to me that it is rather a pity if they intend to confine all of the O. Henry material to that length, unless they manage to make some decided improvement in the material used for five-reel features. Of course, it is good business to have good short subjects, but it is much more important to have good feature subjects.

There is nothing exceptional or strikingly artistic about the direction or handling of these offerings, but certainly the characters have been kept human, and the wonderful descriptive phrases from the author, used as titles, surely do help the general effect.

O. Henry is particularly noted for having maintained suspense and giving a bit of a twist on the finish. This element is rather well registered in the films.

The Box Office Angle

Since, in recent years, a surprising number of O. Henry sets have been sold in this country, this having resulted in every one being more or less familiar with his knack of hitting the heart with a little touch, I believe that you should be able to do a surprisingly big business by intelligently featuring this author.

I wouldn't go wild in my advertising as to promises regarding the productions themselves being so wonderful. That is entirely unnecessary. Center your attention upon the fact that Vitagraph made these films and talk about ten times more of O. Henry than any other angle.

You can, of course, get a lot of co-operation on these pictures by having the book-stores plug them, and I believe it would be a great idea to have a certain night each week as "O. Henry Night." That gives the ones who particularly care for this author's works a chance to make arrangements sufficiently far in advance.

ORDINARY WHITE SLAVE MELO CRUDELY HANDLED

Bessie Eyton, Vivian Reed and George Fawcett in

LITTLE LOST SISTER

Selig—X.-E.-S.-E.

DIRECTOR	Al Green
AUTHOR	Virginia Brooks
SCENARIO BY	Gilson Willets
AS A WHOLE	Ordinary surface "meller"; white slave stuff
STORY	Convenient action, lured-girl stuff
DIRECTION	Old-school grouping and ordinary atmosphere
PHOTOGRAPHY	Ordinary; sometimes poor
LIGHTINGS	Generally poor
CAMERA WORK	Old school; not enough angles
STARS	Ordinary
SUPPORT	Didn't register
EXTERIORS	Ordinary
INTERIORS	"Setty"
DETAIL	Obliging
TIME	Fifty-seven minutes (5 parts)

NO one will ever worry about sending a friend to see this. It is routine surface mellerdrammer of the girl-lured-to-the-city type, with a young soriety woman doing the reform clean-up by taking a job in the office of the man who owned all the vice property.

The funny angle about this story is that, despite the fact that this young reformer figured prominently in the newspapers, those who were to have their property confiscated through her campaign never seemed to take the trouble to find out what she looked like.

In line with the same reasoning, we found this young man walking out on the owner of the property at a certain point in the story, telling him whom she was, with the very dangerous follow-up of her going to one of the dives, where she was known as having been the owner's secretary, without any thought as to his sending notice to the dive-keeper to look out for her. Of course, the notice did come, and that brought the final big fight, with the police closing in.

The general atmosphere of this was quite ordinary and the action never registered in such a manner as to get under the skin. At the opening of this story it looked like they might be going to present some human characterizations, but the moment they landed the lured girl in the city, it was just straight surface "mellerdrammer" that settled all bets.

Mr. Fawcett, Miss Eyton and Miss Reed are hardly to be blamed for their failure to make any distinct impression, because the offering simply passed by on the screen as so much "filum." It didn't hit home.

They called the hero "Ambrose"—which I think is SOME name for a hero— and just to prove that they were good at names, they called the underworld dump the "Cafe Sinister."

Almost all of the artists in every scene were called upon to come in and play to the camera, instead of to each other, and the general indications were that a very old-timer or a very new beginner had directed this.

We were shown a reporter who came to gather news, bearing a stenographer's note-book. Oh, boy!—'tain't done!

(*Continued on following page.*)

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JAMES YOUNG

WID'S IS READ NOT SKIMMED

(*Continued from preceding page*)

If you want to get just an idea as to the atmosphere and tone of this entire offering, I'll give you one title, which came when the Cafe Sinister was raided. It said: "Patience, my sister, fly from this place!"

In the supporting cast were Harry Lonsdale, Al W. Filson, Will Machin, Tom Bates, T. C. Jack, Eugenie Besserer, Marion Warner and Joseph Singleton.

The Box Office Angle

I'd forget this.

If you are running ordinary program releases and simply need something of the ordinary white slave surface "meller" movie routine it may get by and fill in for one night, but if you are trying to build a real reputation for your theatre, I would take a little trouble and book up something worth while for that night instead of just sliding this by.

WRITE THAT FRIEND AND TELL HIM ABOUT WID'S.

IN FORM THE BRADSTREET OF FILMDOM

A MAGAZINE—IN FACT

WID'S

A SERVICE INDEPENDENT REVIEWS OF FEATURE FILMS

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TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
481	Metro	70.8	67.4	48
600	Fox	71.6	69.2	83
362	Greater Vitagraph	67.9	65.3	68
1631	Triangle	69.3	63.4	343
1800	Paramount	67.9	63.1	315
422	World	67.5	62.1	39
208	Bluebird	62.3	62.3	17

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

Reports		% P. P.	% B. O.	Repeat
300	Paramount	67.9	63.1	315
1	In Bishop's Carriage	85	93	
1	The Lost Paradise	50	85	
1	The Virginian	90	78	1
1	Such a Little Queen	80	80	1
1	Where Trail Divides	100	100	1
1	Wildflower	88	76	4
1	The County Chairman	80	80	
1	What's His Name	75	100	
1	Behind the Scenes	92	84	
1	Man from Mexico	90	70	2
1	Circus Man	94	95	
1	Rose of the Rancho	87	80	
1	The Bargain	83	83	1
1	Ghost Breakers	60	60	
1	The Crucible	94	92	1
1	Sign of Cross	88	88	
1	Cameo Kirby	80	65	
1	Cinderella	88	98	2
1	The Million	70	90	
1	Girl of the Golden West	93	87	2
1	The Dancing Girl	71	68	
1	The Italian	77	62	1
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
1	The Goose Girl	95	95	4
1	After Five	82	80	
1	Mistress Nell	88	95	
1	Buckshot John	90	90	
1	Her Triumph	60	74	1
1	The Warrens of Virginia	66	76	
1	Country Boy	60	60	
1	David Harum	86	78	1
1	A Gentleman of Leisure	80	70	
1	The Caprices of Kitty	95	90	
1	Love Route	60	60	
1	Sunshine Molly	40	20	
1	The Governor's Lady	97	85	
3	Gretna Green	100	100	2
3	Are You a Mason?	78	84	
1	Pretty Mrs. Smith	65	90	
1	The Unafraid	80	75	
1	When We Were 21	75	63	
3	Snobs	69	53	7
5	Captain Courtesy	84	66	1
5	Captive	82	67	
2	Niobe	75	55	1
3	Help Wanted	80	75	
5	The Woman	86	59	1
5	House of Lost Court	82	54	2
3	Fanchon the Cricket	86	89	2
3	Betty in Search of Thrill	83	87	
5	Stolen Goods	78	75	
2	Wild-Goose Chase	60	55	1
5	Pretty Sister Jose	82	78	1
5	Jim the Penman	64	65	
5	Dawn of a To-morrow	82	85	1
5	Arab	89	56	2
1	Clarissa	75	80	
2	The Dictator	45	45	
5	Wild Olive	82	69	
5	Chimmie Fadden	90	71	
2	The Little Pal	70	70	
4	Rugmaker's Daughter	40	50	
2	The Clue	74	88	
6	Kindling	81	82	
1	The Running Fight	67	70	
3	The Fighting Hope	77	80	
5	Kilmeny	75	73	
4	Seven Sisters	91	90	
3	Puppet Crown	83	85	
8	Rags	91	96	5
2	Sold	83	72	
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
3	Poor Schmaltz	63	37	
7	Helene of the North	85	78	1
3	The Majesty of the Law	56	60	
3	Heart of Jennifer	68	55	
2	Incorrigible Dukane	75	55	
4	Esmeralda	89	89	2
2	The Case of Becky	65	65	
1	Out of Darkness	60	40	
1	Peer Gynt	82	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	63	
2	Voice in the Fog	75	67	
5	Fatal Card	66	61	
4	Zaza	91	67	2
4	Girl of Yesterday	86	83	1
7	White Pearl	71	75	
4	Blackbirds	57	58	
7	Chorus Lady	73	68	
5	Secret Sin	69	76	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
11	Carmen	82	83	3
10	Still Waters	95	91	0
7	Madame Butterfly	80	82	1
7	Mummy and Humming Bird	64	58	
6	Bella Donna	91	77	3
8	Armstrong's Wife	79	65	
5	Chimmie Fadden Out West	83	76	2
8	A Gentleman From Indiana	86	78	
7	Prince and Pauper	91	84	3
10	Mr. Grex from Monte Carlo	84	69	1
9	Jane	75	51	
8	Unknown	79	69	1
17	The Cheat	94	79	11
8	The Reformed Candidate	82	54	1
8	The Immigrant	72	59	
10	The Old Homestead	88	84	7
8	Lydia Gilmore	82	61	3
9	Temptation	81	75	2
8	The Foundling	76	76	1
4	Tongues of Men	80	53	1
5	Mice and Men	82	81	3
6	The Golden Chance	80	68	3
1	My Lady Incog	40	40	
4	Ragamuffins	77	57	
4	Call of Cumberlands	77	72	
6	The Spider	87	65	1
8	Pudd'nhead Wilson	83	63	3
8	Tennessee's Pardner	65	59	
6	Madame Le Presidente	17	51	
8	Nearly King	52	53	1
11	Trail of Lonesome Pine	74	55	3
6	Fell in Love With Wife	55	48	1
7	Blacklist	61	53	1
8	Out of the Drifts	89	88	3
8	Diplomacy	58	56	1
12	Poor Little Peppina	87	84	0
14	To Have and to Hold	74	70	3
11	Ben Blair	72	66	
8	For the Defense	67	64	1
5	Code of Marcia Gray	66	31	2
7	Lost Bridegroom	78	81	3
6	Saleslady	75	66	1
12	Audrey	73	73	3
6	Sowers	64	54	
9	The Heart of Paula	71	56	1

WID'S

Reports	% P.	% B.O.	Repeat
8 The Race	71	65	
6 Eternal Grind	68	81	3
6 Love Mask	61	54	1
7 Molly Make-Believe	90	88	4
6 The Red Widow	62	51	1
10 Heart of Nora Flynn	69	56	4
6 Moment Before	50	43	1
1 David Garrick	61	39	
7 Innocent Ile	52	46	
13 Maria Rosa	82	83	4
11 Alien Souls'	68	66	1
11 Fued Girl	61	54	
15 Pasquale	78	52	1
13 Sweet Kitty Bellairs	72	59	2
18 Saints and Sinners	53	49	
17 Thousand-Dollar Husband	69	62	4
21 Gutter Magdalene	61	53	1
10 Evil Thereof	44	44	
14 Making of Maddalena	63	55	3
21 Silks and Satins	86	88	16
14 Destiny's Toy	60	51	
19 The Clown	79	54	3
19 Susie Snowflake	67	58	2
15 World's Great Snare	72	78	4
19 The American Beauty	61	61	3
22 The Dupe	60	60	1
22 The Smugglers	53	50	1
26 The Selfish Woman	72	68	4
29 Davy Crockett	67	62	
16 Dream Girl	69	64	3
27 Under Cover	79	75	5
27 International Marriage	55	51	1
27 Common Ground	64	64	1
34 Hulda From Holland	95	95	23
29 House of Golden Windows	73	63	3
21 Woman in the Case	72	72	3
23 Little Lady Eileen	86	89	9
10 The Stronger Love	53	52	
11 Public Opinion	82	72	4
19 Rolling Stones	63	63	2
19 Honorable Friend	65	62	1
18 Victory of Conscience	59	60	2
18 Each Pearl a Tear	75	71	2
19 Parson of Panamint	80	69	6
11 Big Sister	47	58	
11 Reward of Patience	63	53	
11 The House of Lies	79	68	1
11 Daughter of McGregor	53	45	
15 Ashes of Embers	87	83	6
13 Quest of Life	58	59	
10 Anton the Terrible	48	49	
12 The Lash	55	52	
9 The Storm	75	61	1
13 The Intrigue	81	53	1
12 Her Father's Son	73	57	2
10 Witchcraft	51	51	
9 The Kiss	73	69	1
10 Rainbow Princess	84	74	2
10 Seventeen	89	76	2
9 Miss George Washington	97	94	7
12 Heir to the Hoorah	78	68	3
11 Soul of Kura San	82	74	1
7 Son of Erin	81	70	
9 Unprotected	53	55	1
8 Years of a Locust	48	51	
7 Plow Girl	77	55	
5 The Yellow Pawn	61	60	1
8 Nannette of the Wilds	37	52	2
8 Martyrdom of Philip strong	47	35	
4 Coney Island Princess	58	63	1
6 Road to Love	79	55	1
7 Oliver Twist	86	63	3
5 The Victoria Cross	50	52	1
8 Traveling Salesman	79	58	2
6 Right Direction	81	61	1
8 Snow White	98	97	5
5 Redeeming Love	61	57	1
7 The Slave Market	75	67	2
5 The Evil Eye	26	37	1
4 Great Expectations	81	50	
4 Happiness of Three Women	75	48	1
4 Betty to the Rescue	37	35	
6 A Girl Like That	51	41	
4 Lost and Won	66	46	
5 The Golden Fetter	45	52	
5 His Sweetheart	74	40	
5 The Wax Model	67	58	
3 Each to His Kind	40	40	
3 Her Own People	72	42	
3 The Black Wolf	27	27	
2 The American Counsel	28	)20	
3 The Fortunes of Fifi	47	55	2
2 On Record	28	)20	
2 Winning of Sally Temple	10	15	
2 Those Without Sin	20	25	1
2 Castles for Two	25	20	
1 Out of the Wreck	10	15	
1 Sapho	80	90	1
1 Prison Without Walls	30	35	
1 The Dummy	30	15	

TRIANGLE

1631 Triangle	69.3	63.4	343
9 The Iron Strain	81	65	2
8 The Lamb	85	73	3
9 Old Heidelberg	72	63	1
10 The Coward	83	66	1
7 Martyrs of the Alamo	66	56	2
13 The Disciple	84	75	2
7 Matrimony	81	74	2
5 Sable Lorcha	64	53	
6 The Golden Claw	61	72	
8 Double Trouble	65	64	2
7 Aloha Oe	63	65	1
5 Lily and Rose	61	53	
1 Jordan is a Hard Road	58	54	
6 Winged Idol	53	52	
8 Penitents	28	32	
11 The Edge of the Abyss	67	61	
8 Submarine Pirate	85	78	1
5 Cross Currents	48	45	
10 Between Men	72	69	1
14 Let Katy Do It	87	66	6
5 The Corner	56	47	
5 The Missing Link	55	43	1
3 Beckoning Flame	65	48	
9 The Wood Nymph	54	50	1
8 The Conqueror	71	70	
9 Price of Power	55	51	
9 Green Swamp	79	78	1
11 Acquitted	67	50	
6 D'Artagnan	59	54	
17 His Picture in the Papers	89	76	5
12 Honor's Altar	78	69	2
12 Betty of Greystone	76	68	2
22 Peggy	95	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	1
17 Hell's Hinges	93	88	11
16 Flying Torpedo	88	81	8
14 Bullets and Brown Eyes	85	75	3
13 Martha's Vindication	83	77	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
15 The Raiders	79	70	
13 The Habit of Happiness	92	86	5
8 Waifs	70	59	1
8 Little Meena's Romance	64	60	1
16 The Aryan	85	86	6
9 Sold For Marriage	68	70	1
15 Stepping Stones	87	76	2
10 Sunshine Dad	36	46	
9 Civilzation's Child	68	64	1
12 Children in the House	79	64	2
10 Beggar of Cawnpore	58	49	
16 The Good Bad-Man	90	81	4
12 The No-Good Guy	72	60	3
13 Susan Rocks the Boat	73	64	
16 Not My Sister	82	78	3
16 Child of Paris Streets	63	62	
18 Primal Lure	82	77	4
8 Mr. Goode, the Samaritan	53	53	
19 Market of Vain Desire	82	66	5
18 Going Straight	80	77	3
22 Bugle Call	95	80	7
22 Reggie Mixes In	92	79	10
14 Sorrows of Love	67	72	1
18 An Innocent Magdalene	68	68	1
15 The Dividend	68	65	1
19 Wild Girl of the Sierras	43	51	
20 Apostle of Vengeance	83	87	3
17 Casey at the Bat	44	49	
24 The Phantom	86	73	7
26 Flirting with Fate	88	85	10
28 The Deserter	82	69	10
22 Little School Ma'am	72	65	2
24 The Eye of the Night	75	58	4
16 Stranded	64	56	
24 Captive God	69	70	2
20 The Half-breed	73	77	
19 The Payment	81	74	
16 Marriage of Molly O	48	47	
18 Honor Thy Name	88	72	
18 Devil's Needle	63	63	
21 Shell 43!	90	66	
24 Heli-to-Pay Austin	83	67	
19 Lieut. Danny, U. S. A.	68	64	
14 Pillars of Society	56	55	
18 Home	91	80	
15 Gretchen the Greenhorn	63	62	
15 The Patriot	76	79	
18 Social Secretary	90	72	
13 The Thoroughbred	79	70	
10 The Little Liar	67	56	
16 The Wolf Woman	89	91	
13 The Dawnmaker	53	77	
12 Diane of the Follies	68	69	
19 Manhattan Madness	94	91	
12 Plain Jane	89	81	
12 Old Folks at Home	85	69	
13 The Jungle Child	58	58	
10 The Rummy	68	50	
13 Return of Draw Egan	91	86	
13 The Vagabond Prince	74	68	
13 Somewhere in France	78	67	
10 A Corner in Colleens	92	85	
5 Sister of Six	65	47	
11 Fifty-Fifty	89	82	
3 War's Women	62	57	
10 Atta Boy's Last Race	55	57	
11 American Aristocracy	94	92	
8 The Microscope Mystery	46	41	
10 Honorable Algy	80	69	
11 Jim Grimsby's Boy	64	57	
10 The Devil's Double	90	91	
10 The Children Pay	74	62	
9 Children of the Feud	53	51	
7 The Criminal	41	41	
6 A Gamble in Souls	77	73	
8 Wharf Rat	39	45	
10 The Matrimanic	95	96	
10 The Sin Ye Do	97	81	
9 The Heiress at Coffee Dan's	56	46	
7 Three of Many	54	44	
6 The House Built Upon Sand	82	71	
4 Nina, the Flower Girl	38	34	
6 Female of the Species	81	78	
9 Truthful Toliver	98	97	
8 The Weaker Sex	91	89	
5 The Little Yank	32	45	
6 A Bride of Hate	77	65	
5 The Iced Bullet	55	37	
7 The Americano	100	100	
4 Chicken Casey	78	51	
5 Jim Bludso	73	38	
5 The Crab	78	55	
1 Girl of the Timberclaims	20	20	
6 The Gunfighter	56	68	
3 The Bad Boy	60	22	
3 Princess of the Dark	15	20	
1 Stage Struck	10	25	
2 Last of the Ingrams	20	20	
1 Blood Will Tell	25	20	
1 Love Sublime	20	25	
2 The Little Brother	18	18	
4 Back of the Man	100	86	
1 Bettsy's Burglar	20	14	

WORLD

422 World	67.5	62.1	
1 Hearts Afire	65	62	
1 Daughter of the Sea	60	50	
1 The Warning	88	48	
2 The Little Dutch Girl	80	82	
1 The Price of Her Silence	80	90	
2 The Master of the House	68	53	
1 The Dragon	60	30	
1 The Price	80	65	
1 Love's Cross Roads	85	60	
1 Better Woman	75	65	
1 By Whose Hand	60	50	
1 Her Great Hour	60	40	
1 When it Strikes Home	60	60	
2 Circus Romance	65	55	
1 Old Dutch	75	80	
2 Ballet Girl	82	65	
3 Marrying Money	79	65	
1 Wishing Ring	64	60	

Reports	% P. P.	% B.O.	Repeat
2 The Dollar Mark	55	42	
1 Gentleman from Mississippi	60	40	
1 As Ye Sow	100	45	
1 Stolen Voice	60	60	
1 Face in the Moonlight	80	60	
1 Women and Wine	60	40	
1 Blue Grass	70	65	
1 Fruits of Desire	40	50	
1 Alias Jimmy Valentine	80	60	
5 Trilby	81	69	1
1 Idols	40	40	
2 Master Hand	86	80	
3 Devil's Toy	57	73	
3 Salvation Nell	60	47	
3 Family Cupboard	50	57	1
4 Heart of Blue Ridge	84	73	1
1 Butterfly on Wheel	80	70	
2 Hearts of Men	80	52	
1 Body and Soul	40	45	
2 The Ransom	63	43	
4 The Labyrinth	66	65	
3 Should a Wife Forgive?	90	90	
1 The Senator	75	60	
3 Sins of Society	76	65	
6 Camille	86	81	2
3 The Rack	89	69	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
2 Women in 47	76	80	
4 Yellow Passport	82	85	2
2 Price of Happiness	52	60	
1 Women's Power	30	50	
1 Cowardly Way	60	60	
1 Passersby	60	60	
3 Man and His Angel	62	45	
3 Supreme Sacrifice	77	63	
The Struggle	60	60	
2 Hand of Peril	72	60	
3 Then I'll Come Back to You	80	72	1
3 The Reapers	77	67	
1 Shadow of Doubt	75	60	
2 Social Highwaymen	75	48	
1 Closed Road	87	81	1
7 The Feast of Life	61	73	
1 Her Maternal Right	56	72	
5 Sudden Riches	77	72	
1 Twin Triangles	60	30	
5 Tangled Fates	55	60	
3 Fate's Boomerang	42	53	
5 His Brother's Wife	83	74	1
3 Perils of Divorce	61	63	
2 La vie de Boheme	48	50	
1 What Happened at 22	82	80	
3 Crucial Test	59	58	
1 Weakness of Man	61	60	
1 Sally in Our Alley	68	68	
1 Paying the Price	70	70	1
1 Miss Petticoats	59	61	
1 Woman's Way	75	74	1
1 The Summer Girl	56	57	
3 Rail Rider	68	60	
1 Husband and Wife	75	63	2
1 Almighty Dollar	76	72	1
1 Velvet Paw	73	66	1
1 Friday, the Thirteenth	72	70	
1 Dark Silence	77	79	2
1 The Revolt	66	63	
1 The Gilded Cage	75	70	
3 Hidden Scar	77	67	
1 The Scarlet Oath	60	62	
1 Man Who Stood Still	71	63	
1 The Heart of a Hero	58	48	
1 Without a Soul	80	90	
1 Bought and Paid For	94	94	8
1 Madness of Helen	54	53	
1 Men She Married	58	55	
2 Deep Purple	80	75	
1 All Man	51	50	1
1 Broken Chains	37	36	
1 The Rise of Susan	78	89	5
1 World Against Him	32	30	
1 Woman Alone	65	65	1
1 On Dangerous Ground	57	54	
1 The Man Who Forgot	53	43	
1 Marriage a la Carte	73	73	1
1 The Unpardonable Sin	40	55	
1 The Bondage of Fear	62	52	
1 Tillie Wakes Up	78	73	
1 The Hungry Heart	87	78	1
1 The Square Deal	80	75	

METRO

Reports	% P. P.	% B.O.	Repeat
481 Metro	70.8	67.4	48
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
3 Shooting of Dan McGraw	81	78	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	85	
2 Second in Command	77	80	
1 The Vampire	80	90	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	87	
1 An Enemy of Society	60	40	
2 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	70	60	
2 Final Judgment	80	85	
2 Pennington's Choice	92	90	
4 Woman Pays	78	52	
3 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
5 The Yellow Streak	85	64	
3 House of Tears	80	65	
4 Rosemary for Remembrance	73	68	
3 Black Fear	73	57	
5 What'll People Say?	80	81	
4 The Turmoil	70	55	
3 Lure of Heart's Desire	56	56	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	2
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
5 The Price of Malice	66	65	
5 Soul Market	84	77	2
2 Blindness of Love	80	85	1
3 Lovely Mary	67	83	
1 My Madonna	80	85	
5 Her Great Price	80	71	1
8 The Wall Between	78	82	1
5 The Kiss of Hate	60	74	
5 Half-Million Bribe	71	47	
7 Playing With Fire	79	76	
10 The Come-Back	75	73	1
7 The Snowbird	79	77	
7 Million a Minute	73	85	1
3 Spell of the Youkon	78	68	
5 His Great Triumph	55	48	
9 Scarlet Woman	72	83	1
9 Dorian's Divorce	73	68	
8 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
8 The Purple Lady	82	63	
10 The Eternal Question	76	83	1
11 The Quitter	69	73	
14 River of Romance	88	74	7
6 The Child of Destiny	44	55	
11 Devil at His Elbow	60	55	1
12 God's Half Acre	71	59	1
12 Weakness of Strength	67	52	
10 The Pretenders	81	73	1
7 The Upheaval	57	63	
9 The Light of Happiness	67	61	1
9 Mister 44	89	92	4
8 The Wheel of the Law	77	66	1
9 Dawn of Love	65	59	
6 Iron Woman	41	56	
4 Life's Shadows	66	60	
11 In the Diplomatic Service	66	85	4
8 The Brand of Cowardice	64	52	
9 Gates of Eden	66	47	
10 Extravagance	69	84	3
7 The Wager	79	57	
1 My Madonna	80	80	
6 The Sunbeam	44	36	
8 Big Tremaine	68	81	3
8 The Black Butterfly	70	79	4
6 Stolen Triumph	53	49	
5 Awakening of Helena Richie	61	61	
6 Pidgin Island	63	71	
8 Vanity	62	51	
9 The White Raven	84	83	4
6 A Wife by Proxy	43	39	
7 Threads of Fate	39	38	
5 Bridges Burned	48	70	
5 The End of the Tour	33	30	
2 One of Many	75	40	

Reports	% P. P.	% B.O.	Repeat
1 The Secret of Eve	20	95	1
2 The Promise	88	88	1

FOX

Reports	% P. P.	% B.O.	Repeat
600 Fox	71.6	69.2	83
1 Girl I Left Behind Me	0	25	
2 St. Elmo	52	92	
4 Fool There Was	82	96	2
2 Dr. Rameau	90	87	1
2 Kreutzer Sonata	90	85	
3 The Idler	55	65	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	82	1
2 Walls of Jericho	40	35	
1 Woman's Resurrection	80	45	
2 Anna Kerinina	67	65	
3 Life's Shop Window	35	57	
2 The Nigger	100	70	
3 Gilded Fool	67	73	
3 Devil's Daughter	77	95	
4 Should a Mother Tell?	83	86	
1 Wormwood	80	80	
1 Lady Audley's Secret	66	65	
1 Princess Romanoff	60	60	
1 Valley of the Missing	50	40	
1 Children of the Ghetto	75	40	
1 Samson	80	50	
1 The Thief	90	40	
8 Two Orphans	84	86	3
2 The Song of Hate	92	82	
7 Regeneration	77	72	4
5 Wonwerful Adventure	75	77	
5 Sin	62	82	
2 Little Gypsy	80	74	
5 Soul of Broadway	83	78	1
2 The Family Stain	87	64	
2 Carmen	98	99	2
3 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
9 Broken Law	82	56	1
8 Galley Slave	76	75	1
3 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	82	70	
5 Destruction	86	94	1
3 Green-Eyed Monster	53	74	
3 Parisian Romance	65	61	
2 Fourth Estate	80	68	
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fool's Revenge	45	49	
3 Fighting Blood	72	66	
4 The Witch	63	59	
4 Mile House Heart	41	60	
10 Gold and the Woman	65	86	1
9 The Bondman	79	62	1
5 A Wife's Sacrifice	55	56	
9 Blue Blood and Red	82	68	
5 Slander	80	72	
9 Modern Thelma	57	47	1
9 Man of Sorrow	63	64	1
8 Blazing Love	69	67	
11 Eternal Sapho	84	87	4
12 Sins of Men	76	61	1
14 Battle of Hearts	63	61	
10 The Spider and the Fly	67	72	1
11 Hypocrisy	76	68	
10 A Woman's Honor	69	71	
19 East Lynne	88	87	9
15 Ambition	71	67	
17 Man From Bitter Roots	82	80	2
17 Caprice of the Mountains	67	64	1
15 Tortured Heart	71	67	
20 The Beast	88	71	6
23 Under Two Flags	94	91	16
16 End of the Trail	71	79	
17 Sporting Blood	61	57	1
15 Little Miss Happiness	76	70	3
18 Daredevil Kate	73	76	2
13 Unwelcome Mother	65	68	
13 Her Double Life	84	86	3
9 Where Love Leads	69	61	
13 Fires of Conscience	64	70	1
11 The Straight Way	68	73	
7 Ragged Princess	76	66	
12 The War Brides Secret	74	55	3
9 Romeo and Juliet	86	86	4
5 Love and Hate	66	60	

Reports	% P.	% B.O.	Repeat
2 Mischief Maker	70	70	1
3 Jealousy	73	85	
3 The Mediator	72	70	
4 Sins of Parents	91	78	3
1 Battle of Life	75	60	
2 The Vixen	53	73	
1 The Love Thief	90	90	
2 The Primitive Call	70	78	
2 The Darling of Paris	65	63	
1 The Bitter Truth	80	80	1

MUTUAL

121 Mutual	74.2	71.6	14
1 Buzzard's Shadow	85	80	
1 Death Lock	98	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	65	70	
1 Ghosts	80	65	
1 Cup of Life	85	40	
1 His Wife	70	25	
1 House of Scandal	90	75	
1 Infatuation	60	50	
3 Miracle of Life	83	[illegible]	1
1 Inner Struggle	40	20	
1 Mill of Floss	75	90	
2 The Painted Soul	82	55	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
2 Bird of Prey	85	87	
2 Inspiration	70	100	1
2 As a Woman Sows	80	82	
1 The Decoy	50	88	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	40	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	90	
1 My Partner	50	50	
2 The Bruiser	80	60	[illegible]
1 Hidden Law	100	[illegible]	1
2 Love Liar	72	82	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	58	
1 Feathertop	85	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	98	
3 Isle of Love	80	85	1
4 Whispering Smith	59	67	
5 Soul Mates	68	60	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
4 Highest Bid	64	66	1
2 Her American Prince	62	65	
5 Doorsteps	65	60	1
2 House of Mirrors	77	75	
2 Wall Street Tragedy	65	80	
1 Youth's Endearing Charms	77	90	1
2 Strength. Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
5 Judith of the Cumberlands	60	68	
2 A Welsh Singer	60	53	
1 Man Who Would Not Die	85	75	
1 Three Pals	90	80	
3 Manager of the B. & A.	63	70	
1 Pearl of Paradise	67	68	1
1 Dulcie's Adventure	90	66	
3 Faith	77	58	
2 Miss Jackie of the Navy	93	85	1
1 A Dream or Two Ago	75	60	
2 Innocence of Lizette	100	85	
1 The Butterfly Girl	70	70	
1 The House of Scandal	0	10	
1 The Man From Oregon	95	75	
1 The Wolf Man	50	50	

MUTUAL-CHAPLIN

1 A Night in the Show	100	90	1
4 The Fireman	75	88	
4 The Vagabond	55	[illegible]	
5 The Floorwalker	97	100	2
1 One A. M.	63	81	1
15 The Count	88	85	8
9 The Pawnshop	70	72	2
3 Behind the Scenes	94	93	4
7 The Rink	96	99	6
4 Easy Street	95	100	4

PATHE

126 Pathe	67.9	68.8	13
1 Last Volunteer	80	80	
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	60	80	
2 Nedra	55	45	
1 Affair of Three Nations	75	80	
3 The Beloved Vagabond	76	67	
2 Greater Will	50	55	
6 Excuse Me!	90	73	2
3 King's Game	56	62	
6 Madame X	71	91	3
3 Love Trail	38	52	
5 Hazel Kirk	60	55	
1 Simon the Jester	60	35	
6 New York	80	74	1
2 Precious Packet	67	65	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	73	1
7 Shadow of Her Past	34	81	
4 The Fugitive	75	82	
8 Little Mary Sunshine	90	78	1
5 Shine Girl	69	70	
1 Fear of Poverty	65	95	
2 The Test	60	48	
3 Saint, Devil and Woman	44	57	
1 Light That Failed	69	69	1
3 Shadows and Sunshine	96	84	2
2 Prudence, the Pirate	58	73	
3 Arms and the Woman	70	53	1
2 The Challenge	70	60	
3 Joy and the Dragon	78	68	
1 Romantic Journey	80	60	
2 Her New York	80	68	
1 Kick In	80	83	

BLUEBIRD

208 Bluebird	62.3	62.3	17
2 Jeanne Dore	27	45	
2 The Secret Love	38	40	
2 Hop, the Devil's Brew	40	43	
7 Undine	80	87	3
1 Wrong Door	75	95	
1 Grip of Jealousy	75	85	
2 Rupert of Hentzau	51	60	
2 Strength of the Weak	76	75	
1 The Yaqui	42	58	
3 The Flirt	45	74	
1 Tangled Hearts	48	52	
1 John Meehan's Double	48	58	
2 The Great Problem	79	66	
3 Gaylord Waring	62	66	
5 Crippled Hand	58	69	1
3 Gilded Spider	46	64	
1 Elusive Isabel	48	46	
1 Measure of a Man	50	50	
2 Love Never Dies	65	48	
4 Son of the Immortals	64	71	
5 Eye of God	64	80	1
3 Bobbie of the Ballet	67	79	
3 Evil Women Do	69	62	
9 Three Godfathers	68	74	1
14 Shoes	72	77	3
10 Broken Fetters	63	54	1
8 The Love Girl	63	64	1
6 The Grasp of Greed	71	76	1
7 Silent Battle	74	83	
8 Secret of the Swamp	71	56	2
6 Love's Lariat	58	60	
7 Bettina Loved a Soldier	70	72	
7 Little Eve Edgarton	58	61	1
8 The Girl of Lost Lake	65	60	
6 The Unattainable	51	48	
11 Saving the Family Name	80	55	1
8 Behind the Lines	63	68	
7 Wanted—A Home	75	69	
3 The Chalice of Sorrow	72	65	
3 Social Buccaneers	72	60	
3 Gloriana	77	77	
3 Stranger from Somewhere	65	52	
2 The Price of Silence	100	100	
1 End of Rainbow	65	40	
4 The Honor of Mary Blake	53	51	
1 The Right to be Happy	50	40	
3 Black Orchids	73	80	1
1 Her Soul's Inspiration	50	40	
1 God's Crucible	75	65	
1 The Piper's Price	40	20	
2 Bugler of Algiers	88	77	
1 The Eagle's Wings	78	75	

UNIVERSAL

1 Little Brother of the Rich	60	68	
1 Business is Business	50	65	
1 Father and the Boys	20	80	
1 The Frame-up	40	45	
1 Judge Not	70	70	
1 Long Chance	85	80	
1 Man of Shame	50	55	
1 My Old Dutch	20	55	
1 Nature Man	95	60	
1 Under Southern Skies	90	75	
2 Jewel	83	65	
1 Scandal	80	72	
2 Langdon's Legacy	80	71	
2 Love's Pilgrimage	73	70	
2 College Orphan	70	63	
1 Colorado	90	100	
2 The Campbells Are Coming	84	83	
2 Idle Wives	50	100	

RED FEATHER

70 Red Feather	65.2	61.0	
1 It Happened in Honolulu	80	80	
1 The Madcap	70	70	
1 Soul Enslaved	60	80	
1 Knight of the Range	80	4	
2 Beckoning Trail	88	71	
2 Man From Nowhere	75	90	
2 Path of Happiness	85	65	
1 The Sphinx	60	60	
2 Pool of Flame	70	75	
1 Lords of High Decision	60	40	
1 Black Sheep of Fame	60	62	
1 Autumn	65	67	
3 Her Bitter Cup	72	71	
1 The Yoke of Gold	45	64	
1 Heritage of Hate	90	85	
1 Thrown to the Lions	60	20	
3 Huntress of Men	49	55	
3 The Youth of Fortune	69	63	
2 What Love Can Do	50	80	
3 Half a Rogue	78	60	
1 Sons of Satan	60	40	
2 Two Men of Sandy Bar	72	67	
1 Folly of Desire	20	40	
1 Brigadier Gerard	50	40	
2 Romance of Billy Goat Hill	75	55	
4 The Target	76	46	
2 Whirlpool of Destiny	62	65	
2 Narrow Path	82	60	
2 Drugged Waters	57	52	
3 If My Country Should Call	58	62	
2 Black Friday	60	62	
2 The Place Beyond the Wind	80	73	
1 The Isle of Life	60	65	
2 The Mainspring	72	62	
1 Morals of Hilda	80	80	
2 Mixed Blood	70	55	
1 The Child of Mystery	45	15	
2 Polly Put the Kettle On	43	45	
2 Fighting for Love	73	68	
1 Heart Strings	65	40	
1 Love Allame	90	80	
1 The Terror	70	60	

GREATER VITAGRAPH

262 Greater Vitagraph	67.9	65.3	
12 Battle Cry of Peace	95	80	
5 Juggernaut	74	77	
7 Island of Regeneration	85	81	
1 Sporting Duchess	40	30	
3 Sins of the Mothers	87	87	
3 Crooky	70	69	
1 Playing Dead	75	75	

Reports	% P.P.	% B.O.	Repeat
4 Dust of Egypt	69	55	1
1 Rights of Men	50	80	
3 Turn of the Road	82	78	
3 The Cave Man	74	60	
3 Heights of Hazard	75	44	
1 Nation's Peril	91	92	
1 The Man's Making	60	78	
2 Price of Folly	95	95	2
6 The Great Divide	83	73	2
1 Souls in Bondage	100	80	1
2 Thou Art the Man	72	57	
5 Green Stockings	87	88	2
1 Milady's Slipper	90	80	
3 Island of Surprise	87	85	
5 Gods of Fate	62	62	
3 Night Out	80	76	1
1 The Crown Prince's Double	75	60	
2 The Writing on the Wall	70	40	
1 Kennedy Square	88	66	1
2 For a Woman's Fair Name	80	85	
5 Hunted Woman	74	54	1
1 Hero of Submarine D-2	74	71	
1 Dollars and the Woman	78	55	1
Supreme Temptation	60	60	
1 The Two-Edged Sword	70	50	
Vital Question	80	55	
Flames of Johannis	40	40	
Salvation Joan	78	59	
God's Country and Woman	89	88	4
Love's Toll	60	80	
The Law Decides	80	70	4
The Ne'er-Do-Well	94	94	6
Ordeal of Elizabeth	58	50	
The Suspect	79	76	1
Lights of New York	70	78	
The Destroyers	68	57	1
Redemption of Dave Darcey	90	80	
Man Behind the Curtain	85	76	
The Shop Girl	78	79	1
The Conflict	67	47	
Fathers of Men	71	67	
The Tarantula	83	74	3
The Daring of Diana	61	79	
Hesper of the Mountains	57	64	
Light at Dusk	84	71	3
The Alibi	70	60	
The Dawn of Freedom	0	50	
Footlights of Fate	68	80	
The Combat	81	85	1
The Kid	61	60	
Phantom Fortunes	42	62	
His Wife's Good Name	54	75	
Through the Wall	79	61	1
The Chattel	71	82	2
Prince in a Pawnshop	64	67	1
Blue Envelope Mystery	59	62	
Firm of Girdlestone	35	45	
Last Man	85	71	
Devil's Prize	40	54	
The Price of Fame	40	41	
4 Dollars and the Law	45	71	
6 Enemy to the King	59	66	2
3 Rose of the South	74	67	
5 Whom the Gods Destroy	59	74	3
3 Ninety and Nine	70	73	1
3 Indiscretion	40	58	1
3 A Man of Mystery	52	50	1
6 My Official Wife	91	84	3
3 The Glory of Yolanda	72	72	2
1 The Enemy	60	60	
3 The Girl Philipa	60	75	2
1 The Courage of Silence	65	60	1
2 Money Magic	40	65	
1 Blind Justice	40	70	
1 Arsene Lupin	65	45	
1 Intrigue	20	20	

KEYS

102 K. E. S. E. Service	69.8	66.1	22

1 The Bank	90	90	1
1 The Woman	60	75	
1 Work	75	75	
2 Thou Shalt Not Covet	78	52	
1 Vultures of Society	80	60	
1 Between Savages and Tigers	90	100	
1 Quo Vadis	60	40	
1 The Spendthrift	80	60	
1 Officer 666	25	40	
1 When Love is King	20	25	
1 The Magic Skin	80	75	
1 Woman Next Door	60	90	
1 The Havoc	5	20	
1 Sentimental Lady	65	40	
2 The Scarlet Road	70	55	
2 Destroying Angel	90	87	
1 Musty Suffer	80	90	
1 Devil's Prayer Book	50	60	
1 Children of Evil	70	65	
1 Green Cloak	70	60	
2 The Spoilers	92	95	
5 Graustark	88	90	4
2 The Slim Princess	77	94	1
3 The Rosary	80	55	1
2 A Texas Steer	72	65	
1 House of Thousand Candles	40	30	
2 The Raven	87	20	
2 The Alster Case	75	60	
2 Daughter of the City	60	70	
3 Misleading Lady	73	50	1
2 Cycle of Fate	62	75	
3 Carmen (Chaplin)	50	93	1
2 Shepherd of Bargain Row	65	55	
1 Sherlock Holmes	75	80	
3 Into the Primitive	52	60	
3 That Sort	70	45	1
4 Valiants of Virginia	85	75	
3 The Prince Chap	40	33	
8 The Return of Eve	75	73	2
6 The Country God Forgot	73	64	
4 Chaplin Revue	63	79	
1 The Innocence of Ruth	60	81	
1 At Piney Ridge	60	60	
1 Heart of the Hills	50	39	
3 The Prince of Graustark	83	82	1
3 The Cossack's Whip	84	51	
2 Message to Garcia	75	73	
2 The Last Sentence	55	70	
2 Truant Soul	98	73	1
1 Little Shoes	80	70	
1 Adventures of Buffalo Bill	65	100	
1 Skinner's Dress Suit	100	80	1

SPECIAL FEATURES

6 The Libertine	83	78	4
1 My Country First	60	60	
5 The Foolish Virgin	29	57	1
11 The Pride of the Clan	65	73	6
12 Less Than the Dust	63	80	4
2 20,000 Leagues Under Sea	78	100	2
1 The Crisis	80	75	
10 War Brides	72	64	7
2 Her Husband's Wife	90	95	
1 The Witching Hour	40	40	1
3 Tillie's Punctured Romance	90	90	2
1 America Waiting	10	15	
1 Is Any Girl Safe?	90	60	
1 Beulah	60	60	
4 Panthea	85	80	4
1 The Price She Paid	80	65	1
4 Vera, the Medium	54	58	1
1 Gods of Little Children	65	60	
2 Diana the Huntress	58	75	1
7 Where Are My Children?	84	89	2
5 Alice in Wonderland	76	80	1
11 Romeo and Juliet (Metro)	78	58	1
1 Purity	92	96	1
1 The Clansman	99	100	1
1 Whoso Taketh A Wife	90	90	
1 Lash of Destiny	80	50	

SERIALS

1 Patria	90	95	
13 Gloria's Romance	75	81	
2 Crimson Stain Mystery	52	60	
4 Mysteries of Myra	87	86	
2 The Yellow Menace	40	40	
3 Liberty	88	92	
3 Grip of Evil	73	67	
3 Who's Guilty	78	78	
10 The Iron Claw	93	92	
3 Diamond Runners	84	83	
7 The Shielding Shadow	91	91	
6 Secret of Submarine	73	79	
4 Peg o' the Ring	50	50	
3 Scarlet Runner	67	64	
2 Lass o' the Lumberlands	40	55	
1 Girl and the Game	73	45	
1 The Great Secret	20	40	

lid-Northwest Trade Journal

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COHAN BIG WINNER—HANDLING EXCELLENT—NET RESULT SURE-FIRE HIT

George M. Cohan in

BROADWAY JONES

Cohan—Artcraft

DIRECTOR ..... Joe Kaufman
AUTHOR ..... George M. Cohan
CAMERAMAN ..... Lawrence E. Williams
AS A WHOLE ..... A sure-fire comedy clean-up
STORY ..... Has very human moments and holds nicely
DIRECTION ..... Gave splendid atmosphere and kept action human; an excellent bit of work
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good; some excellent
CAMERA WORK ..... Splendid; good close-ups and several unusual effects
STAR ..... Kept character very human; will land as big favorite
SUPPORT ..... Very good; types well chosen
EXTERIORS ..... Very good New York stuff, with nice small-town contrasts
INTERIORS ..... Excellent; hotel lobby reproduction wonderful
DETAIL ..... Very good
TIME ..... Eighty-two minutes (7 parts)

IF there was any question in the mind of any one regarding George M. Cohan's screen possibilities, this first production will certainly end all arguments.

Mr. Cohan has gone over with a bang, and will immediately rank as one of the screen's biggest favorites.

Probably the most pleasing item in his performance was the fact that he kept his character really human, and I am sure that any one would have thoroughly enjoyed his performance even if they had no idea whatever as to who the young man might be.

Because of the fact that Mr. Cohan has been so badly mimicked by so many hundreds of cheap vaudeville entertainers, who have endeavored to give our good old friend General Public in the out-of-the-way places an idea of the famous actor-playwright, he came into the films with something of a question in the minds of thousands of film folk as to his ability to "get his stuff over." The answer is that the screen to-day is calling for personality, and surely Georgie has oodles of that. He isn't only over—he's landed up with the very best!

We must give to Producer Joe Kaufman an exceptional lot of credit for this production, because it was no small undertaking to bring out such a famous personage in his first film and keep the story properly balanced with effective shadings of contrast in atmosphere, and the so-much desired human touches that delight any audience, whether registered by star or "extra."

The story starts in a small town and follows the restless youth who insisted upon having his million to go to the city to play with, through all the wild expenditures which he made in an effort to have Broadway know that he was there.

When he suddenly discovered that he was "broke," there was a quiet touch of pathos in the manner in which the realization was registered, and on the finish we had some effective mob scenes, where the factory workers who feared impending starvation threatened to burn up the factory, which the trust had promised to buy.

I believe the final scenes where Broadway Jones comes out to face the indignant workmen to tell them that he was one of them again, will stir any audience.

There is a nice little thread of love interest running through the story, and it is never overdone. The situations where the youthful spendthrift agrees to marry the old hen with much coin, are made understandable by the manner in which his unfortunate financial tie-up is registered, and he will be readily forgiven when the good old heroics are brought in on the finish.

As was entirely fitting—because Mr. Cohan has often been said to be the best publicity man the American flag has ever had—the introduction of the star came as a dissolve of a close-up through the flag which was fluttering in a strong breeze.

I want also to particularly comment upon several camera effects which registered electric signs in action.

Of course, this is essentially a comedy, and I'd be willing to gamble that any audience, anywhere, is going to get a goodly share of laughs out of the situations and the little bits of business. The titles were particularly well written and perfectly timed to register laughs at most on time-table schedule. Any one who doesn't get his money's worth out of this has lost any sense of humor that he ever possessed.

Marguerite Snow, playing opposite Mr. Cohan, was very pleasing as the little small-town girl who awaited her hero's return. All of the other types fitted into the action beautifully, and the entire cast was very nicely balanced.

Producer Kaufman is deserving of particular credit for the manner in which he handled the mob scenes. As a rule, these mobs are nothing but a bunch of arms waving "extras," but Mr. Kaufman has, through the use of intelligent camera angles and good cutting, given a tempo to this ensemble action which will surely be very effective.

In the big sets of the ballroom there was somewhat of a suggestion of cramped studio quarters, but, nevertheless, all of these sets showing how Broadway Jones spends his money will be impressive and realistic. Seldom, if ever, have I seen such an absolutely accurate reproduction of any set as the one which showed us the lobby of the Hotel Knickerbocker. You will find many a "wise" one in your audience explaining that this scene was actually taken in the hotel, when, as a matter of fact, it was made in the studio.

The scenes taken in the Pennsylvania Terminal were very effectively handled, and they were taken from excellent angles. One long shot, where Mr. Cohan chased down the steps and on through the station to the train, will get a big laugh when he does a wild leap through the last door. Others in the cast were Ida Darling, Joe Smiley, Russell Bassett and Crawford Kent.

The Box Office Angle

It surely isn't necessary for me to tell you what you can do with this. The picture is there, it will absolutely

please any one unless they are impossible, and I don't know of any one who should be a better drawing card than George M. Cohan. This being his first production, I believe that you should be able to do absolute capacity with it, since you can safely guarantee a truly entertaining comedy. I'd make it plain that the story is one which contrasts contentment of small-town life with the wild, supposedly worth-while existence in the city.

You might say something like this in your ads. "Did you ever spend a first night in a big city hotel, all alone? Then you know how Broadway Jones felt when he hit Broadway and Broadway didn't know it."

I surely believe that you can afford to pay real money for this picture, because you can get big money with it. To my mind, it is certainly good business to pay a big price for a production when you are dead sure it is going to have a clean-up. For instance, if you pay a hundred dollars for a picture and do one hundred and fifty when you show it, and please your people, it is certainly much better business than to pay thirty dollars for a picture, do eighty with it and send them out dissatisfied, or at best luke warm.

SOME BEAUTIFUL EXTERIORS HELP VERY ORDINARY MELO

Claire McDowell in

THE BRONZE BRIDE

Red Feather

DIRECTOR.....Henry McRae
AUTHOR.....A. J. Burkey
AS A WHOLE.....Exteriors helped fairly interesting action
STORY.....Elementary; important dramatic moment indefinite
DIRECTION.....Registered good atmosphere ,but lacked dramatic balance
PHOTOGRAPHY....Some beautiful shots; some ordinary
LIGHTINGS.....Many very good; some ordinary
CAMERA WORK.....Good, but not enough angles
STAR.....Acceptable; not distinctive
SUPPORT.....Just acceptable
EXTERIORS....Many beautiful locations helped offering
INTERIORS.....Generally good; too much of same angle
DETAIL.....Acceptable; not clear at times
TIME.....Fifty-eight minutes (5 parts)

CERTAINLY this story was not worth five reels. Because of this fact, there were scenes which did not advance the plot, and after a time I think that any audience will become restless waiting for the story to move on a bit.

In the first two or three reels there were a great many exceptionally beautiful exteriors artistically photographed, and undoubtedly these will do much to register this offering as an acceptable feature.

Unfortunately, however, just about the same time these exteriors stopped, we reached a situation in the story which was very, very indefinite and rather confusing.

The entire plot of the offering concerned a white man who landed in a western camp, after leaving his home in the East, only to be befriended by an Indian girl, who nursed him after he was injured.

The heart-interest situation was where the Indian girl's people came to the cabin and compelled the white man to marry the Indian girl against his will. It was clearly stated that he had done her no wrong, and something was suggested about a tradition, but this point was very vague and will certainly be confusing.

At all events, the two were married, and then a title jumped several years, with a boy playing about the house. Then came a letter from the white man's family asking him to come home, and he went East with his son, deserting his wife.

At this point we were told that the wife's father had much gold from a secret mine, and she promptly followed her husband East, and in two weeks became an accomplished society favorite—which, believe me, is some stunt!—with the result that she, of course, won back her husband, whose father had in the meantime told his boy to go look up his wife, even though she were an Indian.

This story is decidedly obvious to the extent that most any audience will be a few hundred feet ahead of the actual climax of any situation, and on that account it drags very badly at times. The material as it stands might have made a pretty fair one- or two-reel, or if the story were given a better development, it might have made a good feature.

Figured as Red Feather releases run, the beautiful exteriors in the early part of this will probably make it register as a satisfactory offering. Unfortunately the weakness at the end sort of allows it to slump seriously, and as a result your audience may get rather an unfavorable impression to leave the theatre with.

Miss McDowell was not particularly impressive as the Indian girl, and, in fact, none of the cast did anything which could be called distinctive.

There was one scene where the husband walked out in the woods and had a vision of a group of girls standing about him, which was bad enough to be funny.

In a great many places the grouping of the characters was decidedly suggestive of posing to have their pictures taken. The fault of too many scenes taken from the same angle where nothing of dramatic importance occurred, helped to slow up the picture. A number of what should have been dramatic moments were injured by a tendency to be "actory."

A few of the titles were quite melodramatic, as, for instance: "Now, paleface, you settle with me!"

The Box Office Angle.

If you are handling just the average run of Red Feather releases, this should get by if others have. The class of audience which cares for the melodramatic stuff may consider this rather a good offering, because it gets away to a very good start on account of the beauty spots.

I would particularly emphasize in my advertising that this production has been made in the beautiful mountains of California. Don't promise too much on it, because the slump at the finish may cause them to come out and fuss with you if you have said that it is going to be unusual.

BINDERS MAKE EASY FINDERS—GET ONE, $1.50 PREPAID ANYWHERE.

FAIRLY ENTERTAINING, WITH GOOD AND BAD SPOTS

Seena Owen in

A WOMAN'S AWAKENING

Fine Arts—Triangle

DIRECTOR	Chester Withey
AUTHOR	Frank E. Woods
CAMERAMAN	David Abels
AS A WHOLE	Rather interesting despite weak spots
STORY	Has some new angles and some old ones
DIRECTION	Kept action interesting and registered a few comedy bits
PHOTOGRAPHY	Generally good; not exceptional
LIGHTINGS	Good; hardly distinctive
CAMERA WORK	Good, except angles on very important scene
STAR	Pleasing personality
SUPPORT	Some very good; some ordinary
EXTERIORS	Good; not unusual
INTERIORS	Very good
DETAIL	Good, except in murder scene
TIME	Sixty-three minutes (5 parts)

SOMEWHAT different touch is given to the first few reels of this by registering the thought of the girl who believed in equal rights trying to convert an unsophisticated beauty from the country to her belief. The system worked all right until the pupil decided to marry and then the theory didn't seem to go.

A gink who wanted her money more than anything else, made good use of it for himself after marrying her, and finally got a large chunk from her, which she had to borrow from a former lover on a promise from Hubby that he would quit working as her hubby and not annoy her any more.

When the "doity" blackguard got the money and then refused to walk out on the job of husband, the wife's invalid mother, who had been planted in an invalid's wheel chair all through the offering, calmly murdered him from behind a curtain. The former lover came in at about this time and felt that the wife had killed her husband, while the wife thought that the former lover had done the deed.

They "framed up" a suicide alibi, which went through without a hitch, and then after a little footage of "misunderstanding," the mystery was cleared by the confession of the mother's colored servant, and we had the customary clutch.

Seena Owen, as the unsophisticated wife, and Alma Rueben, as the very wise equal-rights theorist, were both very pleasing. It seems to me that Miss Ruebens had about as much to do as Miss Owen, and there must have been a commercial reason for starring Miss Owen without mentioning Miss Rueben.

In a number of places, very clever titles were used, some of these being composed for the most part of dots and dashes, with a word or phrase here and there, suggesting the high spots of a woman's-rights speech made by Miss Rueben. All of these will be good for a laugh, and whoever wrote the titles is to be congratulated, there being a private hunch in my system that the author, Mr. Woods, is also responsible for all the titles. This may sound like an odd statement to you, but I can tell you that it is really seldom that an author writes the actual titles which are used in a film production. They are decidedly "chewed up" before the script gets on the screen.

The sets were quite a lot better than the Fine Arts sets have been, and in a few places the lighting was better.

The worst spot in the offering was the murder scene, because the "willun" was shown to place a revolver on a small table in such a manner that the invalid mother, seated in her chair, could not have seen him place it there, and yet she wheeled her chair around to a position which made it possible for her to reach through the curtains, secure the gun and kill the "willun." Since audiences are decidedly wise about camera angles these days, I fear that most of them will notice this inconsistency.

With Kate Bruce as the invalid mother, and Spottiswoode Aitken, another old Griffith favorite, as a friend of the family, you of course know that the two parts were nicely handled.

A. D. Sears, as the hero lover who came to the rescue on the finish, and Charles Gerrard, as the willunous hubby were very good.

Jennie Lee, who has been in so many of Mr. Griffith's more important productions, appeared as the colored servant of Miss Bruce.

The Box Office Angle.

This isn't a great picture, and at the same time it isn't by any means a poor one. The interest is maintained rather well, and it should be quite acceptable almost anywhere as a one-day attraction.

There is quite some doubt as to Miss Owen's box office value, but I would suggest that you depend rather upon naming the entire cast of Griffith favorites than upon featuring the star alone. Most fans are familiar with the names of those prominent in the cast, and it would seem to me to be good business to call attention to all of them, without exception.

You have another advertising angle in the prominence given to Miss Rueben's theories regarding equal rights for women, and if you want to have a little fun with this subject you might go after it along this line: "What do you think women would do if they were generally acknowledged to have the same rights as men? Would they all wear trousers, and smoke cigars? See what Seena Owen and Alma Rueben do in 'A Woman's Awakening.'"

Benjamin Chapin
Author and Director General
of the Lincoln Cycle Photoplays
The Benjamin Chapin Studios
and Executive Offices: Ridgefield Park, N. J.
Telephone 583 Hackensack

EDWARD WARREN
Producer of
STATE RIGHTS FILMS
1482 Broadway, New York Ci

PERSONALITY OF STAR AND HANDLING MAKE THIS REGISTER

Anita Stewart in

THE MORE EXCELLENT WAY

Greater Vitagraph

DIRECTOR	Perry N. Vekroff
AUTHOR	Dr. Cyrus Townsend Brady
CAMERAMAN	Arthur T. Quinn
AS A WHOLE	Star and handling make this register splendidly
STORY	Went along fine until financial battle; will be generally liked
DIRECTION	Gave classy, distinctive atmosphere and handled star to advantage
PHOTOGRAPHY	Most of it excellent
LIGHTINGS	Some very artistic and effective; generally good
CAMERA WORK	Many fine bits; generally good
STAR	Beautiful and magnetic personality
SUPPORT	Very good
EXTERIORS	A few excellent; generally good
INTERIORS	Distinctive; impressive; generally classy
DETAIL	Good, except amount of money involved and newspaper insert
TIME	Sixty-two minutes (5 parts)

I CONSIDER Anita Stewart one of the most pleasing stars of the screen. She is beautiful, intelligent, possessed of a charming personality and is of such a distinctive type that somehow her face holds you because of its expressiveness.

Miss Stewart, in the past six months, has had some bad productions built around her, but she has stood out above these surroundings, and I think that to-day she holds a muchly-to-be-desired position in the hearts of millions of fans. She is given quite a lot of opportunity in this, with direction which intelligently gave her as much as possible, and certainly I believe that the average audience will be more than pleased with the net result.

This story starts off with rather a bromide situation, when we found Miss Stewart discovering her fiance kissing another girl in a conservatory. But this is followed in rapid succession by her breaking her engagement and agreeing to marry her guardian, who is very much in love with her, despite the fact that he is older.

Immediately after the ceremony, however, the little bride came to a realization of what she had done, and she pleaded with her husband that he continue to treat her as a child, he having been her guardian ever since her father's death.

Loving her as he did, her husband was big enough to agree to this, and then we found the wife, after meetings with the young man who had been her fiance, going to Reno to secure a divorce. Up to this point, the story had moved along beautifully, with several nice dramatic moments. Now, however, they started one of those financial battle things in which millions were handed around in the nonchalant manner that they do only in the "movies."

We learned that Miss Stewart had six millions, and when her ex-fiance, whom she now wanted to marry, started to battle with her present husband in order to put him out of commission, the young ex-fiance nonchalantly wired the star to send along a couple of million, since he needed it in a deal. This was bad enough, but the author then made the star calmly sit down and advise her attorney to turn over all her money to friend ex-fiance. The sum total of this, as I noted, having been previously registered as six millions.

The lawyer, who had been acting as the wife's advisor, was a friend of hubby. He thought this was all wrong, and so he wired the wife and told her so, explaining that ex-fiance was trying to ruin her husband with the money borrowed from her. This, of course, brought wifey to a realization of her inner soul, and she shot in a wire countermanding her previous instructions regarding the nonchalant six million, and followed this by coming home in person to tell hubby how sorry she was that she'd ever left him.

To make everybody understand that there was not going to be any more mind-changing stuff, ex-fiance, who was now "broke," was sent home to shoot holes in himself, and he did it in approved fashion.

There was opportunity for Miss Stewart to wear a number of beautiful costumes, and Director Perry Vekroff gave her some distinctive lightings, which made her beauty truly effective.

There were a number of very artistic scenes, but one of the exceptionally good exterior locations was a little shot showing Miss Stewart at Reno thinking over the prospect of a divorce.

Charles Richman, as the guardian who became husband, played with more reserve than he has in some of his other offerings, and, because of this, was decidedly more impressive and pleasing. He had the poise and authority necessary for the character, and by restraint kept his emotions from overreaching.

Rudolph Cameron, as the fiance who slipped a bit occasionally, was quite satisfactory, although nothing exceptional. The other members of the cast were pleasing, but hardly distinctive.

In one place they gave us an effect which Vitagraph has registered before under different conditions, and I consider it very good. It gave the impressions of a drink-muddled brain, and I think it will certainly register as different and effective with any audience.

There was one newspaper insert which was headed: "Wall St. Gossip—Happenings in the Circle of Frenzied Finance." If any newspaper printed a heading like that, the guy what wrote it should have been "canned."

Others in the cast were Charles A. Stevenson, Gordon Gray, Josephine Earle and Katherine Lewis.

The Box Office Angle.

You ought to know Miss Stewart's box office value by now, but if you happen to be laboring under the impression that it isn't good, I want to suggest that you forget your own impressions and go after this as if you considered her the greatest star in the country, and I believe you'll be agreeably surprised with the results you secure.

Personally, I consider Anita Stewart a sure-fire winner with most audiences, because she is beautiful, and still a bit different. She is intelligent and blessed with a face capable of registering emotions without any semblance of "acting." Her very sincerity and earnestness makes her work register convincingly, and there is nothing of more value today in character portrayals on the screen than sincerity.

You should be able to help your business on this particular production somewhat, by referring to Charles Richman's presence in the offering, because he has received a lot of advertising through his appearance in

"The Secret Kingdom" and other Vitagraph features. He is well known to those who have followed the speaking stage, because of his work in many big dramatic productions and if he has appeared in the last year or two in your city, on the stage, I believe I'd refer to that fact. If you are in doubt regarding this, you might inquire of your local theatre manager, who can probably tell you off-hand.

You might say that this is a human drama of intermingled pathos and sweetness, telling the story of a child who married a real man before she realized what it meant. That sounds interesting anyway.

STEVENSON'S FANCIFUL TALE IN VERY BEAUTIFUL ATMOSPHERE

Sessue Hayakawa in

THE BOTTLE IMP

Lasky—Paramount

DIRECTOR	Marshall A. Neilan
AUTHOR	Robert Louis Stevenson
SCENARIO BY	Charles Maigne
CAMERAMAN	Walter Stradling
AS A WHOLE	Very interesting and truly well done
STORY	Fanciful, but holds perfectly
DIRECTION	Gave artistic atmosphere, excellent trick photography and interesting action
PHOTOGRAPHY	Excellent
LIGHTINGS	Many very effective and decidedly artistic
CAMERA WORK	Splendid
STAR	Very pleasing
SUPPORT	Very good; natives helped atmosphere
EXTERIORS	Some truly beautiful
INTERIORS	Many very fine; all distinctive
DETAIL	Fine, except titles mentioning American coins
TIME	Sixty-two minutes (5 parts)

YOU can't go wrong on this, figuring it from most any angle.

To begin with, it is a famous story by one of our best fiction writers, and Producer Marshall Neilan has given us an artistic atmosphere that makes the offering truly distinctive. There are scores of wondrously beautiful locations used, and the lightings of the exteriors were very effective throughout the offering.

Sessue Hayakawa, who landed with a bang many moons ago in "The Cheat," has one of the best opportunities since that famous production. There is not so much dramatic work in this offering, he appearing as a Hawaiian. He fits naturally into the character, and, finished artist that he is, his personality is going to make a very favorable impression.

It struck me as rather odd that Lehua Waipahu, the little Hawaiian lady chosen to play opposite Hayakawa, should resemble in a rather striking degree our good friend Bessie Love. At least, it seemed to me that she did. Others may not see it.

Most of the other members of the cast were natives, and this, in conjunction with the fact that many of the scenes were taken in locations which certainly suggested the Hawaiian Islands, helped keep the fanciful, mysterious yarn convincing, despite the very wild and impossible stunts that the author has provided.

"The Bottle Imp" is simply a sort of different angle on "Aladdin's Lamp," with the important additional twist of tying a fearful curse to this wishing bottle. The man who possessed it could have anything he wanted, but, unless he sold it for less than the purchase price before he died, he was destined to float on through eternity in a sea of fire.

The main thought of the offering as screened seems to be to get the thing which the wisher wanted most, and then find some one willing to buy the wonderful bottle. The two lovers sort of passed it back and forth through the medium of friends in order to keep one another from the awful curse, but finally it was wished onto a roughneck sailor who had been lurking in the offing for that purpose throughout the five reels.

The truly serious error which has been made in this production is one which can still be remedied, and it seems to me that it should be corrected by all means.

With the scenes laid in Hawaii, we found the characters talking about and spending American money. Since Hawaii is one of Uncle Sam's children, this all may be very feasible, but the fanciful character of the story would suggest that it refers to a Hawaii of the past, rather than a Hawaii of the present, and surely the mention of half-dollars, cents, etc., jars seriously when it slaps you in the face from these titles.

In the end, of course, we found the man with Chinese money, possessed of the bottle. It would be a very simple matter to change the present titles so as to have the bottle sold for certain native coins, and I am very sure that every one will understand the relative importance of these coins. I'll bank on the fact that any one knows that the smallest Chinese coins have the least intrinsic value of any coins of any country. It was only a question of time that they get to dealing with Chinese coins in passing the bottle from one to another, and I believe it could have been worked out in the scenario a little more logically than to have the Chinese coins discovered as they were, through a theft committed by the "willunous" sailor.

With the American coin titles out, I'd say that this is a decidedly better than program offering, because the truly fanciful plot, which deals with wishing, etc., is decidedly interesting and will keep their minds tied to the story development.

Others in the cast were H. Komshi, George Kuwa, Guy Oliver and James Neill.

The Box Office Angle.

With the combination of Robert Louis Stevenson, Sessue Hayakawa and Producer Marshall Neilan, I believe that you should be able to do very well with this offering. The fact that the story is laid in Hawaii and is of a fanciful character, which makes it at least interesting to every one, should give you an opportunity to appeal to all classes.

I'd dwell particularly upon the artistic beauty of this offering, mentioning the exceptionally beautiful exterior scenes and the unusual care which has been taken in the making of the interiors.

You should be able to do rather well on your matinees, since it is more or less of a fairy tale, and on that account can be recommended for the children.

You might tie this up in your advertising with some such thought as the following: "What would you do if you could get anything you wished for by rubbing a magic bottle, and yet knew that you would be accursed forever if you failed to sell the bottle for less than you bought it, before you died? Supposing you'd bought it for one cent—what then? See Sessue Hayakawa in Robert Louis Stevenson's 'The Bottle Imp.'"

UNIMPRESSIVE SURFACE STORY WITH GOOD STAR

Mme. Petrova in

THE WAITING SOUL

Pop. P. & P.—Metro

DIRECTOR.....Burton L. King
AUTHOR.....Marion Short
SCENARIO BY.....Wallace C. Clifton
SUPERVISED BY.....Aaron Hoffman
CAMERAMAN.....Geo. W. Hill
AS A WHOLE.....Unimpressive action with titles attempting preachment thought
DIRECTION.....A few good scenes and many that registered nothing; production appeared badly chopped up
PHOTOGRAPHY....Had good and bad spots; generally muddy, with some contrasty lightings
LIGHTINGS.....Not good
CAMERA WORK.....Acceptable
STAR....Impressive despite handicap of atmosphere and situations, although make-up showed frequently
SUPPORT.....Good and poor
EXTERIORS.....Very few and ordinary
INTERIORS.....A few good; many ordinary
DETAIL.....Convenient
TIME.....Sixty minutes (5 parts)

YOU can simply count this as another Petrova offering which isn't what could be called artistic from any viewpoint, and certainly the story fails to get under the surface, because the assembling of the film leaves us with a tremendous number of titles broken by short flashes of film which registers the effect almost of reading a preachment on the prenatal influence.

There are many convenient spots in the plot development which bring such and such a character in at just the right moment when it will start something, and the only suggestion of situations is secured in that way.

The best scenes in the film as it stands are those between Mme. Petrova and Wilfred Shields, in which Mr. Shields, who is presented as a lecturer, explains rather dramatically the divine gift of motherhood, emphasizing in many spoken titles the fact that if Petrova didn't confess that she had known her husband's friend intimately before her marriage, the fear of discovery would influence the life of her coming baby.

Finally Petrova decided to confess, and when she did Hubby told her that he had known about it all the time, when everything was lovely.

The atmosphere was decidedly lacking in distinction, principally because the lightings were rather muddy, with the photography of some of the close-ups too contrasty. There were many close-ups of Petrova, and, as usual, the distinctive beauty of this star held the attention and remained impressive despite the fact that the story was not getting underneath your shirt.

Mahlon Hamilton, as the husband, was unfortunately as camera-conscious as ever, with the result that his scenes lacked the human note.

Mr. Shields, as the lecturer, made his small part stand out, and the other members of the cast were acceptable, but little more.

Others in the cast were Mrs. Mathilde Brundage, Wyndham Standing, Mrs. Lottie Ford, Anna Laughney and Roy Pilcher.

The Box Office Angle.

These Petrova productions which aren't technically good have become rather a well-known quantity, so it is a question which you can best decide whether or not they should be played.

There is every possibility that Petrova's work with Paramount will be better, and if you are also playing Paramount features, it might be advisable to hold off—and yet you can figure that she has had so many bad ones that one more will not seriously interfere with results when you are going to announce that it is an entirely new deal on the new stuff.

If you play this I'd confine my advertising to the star and to the one thought in the offering—is a mother likely to influence the life of an unborn child because of a secret fear in her own heart?

FAIRLY INTERESTING HERO OPENS SAFE PLOT—WILL GET BY

William Desmond in

BLOOD WILL TELL

Ince—Triangle

DIRECTOR.....Lloyd Ingraham
AUTHOR.....Mary H. O'Connor
AS A WHOLE.....Fairly interesting surface action
STORY.....Rather convenient and obvious
DIRECTION....Gave good atmosphere, but scenes didn't register humanly
PHOTOGRAPHY.....Very good
LIGHTINGS.....A few effective; generally just good
CAMERA WORK.....Good
STAR.....A bit actory
SUPPORT..Just acceptable, with one or two good spots
EXTERIORS.....Some good; others ordinary
INTERIORS.....Very good; had distinctive class
DETAIL.....Convenient, but acceptable
TIME.....Sixty-five minutes (5 parts)

ONE of the things which will strike every one regarding this production is the fact that it would seem as if the author were suggesting that it would be advisable for rich men's sons, when cast off, to take up the gentle art of safe opening in order that they might be on the job when father is reported dead and the vault cannot be opened. That's what happens in this, and they call it "Blood Will Tell."

The production starts off with some young-man-chasing-chorus-girl stuff, and of course the chorus girl is one of those innocent young things. They decided to get married, with headline-in-the-newspaper results, and father told son that he was "through."

Then the stock exchange battle started, with the customary mob scene in the stock exchange set, this finishing up with father being reported dead by his enemies and son coming to the rescue, taking his place at the desk and announcing that he was going to run things. The idea of a youngster, who knew nothing about the

stock market, taking charge of such a battle was rather humorous, and they stopped it quick by stating that the vault was locked and consequently no securities were available.

In his odd moments, son had been learning to be an expert safe opener under the tutelage of a lot of fancy crooks. Of course, in order to provide the necessary "sob" stuff, wifey was ill with a baby on the way. Consequently that was supposed to excuse Hubby for wanting to be a burglar.

Anyway, the ability to open a safe by the wonderful "touch of the hand" stuff, a la Jimmie Valentine, came in on the grand finale, when he worked the combination of the big vault and released the securities which would save father's firm. Father then came in as soon as the firm was saved, and then son went to his mother, where he found his wife and baby.

The general class which marks all Ince sets made the early part of this offering rather distinctive, but I can't enthuse over the personality of Mr. Desmond, or that of Miss Markey. Possibly they might be called "types," but certainly audiences will not feel the bond of sympathy with these two that they would with two more popular favorites who might not be quite so perfect in the matter of type.

J. Barney Sherry, as the doctor, who gave father a bum steer, and Robert McKim, as one of the williuns, gave the best performances of any in the cast.

Margaret Thompson was very good as a rough-and-ready chorus lady, and the other members of the cast were acceptable.

The Box Office Angle.

While this is certainly not an offering that any one is going to enthuse over, it being the old stuff so far as story is concerned, with several very convenient and obvious angles, still I believe the atmosphere places it in a position to be considered a little better than the average program release in this day of fearful melodramas and painful surface junk.

From the box office viewpoint, I don't consider William Desmond or Enid Markey as possessed of any decided box office drag, but the prestige of the Ince-Triangle name may help you some in certain communities.

If you are picking your stuff, this is a good one to miss. If you have to run them as they come, I'd let it slide by without making any fuss one way or another. If you say that it has a "Jimmie Valentine" incident, you will only be telling them that it is the old stuff. If you say that it is a story of a boy who saved his father in a stock exchange battle, they'll think it's even older. I would suggest that you tell them the name, the star and the company and let it go at that, if you're going to run it.

GOOD SPOTS OF STAR, BUT VAMP AND MELO PULLED IT DOWN

Marjorie Rambeau in

THE GREATER WOMAN

Frank Powell—Mutual.

DIRECTOR	Frank Powell
AUTHOR	Alfred Boyesen
SCENARIO BY	Clara S. Beranger
CAMERAMAN	William Wagner
AS A WHOLE	Messy, melo at end
STORY	Made quite Vampish
DIRECTION	Allowed overplaying
PHOTOGRAPHY	Some good, mostly flat
LIGHTINGS	Some very beautiful of star
CAMERA WORK	Some good, some poor angles
STAR	At times very beautiful
SUPPORT	Overplayed, poor types
EXTERIORS	None to speak of
INTERIORS	Some good; many too setty
DETAIL	Slipped
TIME	65 minutes (5 parts)

THIS got tiresome before the end, with some laughs at the wrong time, and the vamp, oh, she was some vamp.

The story of this was quite simple, starting with Miss Rambeau falling for a strong-visaged rube, whom she decided she was afraid of, going to Paris the next morning. In Paris she married a poor simp of an artist with some short courtship.

Friend Rube, after getting turned down, came to New York to make his fortune, which he did in a couple of scenes and two titles, and finally got wealthy, wicked and wise.

Then friend Rube started to ruin the poor-simp-artist-hubby, with a vamp and the steel market. But after many scenes in the vamp's apartments and of a broker's office we get the wife still remaining firm to poor-simp-hubby.

This offering has one big fault of not getting under way until the middle of the third reel. That may be called suspense, but, believe me, it isn't the kind that holds your audience.

The direction of this allowed several slips, such as the dancer using the same costume in three different acts and doing the same dance. 'Tain't done! We also had Friend Rube in the "shero's" home wearing his hat, which isn't usually done even if he was perturbed.

Miss Rambeau was certainly lighted to advantage in some of her scenes, and she was particularly beautiful in her scenes with the baby. These were the only good lightings used in the entire production. In some of the scenes in her home the shots were much too long, and in one set a "davenport" stood directly in front of the camera and detracted very much from the work of the players. This set was always "shot" from this one angle.

The strong-visaged Rube was SOME (?) rider, and later he had some "ha-ha, I got you" scenes which he overplayed quite a bit. He didn't quite look the part of a man of the world.

Sara Haiden was the vampire—oh, she "vamped" all over the place and her make-up brought a yell—and if ever any one overplayed, she sure did.

Others in the cast were Frank Ford and Aubrey Beattie.

The Box Office Angle.

Marjorie Rambeau's name will probably pull you some business, but can you afford to play it? The ten-twent'-thirt's will not like it—it's too slow—and your regular fans will certainly catch all the slips. The story is not new, and neither is it well done. Surely the "vamp" will get a "howl" anywhere.

However, if you must run it, I would certainly go light on advertising it and would speak only of Miss Rambeau's beautiful lightings.

SURFACE MELLER—INCOHERENT AND RIDICULOUS IN SPOTS

Alma Hanlon and Edward Ellis in

THE LAW THAT FAILED

Apollo—Art Dramas

DIRECTOR.....Richard Ridgely
AUTHOR.....Louis Reeves Harrison
CAMERAMAN.....M. W. Hall
AS A WHOLE.....Cheap movie "meller" with many very bad spots
STORY.....Never impresses and lacks coherence
DIRECTION.....Pitifully old-school at times; never really good
PHOTOGRAPHY.....Not good
LIGHTINGS.....Generally muddy; a few close-ups good
CAMERA WORK.....Fair; lacked good angles
STARS.....Didn't impress under handicaps
SUPPORT.....Rather crude
EXTERIORS.....A few fairly good
INTERIORS.....Lacked distinction; some rather cheap
DETAIL.....Some points not clear; one awful snow "effect"
TIME.....Fifty-eight minutes (5 parts)

AS presented, this story runs along without ever becoming perfectly clear and clean-cut, principally because of a lack of titles to straighten out some of the situations, and partly because there are several types who were so similar in appearance as to be somewhat confusing.

The general atmosphere of the offering was rather crude, and the handling of the dramatic situations lacked the necessary finesse to make them register effectively. The average audience looking at this might accept it as a lot of "movie" stuff that didn't make much difference one way or the other, but certainly it'll not please them.

There is one scene alone, which is important because of the bearing it has upon the story, that has been made ridiculous to such an extent that the one point will kill any possible respect for the offering as a whole.

This scene was a dramatic bit played in a prospector's cabin while a storm was supposed to be raging outside. We saw several exteriors before and after in which it was really snowing, with the snow blowing somewhat in a flurry. The director evidently planned to get the "effect" of the howling blizzard outside the cabin, and so he posted some property boy at a window directly in the center of the back wall, where no one could possibly miss it, and this property boy stood there throwing salt about every second or two, before the window, in such a manner that any child will know that some feller was very busy there with a bucket of imitation snow. This crude error is so funny that it'll surely pull the eye of every one away from the happening in the cabin.

To crown this blunder, we had a snow scene where the two characters made their exit from this cabin, and as they did so, somebody threw a handful of imitation snow through the door. Oh, boy!—if that doesn't get a laugh, I'm a bum guesser!

The plot had to do with a rich prospector who had toiled for years until he stumbled into a cabin one night, in a delirious condition. The woman who lived there, figuring to take advantage of the stranger, made him believe that he had murdered her husband in his delirium.

For years afterward she blackmailed him, and when he planned to marry the girl he loved, she sent another threatening letter.

Going to her room, he apparently murdered her and placed her body in a trunk, which was taken away by two expressmen, who had been previously ordered by the woman, she having had intentions of leaving the city. I note that the synopsis tells that he locked the woman up in a secret room, but the film indicates that he murdered her and put her in a trunk.

Anyway, he was brought to trial and the evidence seemed to indicate that there was no question as to his guilt. His attorney, however, arose and demanded that he be released, since the body of the woman had not been produced. The jury arose in their seats and said that they thought he was guilty, and yet the judge said that he had only one choice in the matter, that is, he must free him.

Meanwhile the audience had seen the trunk, carried away by the expressmen, accidently dumped into a river, and the one very bad flaw is that every one will want to know why the police failed to trace these expressmen who called for this trunk.

Following the granting of his freedom, the murderer called on the girl he loved, and she refused to marry him, thinking him guilty, and the offering ended with his suicide.

Alma Hanlon has done some things rather worth while, but certainly she doesn't stand out particularly in this.

Edward Ellis has considerable poise, and with proper handling might register, but unfortunately there were other types in the offering who, in a general way, resembled him. Consequently he did not impress.

The other members of the cast were rather ordinary, and the dialect titles used to register the fact the the "willuness" was a foreigner were quite funny.

Others in the cast were J. K. Roberts, Florence Short and Harold Vermilye.

The Box Office Angle.

I can't see any reason why any one should book this, unless they have to have something and aren't very particular as to what it is. There is nothing that could be called entertaining in the story and it surely is lacking in both human interest and heart interest.

I hardly feel that the one point of law, that a murderer cannot be convicted unless the body is presented, is altogether pleasing as a thought, and surely the offering hasn't been intelligently enough produced to justify playing it because of its technical qualities. It is an ordinary "movie meller" production of a poor story. If your people will stand for such a thing then the moderate price at which you can get this may make it good business.

Personally, I fear that it is not advisable to play crude productions, no matter what the price you may get them for. Understand, I am not condemning the thought of making films at a reasonable figure in order to rent them at a reasonable price, because there is certainly a market for that sort of thing, but, just the same, even though the expenditure isn't great, the results should be far superior to what we get here.

HAROLD LOCKWOOD LESTER CUNEO MAY ALLISON
Heavies
YORKE METRO

ORDINARY SURFACE ACTION WITHOUT A PERSONALITY

Edith Hallor in

A MAN AND THE WOMAN

U. S. Amus. Corp.—Art Dramas

DIRECTOR	Mme. Alice Blache
AUTHOR	Emile Zola
SCENARIO BY	Mme. Alice Blache
CAMERAMAN	John G. Haas
AS A WHOLE	Surface action melo doesn't register
STORY	Wife-in-name-only stuff, realization on finish
DIRECTION	Old-school; crude spots; lacks human note
PHOTOGRAPHY	Barely acceptable
LIGHTINGS	Fair and poor
CAMERA WORK	Not good
STAR	Ordinary
SUPPORT	Ordinary
EXTERIORS	Not well handled
INTERIORS	Just acceptable
DETAIL	Too much of it; bad titles
TIME	Sixty-one minutes (5 parts)

THE argument advanced in favor of presenting these comparatively crude surface-action productions is that there is a ready market for such cheap films. It is possibly a fact that many exhibitors are willing to buy what they can get cheap, but I can't say whether it is good business to play such offerings as this, even though they cost only a small rental, because it would seem to me that the average audience which is at all inclined to be critical would feel that this offering is decidedly too old-school to register satisfactorily, and surely there is no one personality in the production to justify its existence.

The story concerned a young man who agreed to marry a girl, to give a name to her child, with the understanding that he was to be husband in name only. Of course, he fell in love with his wife, and then the father of the child loomed up, making an effort to really marry the young lady.

We had a couple of regulation "misunderstood situations" which were deliberately planned by a very "willunous willuness," and finally, after the hero had started to kill himself and then stopped, we got the clutch.

There is nothing particularly new about any angle of this plot, and certainly this old stuff hasn't been well enough produced or intelligently enough played to make it register as a worth-while offering.

There was a noticeable lack of good camera angles, and in entirely too many cases the characters seemed to be grouped to have their pictures taken.

One of the most noticeable instances of this stagey, camera-conscious grouping of characters so that they could "have their pictures taken," was an attempt to inject some comedy by the presence of several colored kids. If they had not been lined up in a row with several of them gazing at the camera, this might have registered as a good point. As it stands, it misses fire.

There was nothing particularly artistic about any of the interiors, and, while several of the exteriors showed picturesque corners of public parks, etc., the locations were not entirely fitted for the offering, since they seemed to have been chosen for the possibilities of showing the fountain more than anything else.

The titles were particularly poor, some of them being ridiculously funny. As a sample of the sort of inane thing put on the screen as titles, I might quote this: "It is impossible to see her now—her child is ill," with the very funny answer—"How provoking." Almost immediately afterward the title "Thank you" was registered in a manner which made it equally funny. They then pulled one title—"Meet me to-morrow at eleven, at the old place"—which I'm sure most one-time attendants at the stage mellerdrammers will recognize as an old friend.

On the whole, the offering was very badly edited, and quite poorly assembled. Whoever decided to use Edith Hallor as the star, has another guess coming. She isn't star material. There was no one in the cast who stood out in a distinctive manner.

Others in the cast were Leslie Austen, Kirke Brown, H. B. Barker, Yolande Doquette, Zadee Burbank, Lorna Volare, Mrs. Willis Barker, P. H. Rallow, Harrison Ferguson, Harriet Thompson and Mrs. Miller.

The Box Office Angle

If you are using these very moderate priced program offerings to fill in on certain bad nights, you may have a different angle on this from anything that I can figure.

I can't see that this has the essential human qualities to make it entertaining, and, although an audience which is not critically inclined might accept it, I can't feel that they'd feel they could recommend it to any friend. You must remember that whenever your audience feels unable to recommend a picture or say it is good, your theatre's reputation is being injured just that much.

STARTED AS CHARACTER STUDY; ENDED AS MELO—STAR LIFTS IT

Ethel Clayton in

A MAN'S WOMAN

Peerless—Brady—World

DIRECTOR	Travers Vale
AUTHOR	William Addison Lathrop
CAMERAMAN	Max Schneider
AS A WHOLE	Star helps; support hurts; story slumps
STORY	Good characterization idea, became surface melo
DIRECTION	Gave good atmosphere, but bad groupings, and made players camera-conscious
PHOTOGRAPHY	Clean-cut; generally very good
LIGHTINGS	Very few effects; generally good
CAMERA WORK	Acceptable; not enough angles
STAR	Beauty and personality lifted offering decidedly
SUPPORT	Very camera-conscious and actory
EXTERIORS	Acceptable
INTERIORS	Some very good; generally acceptable
DETAIL	Acceptable; very convenient at times
TIME	Sixty-two minutes (5 parts)

THERE was every indication at first that this was going to be a rather good characterization study without the customary blood-and-thunder melodrama.

Miss Clayton's presence lifted the production from the first, because she is a truly charming personality, but the camera-conscious acting of Rockliffe Fellowes and other members of the cast soon discounted the production, and when they got into the convenient melodrama at the finish, whereby the murderer hired by the "willuns" arrived in time to shoot the boss "willun" instead of the husband, because he found him talking to his wife, the percentage of the production was lowered quite a bit.

The thought which they started out with concerned the placing of a delightful little beauty in the home of two old maids, sisters of her young husband, who was so busy that he couldn't conceive of his wife being mistress in her own home. The wife was made to live according to set rules, and cared for and fussed with

as if she were a little baby. Finally the young beauty rebelled, and then we had a misunderstanding.

In the offing had been lurking a former suitor, now district attorney, and this man had appointed the husband as his assistant for a purpose.

Coming to the grand climax, the district attorney called upon friend wife while his assistant was making a final grand raid upon the gambling houses. The wife had been warned that her husband was to be killed and that the district attorney had a hand in it, and so she sent for the "willun" to get his plans from him. The guy what was to do the killin' blew in at just the right moment to poke a hole through the district attorney, mistaking him for the husband.

Previous to this, a bartender, befriended by the wife early in the story, had overheard the murder plot, and now he arrested the murderer. When the bartender overhears the plot by listening through a chimney opening, I've a hunch that it may get a laugh, because surely they were not doing business in that barroom on that day, or some one would have made inquiry as to why the bartender was standing with his ear glued to that hole in the wall.

One of the funniest things was when the gambling raid started. One "extry," a pretty good-sized gink, got under the gambling table right in the foreground instead of making a break for the window or door. Any two-year-old child will know that he would've been seen, and this attempt to hide was not funny—it was ridiculous.

More and better camera angles and more close-ups would have helped this, and it is to be regretted that the supporting cast was so decidedly inclined toward "acting." Miss Clayton's presence will save the offering from being poor, and with many she may make it quite worth-while.

In the supporting cast were Justine Cutting, Eugenie Woodward, Johnny Hines, Ned Burton and Ed M. Kimball.

The Box Office Angle

Considering this as a program release, the presence of Miss Clayton makes it a worth-while box-office value. The production will be accepted by average audience without too severe criticism, principally because of Miss Clayton's personality, and if you've been getting by with the average run of World productions, I'd say that this will be considered a good offering despite the melodramatic stuff on the finish.

In my advertising I would play up Miss Clayton for all she is worth and forget to mention Mr. Fellowes or any of the other members of the cast. In most anything in which he has appeared, Mr. Fellowes has been more or less camera-conscious, and consequently I fear that he has failed to register as a favorite.

I would play up the characterization thought with some such advertising as the following:

"Do you think a wife can be pampered and petted too much? See 'A Man's Woman.'" "Do you think a wife should be kept as a pet house cat, or allowed to assert her own individuality. See 'A Man's Woman.'"

Understand, this production has its bad spots, but, considered as the average program release runs, it should prove quite acceptable to the average fan.

FANCIFUL LITTLE STORY HELPED BY STAR AND SETTINGS

Vivian Martin in

THE SPIRIT OF ROMANCE

Morosco—Paramount

DIRECTOR	E. Mason Hopper
AUTHOR	George Hopkins
SCENARIO BY	Adele Harris
CAMERAMAN	Homer Scott
AS A WHOLE	Pleasing light entertainment in classy atmosphere
STORY	A bit obvious, but will register satisfactorily
DIRECTION	Gave distinctive class and kept action pleasing
PHOTOGRAPHY	Excellent
LIGHTINGS	Very good; some quite effective
CAMERA WORK	Splendid
STAR	Pleasing personality; registers splendidly in close-ups
SUPPORT	Acceptable, but hardly distinctive
EXTERIORS	Some very good; others ordinary
INTERIORS	Generally very classy and distinctive; staircase set not quite so good
DETAIL	Good
TIME	Sixty-two minutes (5 parts)

FIGURED entirely from the viewpoint of entertainment, I believe that the average audience will accept this as a very pleasing little comedy-drama. Vivian Martin has made her greatest successes in such offerings, and somehow her personality seems to fit in with these fanciful little semi-fairy tales.

Producer Mason Hopper has given us a number of good little touches, which registered humanly, and the Morosco Studios have provided the distinctive, substantial, impressive settings which have marked their better offerings. In some places the lightings were excellent, and generally the atmosphere of the offering was decidedly pleasing.

There is nothing truly original about the plot, and most film fans will have an awful good hunch as to how it's all going to end soon after it starts, but, nevertheless, I believe they will prefer it to the cheap blood-and-thunder mellerdrammer.

Miss Martin appears as a maid-of-all-work in a curio shop, whose sincerity strikes the fancy of a very wealthy grouch, whose relatives were waiting for him to die. This grouch had constructed in his home many secret rooms, sliding panels, etc., to indulge a spirit of romance evolved from early-day reading.

Taking refuge in one of these handsomely furnished secret rooms, the millionaire "played dead," leaving his entire fortune to Miss Martin in order to see what the effect would be. She brought his unpleasant relatives there to live, and gradually reformed them, putting the son to work at selling good clothes, since that seemed to be the only thing he knew anything about.

The son of the curio dealer, who had invented a kettle that would not boil over, was presented with sufficient coin to exploit his invention, which of course became a tremendous success.

On the finish the millionaire came back to life, adopted Miss Martin and saw her do a nice "clutch" with the successful inventor.

One of the very bad spots was the use of the time-honored subterfuge of a masked ball, so that the millionaire might wander about among his friends, unrecognized, and I want to protest here again against doing this sort of thing in pictures, because Mr. Standing was not unrecognizable with the small mask which covered his eyes.

(*Continued on following page.*)

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JAMES YOUNG

(*Continued from preceding page*)

Throughout the offering the spirit of romance was seen to be flitting hither and thither in a double-exposure effect which was rather well handled, and consequently the name is given some definite connection with the story.

Herbert Standing as the millionaire, Colin Chase as the young inventor and George Fisher as the youth who became an haberdasher, were quite satisfactory, but their work didn't stand out particularly.

Others in the cast were Eleanor Hancock, Percy Challenger, Daisy Robinson and H. F. Crane.

The Box Office Angle

I believe that you can figure this as a safe bet for a pleasing little offering that is not to be exploited too heavily. It is certainly more entertaining than the blood-and-thunder melodrama, which fails to register, and never at any time does it make pretense of being more than it is—a fanciful little modern fairy tale. The distinctive atmosphere and the interest in what will happen with the grouchy millionaire's money will hold the attention of most any audience, and I believe they'll all leave with rather a happy feeling after looking this over. Miss Martin's personality is quite pleasing, and she is particularly effective in her close-ups.

I believe you can figure on this as an offering which will go particularly well with children, if you have certain days on which you take that into consideration. Understand, I don't consider it a great picture for either adults or children, but, at least, there's nothing objectionable that might offend any parent who would send a child to your house.

THE TIE THAT BINDS—GET A BINDER TO KEEP YOUR "WID'S."

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THE BRADSTREET OF FILMDOM
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Index from Sept. 14, 1916 to Oct. 29, 1917

There will be an index in Wid's every three months following this issue. Each issue containing an index will have a colored cover to make it easily noticeable from the other issues.

PAGE	TITLE	DATE
	PARAMOUNT	
94	The Storm	Sept. 14
75	The House of Lies	Sept. 21
76	The Reward of Patience	Sept. 21
80	A Daughter of MacGregor	Sept. 21
94	Her Father's Son	Sept. 28
94	The Intrigue	Sept. 28
89	Anton, the Terrible	Oct. 5
14	The Quest of Life	Oct. 5
23	The Lash	Oct. 12
10	Ashes of Embers	Oct. 12
55	Witchcraft	Oct. 26
58	The Rainbow Princess	Oct. 26
74	A Son of Erin	Nov. 2
75	The Heir to the Hoorah	Nov. 2
35	The Soul of Kura San	Nov. 9
17	The Plow Girl	Nov. 23
23	The Years of the Locust	Nov. 23
38	The Martyrdom of Philip Strong	Nov. 30
10	The Yellow Pawn	Nov. 30
11	Miss George Washington	Nov. 30
12	Nanette of the Wilds	Nov. 30
54	The Road to Love	Dec. 7
16	A Coney Island Princess	Dec. 7
15	The Victoria Cross	Dec. 14
12	The Traveling Salesman	Dec. 21
12	Oliver Twist	Dec. 21
10	Redeeming Love	Dec. 28
16	The Right Direction	Dec. 28
8	The Slave Market	Jan. 4
10	Snow White	Jan. 4
20	The Evil Eye	Jan. 11
11	Great Expectations	Jan. 11
18	Betty to the Rescue	Jan. 18
12	The Happiness of Three Women	Jan. 18
50	Lost and Won	Jan. 25
18	A Girl Like That	Jan. 25
70	His Sweetheart	Feb. 1
17	The Golden Fetter	Feb. 1
17	The Wax Model	Feb. 8
13	Each to His Kind	Feb. 8
15	The Black Wolf	Feb. 15
16	Her Own People	Feb. 15
19	The Winning of Sally Temple	Feb. 22
17	The American Consul	Feb. 22
11	On Record	Mar. 1
12	The Fortunes of Fifi	Mar. 1
51	Those Without Sin	Mar. 8
13	Castles for Two	Mar. 8
16	Sapho	Mar. 15
18	Out of the Wreck	Mar. 15
17	The Prison Without Walls	Mar. 22
19	The Dummy	Mar. 22
12	The Bottle Imp	Mar. 29
17	The Spirit of Romance	Mar. 29
	ARTCRAFT	
16	Less Than the Dust	Nov. 9
17	The Pride of the Clan	Jan. 11
10	The Poor Little Rich Girl	Mar. 8
18	Broadway Jones	Mar. 29

PAGE	TITLE	DATE
	LASKY SPECIAL	
9	Joan the Woman	Jan. 4
	TRIANGLE	
903	Plain Jane	Sept. 14
908	The Dawn Maker	Sept. 14
913	Diane of the Follies	Sept. 14
914	The Jungle Child	Sept. 14
976	Manhattan Madness	Sept. 21
992	The Vagabond Prince	Sept. 28
998	A Corner in Colleens	Sept. 28
1015	The Return of Draw Egan	Oct. 5
1027	Old Folks at Home	Oct. 12
1031	Sister of Six	Oct. 12
1037	Atta Boy's Last Race	Oct. 19
1040	Jim Grimsby's Boy	Oct. 19
1042	Fifty-Fifty	Oct. 19
1046	Rummy	Oct. 19
1059	The Criminal	Oct. 26
1071	Honorable Algy	Nov. 2
1076	The Microscope Mystery	Nov. 2
1090	The Devil's Double	Nov. 9
1093	Somewhere in France	Nov. 9
1094	American Aristocracy	Nov. 9
1109	Bawbs o' Blue Ridge	Nov. 16
1143	Children of the Feud	Nov. 30
1152	Three of Many	Dec. 7
1153	The Sin Ye Do	Dec. 7
1155	The Children Pay	Dec. 7
1157	A Gamble in Souls	Dec. 7
1166	The Matrimaniac	Dec. 14
1172	The Wharf Rat	Dec. 14
1189	The Heiress at Coffee Dan's	Dec. 21
1190	The Female of the Species	Dec. 21
1198	The Weaker Sex	Dec. 28
1199	Truthful Tulliver	Dec. 28
7	The Americano	Jan. 4
19	Nina, the Flower Girl	Jan. 11
41	The Crab	Jan. 18
42	The House Built Upon Sand	Jan. 18
51	Chicken Casey	Jan. 25
57	The Bride of Hate	Jan. 25
59	A Girl of the Timber Claims	Jan. 25
72	The Gun-Fighter	Feb. 1
75	Jim Bludso	Feb. 1
79	The Iced Bullet	Feb. 1
91	Princess of the Dark	Feb. 8
100	The Bad Boy	Feb. 15
109	The Last of the Ingrams	Feb. 15
121	The Little Brother	Feb. 22
126	Stage Struck	Feb. 22
135	Betsy's Burglar	Mar. 1
138	Back of the Man	Mar. 1
166	The Square-Deal Man	Mar. 15
173	A Daughter of the Poor	Mar. 15
182	Her Father's Keeper	Mar. 22
184	The Dark Road	Mar. 22
184	A Love Sublime	Mar. 22
200	A Woman's Awakening	Mar. 29
203	Blood Will Tell	Mar. 29

McCLURE—SEVEN SINS—TRIANGLE

PAGE	TITLE	DATE
54	Envy	Jan. 25
62	Pride	Jan. 25
89	Greed	Feb. 8
104	Sloth	Feb. 15
139	Passion	Mar. 1
154	Wrath	Mar. 8

WORLD

909	Friday, the Thirteenth	Sept. 14
978	Dark Silence	Sept. 21
991	The Revolt	Sept. 28
1012	The Hidden Scar	Oct. 5
1028	The Gilded Cage	Oct. 12
1037	The Man Who Stood Still	Oct. 19
1043	The Scarlet Oath	Oct. 19
1057	The Heart of a Hero	Oct. 26
1069	Bought and Paid For	Nov. 2
1092	The Madness of Helen	Nov. 9
1126	The Men She Married	Nov. 23
1135	All Man	Nov. 30
1151	Broken Chains	Dec. 7
1174	The Rise of Susan	Dec. 14
1186	The World Against Him	Dec. 21
12	A Woman Alone	Jan. 4
22	On Dangerous Ground	Jan. 11
40	The Man Who Forgot	Jan. 18
43	The Bondage of Fear	Jan. 18
60	Tillie Wakes Up	Jan. 25
63	The Hungry Heart	Jan. 25
77	The Red Woman	Feb. 1
109	A Square Deal	Feb. 15
137	A Girl's Folly	Mar. 1
140	The Web of Desire	Mar. 1
152	The Dancer's Peril	Mar. 8
171	The Social Leper	Mar. 15
174	As Man Made Her	Mar. 15
206	Man's Woman	Mar. 29

METRO

905	The Light of Happiness	Sept. 14
907	The Upheavel	Sept. 14
983	Mister Forty-Four	Sept. 21
993	The Wheel of the Law	Sept. 28
1014	The Dawn of Love	Oct. 5
1026	The Iron Woman	Oct. 12
1047	Life's Shadows	Oct. 19
1058	In the Diplomatic Service	Oct. 26
1072	The Brand of Cowardice	Nov. 2
1094	The Gates of Eden	Nov. 9
1102	Extravagance	Nov. 16
1121	The Wager	Nov. 23
1149	Big Tremaine	Dec. 7
1171	The Sunbeam	Dec. 14
1184	The Black Butterfly	Dec. 21
1204	The Stolen Triumph	Dec. 28
13	Pidgin Island	Jan. 4
29	Vanity	Jan. 11
46	The Awakening of Helena Ritchie	Jan. 18
46	A Wife by Proxy	Jan. 18
58	White Raven	Jan. 25
69	Threads of Fate	Feb. 1
95	Bridges Burned	Feb. 8
102	One of Many	Feb. 15
108	The End of the Tour	Feb. 15
156	The Barricade	Mar. 8
158	The Promise	Mar. 8
159	The Secret of Eve	Mar. 8
175	The Mortal Sin	Mar. 15
185	His Father's Son	Mar. 22
203	The Waiting Soul	Mar. 29

METRO SPECIAL

1052	Romeo and Juliet	Oct. 26

FOX

973	Where Love Leads	Sept. 21
999	Fires of Conscience	Sept. 28
1008	The Straight Way	Oct. 5
1011	Her Double Life	Oct. 5
1021	The War Bride's Secret	Oct. 12
1045	The Ragged Princess	Oct. 19
1053	Romeo and Juliet	Oct. 26
1118	Love and Hate	Nov. 23
1122	Jealousy	Nov. 23
1124	The Mediator	Nov. 23
1140	The Mischief Maker	Nov. 30
1150	The Vixen	Dec. 7
1168	Sins of the Parents	Dec. 14
1170	The Battle of Life	Dec. 14
1202	The Love Thief	Dec. 28
11	The Island of Desire	Jan. 4
17	A Modern Cinderella	Jan. 11
26	The Price of Silence	Jan. 11
39	Bitter Truth	Jan. 18
47	The Victim	Jan. 18
49	The Primitive Call	Jan. 25
73	One Touch of Sin	Feb. 1
110	The Darling of Paris	Feb. 15
120	The Scarlet Letter	Feb. 22
136	The Tiger Woman	Mar. 1
143	The New York Peacock	Mar. 1
164	A Tale of Two Cities	Mar. 15

FOX SPECIAL

1038	A Daughter of the Gods	Oct. 19

MUTUAL

910	The Light	Sept. 14
1004	Dulcie's Adventure	Oct. 4
1006	Charity	Oct. 4
1022	Philip Holden—Waster	Oct. 12
1024	The Torch Bearer	Oct. 12
1025	A Woman's Daring	Oct. 12
1036	Bluff	Oct. 19
1076	The Undertow	Nov. 2
1095	East is East	Nov. 9
1105	Immediate Lee	Nov. 16
1108	The Pearl of Paradise	Nov. 16
1122	A Woman's Awakening	Nov. 23
1166	The Rink	Dec. 14
1173	Miss Jackie of the Navy	Dec. 21
204	The Greater Woman	Mar. 29

PATHE

1022	Prudence, the Pirate	Oct. 5
1044	Saint, Devil and Woman	Oct. 5
1073	The Light that Failed	Nov. 2
1078	The World and the Woman	Nov. 2
1087	Shadows and Sunshine	Nov. 2
1107	Arms and the Woman	Nov. 16
1124	The Sultana	Nov. 23
1127	Divorce and the Daughter	Nov. 23
1143	The Hidden Valley	Nov. 30
1170	King Lear	Dec. 14
1175	The Challenge	Dec. 14
1189	The Romantic Journey	Dec. 21
1200	Joy and the Dragon	Dec. 28
1204	Her New York	Dec. 28
20	Twin Kiddies	Jan. 11
30	Kick In	Jan. 11
31	The Image Maker	Jan. 11
53	A Modern Monte Cristo	Jan. 25
61	Sold at Auction	Jan. 25
90	Her Life and His	Feb. 8
111	Crime and Punishment	Feb. 15
142	The Empress	Mar. 1
155	The Vicar of Wakefield	Mar. 8
157	Pots-and-Pans Peggy	Mar. 8
172	Told at Twilight	Mar. 15
186	Mary Lawson's Secret	Mar. 22
190	May Blossom	Mar. 22

BLUEBIRD

915	The Evil Women Do	Sept. 14
977	Wanted—a Home	Sept. 21
991	The Chalice of Sorrow	Sept. 28
1013	The Social Buccaneer	Oct. 5
1024	Love Never Dies	Oct. 5
1061	The End of the Rainbow	Oct. 26
1078	Gloriana	Nov. 2
1106	A Stranger from Somewhere	Nov. 16
1108	The Measure of a Man	Nov. 16
1133	The Bugbar of Algiers	Nov. 30
1152	The Price of Silence	Dec. 7
1156	The Sign of the Poppy	Dec. 7
1169	The Honor of Mary Blake	Dec. 14
1188	The Right to be Happy	Dec. 21
1197	God's Crucible	Dec. 28
18	The Piper's Price	Jan. 4
26	Her Soul's Inspiration	Jan. 11
29	Black Orchids	Jan. 11
52	The Mysterious Mrs. M.	Jan. 25
62	The Devil's Pay Day	Jan. 25
71	The Reward of the Faithless	Feb. 1
90	The Man Who Took a Chance	Feb. 8
124	The Saintly Sinner	Feb. 22
134	Polly Redhead	Mar. 1
154	The Gift Girl	Mar. 8

PAGE	TITLE	DATE
158	The Boy Girl	Mar. 8
167	Mutiny	Mar. 15
170	Susan's Gentleman	Mar. 15
174	Helt Morgan's Girl	Mar. 15
183	The Pulse of Life	Mar. 22

BLUEBIRD SPECIAL

1136	The Eagle's Wings	Nov. 30

UNIVERSAL SPECIAL

996	Idle Wives	Sept. 28
1183	The People vs. John Doe	Dec. 21
25	20,000 Leagues Under the Sea	Jan. 11

RED FEATHER

995	The Romance of Billy Goat Hill	Sept. 28
1007	Barriers of Society	Oct. 5
1054	The Isle of Life	Oct. 26
1072	The Place Beyond the Winds	Nov. 30
1088	The Heritage of Hate	Nov. 9
1139	Kinkaid, Gambler	Nov. 30
1142	The Mainspring	Nov. 30
1185	The Morals of Hilda	Dec. 21
1203	A Child of Mystery	Dec. 28
6	Mixed Blood	Jan. 4
18	The Double Room Mystery	Jan. 11
21	Polly Put the Kettle On	Jan. 11
23	Fighting for Love	Jan. 11
55	Love Aflame	Jan. 25
78	The Scarlet Crystal	Feb. 1
94	He An' Me Pal	Feb. 8
103	The War of the Tongs	Feb. 15
104	The Terror	Feb. 15
117	The Girl and the Crisis	Feb. 22
133	The Gates of Doom	Mar. 1
168	The Girl Who Lost—Border Wolves	Mar. 15
199	The Bronze Bride	Mar. 29

VITAGRAPH

906	The Chattel	Sept. 14
911	His Wife's Good Name	Sept. 14
981	The Combat	Sept. 21
990	Through the Wall	Sept. 28
997	Blind Justice	Sept. 28
040	The Blue Envelope Mystery	Oct. 19
043	A Prince in a Pawnshop	Oct. 19
044	The Firm of Girdlestone	Oct. 19
062	The Last Man	Oct. 26
068	The Devil's Prize	Nov. 2
089	The Price of Fame	Nov. 9
119	An Enemy to the King	Nov. 23
120	The Dollar and the Law	Nov. 23
154	My Official Wife	Dec. 7
158	Rose of the South	Dec. 7
167	Whom the Gods Destroy	Dec. 14
172	The Enemy	Dec. 14
187	The Ninety and Nine	Dec. 21
5	The Girl Phillipa	Jan. 4
37	Indiscretion	Jan. 18
45	Her Right to Live	Jan. 18
56	The Glory of Yolanda	Jan. 25
56	The Man of Mystery	Jan. 25
74	Money Magic	Feb. 1
94	The Courage of Silence	Feb. 8
123	Kitty Mackay	Feb. 22
125	Arsene Lupin	Feb. 22
165	Aladdin From Broadway	Mar. 15
169	Intrigue	Mar. 15
186	Babette	Mar. 22
201	The More Excellent Way	Mar. 29

VITAGRAPH-GENERAL FILM

191	O. Henry Stories	Mar. 22

K. E. S. E.

010	The Country God Forgot	Oct. 5
960	The Return of Eve	Oct. 26
110	The Cossack Whip	Nov. 16
125	The Chaperon	Nov. 23
159	The Breaker	Dec. 7
201	The Prince of Graustark	Dec. 28
15	The Last Sentence	Jan. 4
28	The Master Passion	Jan. 11
50	The Truant Soul	Jan. 25
52	Little Shoes	Jan. 25
60	The Princess of Patches	Jan. 25
86	Skinner's Dress Suit	Feb. 8

PAGE	TITLE	DATE
107	The Royal Pauper	Feb. 15
122	The Heart of Texas Ryan	Feb. 22
172	Burning the Candle	Mar. 15
191	Little Lost Sister	Mar. 22

ART DRAMAS

44	The Rainbow	Jan. 18
72	God of Little Children	Feb. 1
76	Her Good Name	Feb. 1
85	Rosie O'Grady	Feb. 8
120	The Adventurer	Feb. 22
123	The Accomplice	Feb. 22
152	The Moral Code	Mar. 8
166	Pride and the Devil	Mar. 8
170	The Cloud	Mar. 15
205	The Law that Failed	Mar. 29
206	A Man and the Woman	Mar. 29

SELZNICK PICTURES

998	The Common Law	Sept. 28
1101	War Brides	Nov. 11
1205	The Foolish Virgin	Dec. 28
24	Panthea	Jan. 11
92	The Argyle Case	Feb. 8
132	The Price She Paid	Mar. 1
188	The Eternal Sin	Mar. 22

FROHMAN AMUSE. CORP.

1005	The Conquest of Canaan	Oct. 5
1134	The Witching Hour	Nov. 30

SERIALS

902	The Scarlet Runner (Epos. 1, 2, 3, 4)	Sept. 14
1137	Pearl of the Army (Epos. 1, 2, 3)	Nov. 30

STATE RIGHTS

IVAN-ENLIGHTMENT FILM CORP

88	Enilighten Thy Daughter	Feb. 8

GOLDEN EAGLE-SUPERB FILM

979	The Flower of Faith	Sept. 21

INTERNATIONAL

912	Jaffrey	Sept. 14
1111	The Ocean Waif	Nov. 16

ANTI VICE-M. P. CORP.

982	Is Any Girl Safe?	Sept. 21

DUDLEY FEATURES-UNITY SALES-S. R.

1060	The Land Just Over Yonder	Oct. 26
139	Glory	Mar. 1

FOREIGN SPECIAL—S. R.

1070	The Masque of Life	Nov. 2

BALBOA—B. S. MOSS—S. R.

1026	The Power of Evil	Oct. 12
1074	Boots and Saddles	Nov. 2

IVAN FILM-S. R.

1056	Her Surrender	Oct. 26
1091	The Sex Lure	Nov. 9
126	Two Men and a Woman	Feb. 26

EXCLUSIVE FEATURES S. R.

1029	Where is My Father?	Oct. 12

SELIG SPEC.—SHERMAN ELLIOTT

1010	The Crisis	Oct. 5

PAGE	TITLE	DATE
	TRIUMPH.—MAMMOTH—S. R.	
1104	The Libertine	Nov. 16
	LIFE PHOTOPLAY-EDUCATIONAL FILMS S. R.	
1126	Snow White	Nov. 23
	ELLA WHEELER WILCOX-G. P. HAMILTON	
974	Inherited Passions	Sept. 21
	KITTY GORDON FILM CORP.	
14	Vera, the Medium	Jan. 4
	REX BEACH SPECIAL PROD.	
101	The Barrier	Feb. 15
	CREATIVE FILM CORP.—S. R.	
74	The Girl Who Didn't Think	Feb. 1
	FRIEDMAN—HILLER & WILK	
118	A Mormon Maid	Feb. 22

Triangle Heads the List

In making our deductions from the EXHIBITORS' OWN REPORTS we find that Triangle heads the list of program Companies.

We have made this list by taking a general average from EXHIBITORS' OWN REPORTS, including the percentage of pleased patrons, percentage box office, and the percentage of repeats based on the number of reports.

The third, fourth and fifth columns are comparisons of averages of the last seven months with the averages of all the reports that have been sent us.

TRIANGLE	56.8	P. P. same	B. O. higher	Repeats high
K. E. S. E. Service	54.5	P. P. high	B. O. high	Repeats low
MUTUAL	54.4	P. P. high	B. O. high	Repeats low
PATHE	52.5	P. P. same	B. O. same	Repeats medium
FOX	51.8	P. P. low	B. O. high	Repeats low
METRO	48.4	P. P. low	B. O. low	Repeats low
VITAGRAPH	47.9	P. P. very low	B. O. very low	Repeats medium
WORLD	47.3	P. P. low	B. O. high	Repeats low
PARAMOUNT	46.8	P. P. very low	B. O. very low	Repeats medium
BLUEBIRD	43.8	P. P. high	B. O. low	Repeats very low
RED FEATHER	43.3	P. P. high	B. O. low	Repeats zero

This chart is made from the issue of March 22d, and are compared with the company averages of the same issue.

Here is a truly interesting analysis of the exhibitors' percentage reports indicating developments in the past six or seven months.

By checking carefully the variance in these percentages you will note some shifts that are important. The bad slumps of some of the companies can only be attributed to poor stories, since the stars, directors and studio conditions have not changed materially.

Benjamin Chapin
Author and Director General
of the Lincoln Cycle Photoplays
The Benjamin Chapin Studios
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EDWARD WARREN
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STATE RIGHTS FILMS
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Feature Films as Wid Sees Them

STORY IDEA GOOD ENOUGH TO MAKE THIS DESPITE BAD SPOTS

Franklyn Farnum and Agnes Vernon in

THE CLOCK

Bluebird

DIRECTOR ..... William Worthington
AUTHOR ..... Aaron Hoffman
SCENARIO BY ..... Maie B. Havey
CAMERAMAN ..... Friend F. Baker
AS A WHOLE ..... Idea and action kept it entertaining
STORY ..... Provided good laughs and had excellent underlying thought
DIRECTION ..... Had good spots and bad spots
PHOTOGRAPHY ..... Generally very clean-cut; occasionally bad close-ups
LIGHTINGS ..... Some very fine; a few too contrasty
CAMERA WORK ..... Not enough angles; some close-ups terribly lighted
STARS ..... He, needs hair-cut and more attention to appearance in close-ups; she, very pleasing
SUPPORT ..... "Willun" awful; others acceptable
EXTERIORS ..... Some very beautiful; some just ordinary
INTERIORS ..... Generally very good
DETAIL ..... A few weak spots; generally good
TIME ..... Sixty-two minutes (5 parts)

ANY audience will feel a bit antagonistic at first when they discover that Mr. Farnum is doing a very obvious imitation of "Doug" Fairbanks. After they get used to it and find Mr. Farnum's limitations, they may accept his good points and feel that he does get away with the buoyant personality stuff fairly well.

There are two very serious handicaps to Mr. Farnum's ersonality, one of these being that he needs a haircut ery badly, and the other that, in some close-ups taken ith his face turned directly towards the camera, he oks positively repulsive. This was due to poor make-up nd bad lighting, but nevertheless it was there. In a rofile close-up Mr. Farnum is very pleasing, and most his scenes played at a distance were quite satisfactory. Aaron Hoffman is credited with this story idea, and to m must go most of the credit for the fact that this will gister most anywhere as a very interesting and accept- le bit of entertainment.

The plot idea concerns a young man who never man- ged to arrive on time for any appointment. He lost veral jobs because of this and almost lost his fiancee's ve. Suddenly he was informed that he had been left a ndsome income by an old uncle, with the stipulation at he must wind a clock at ten o'clock every night, go bed and arise at six in the morning when the alarm ng. Of course, the underlying thought was to demon- rate that after doing this for a few weeks it became a atter of habit, so that he could do it without the clock. For the finish we had the "willun" sending a man to eal the clock, which was rather a far-fetched farce, th the final expose of the "willun" before the heroine d her father, and the announcement by the heroine at she was really the mysterious old "uncle," who had lled the clock to the hero.

There was one point in the plot where it looked to me as if they missed an excellent chance, it being a situation where the hero missed a boat going to South America, which he was supposed to catch in order to hold down a job. He had been out on a bachelor's dinner and after getting "stewed" was bathing in the surf with his evening clothes on, when he discovered that it was time to catch the boat. After a wild automobile chase, he arrived on the dock just as the boat was sailing out. Now, it will occur to almost everyone that it would have been a very easy matter to catch this boat in a steam launch or even in a tug, and the fact that our hero made no attempt sort of drops him a bit in the minds of the audience. He wired to his employer, telling him that he'd missed the boat, and the employer replied that "his resignation was accepted." I believe that it would have been much funnier had he made a wild chase in a steam launch to catch the boat, only to get on deck in time for the employer to inform him that he was discharged, not having kept his appointment at the dock.

Mr. Farnum could have made rather a pleasing impression as a whole had the director and cameraman been more careful as to many of the close-ups which were used. All of these bad ones could have been made more pleasing by more intelligent handling.

The early scenes showed some beautiful photography, much of which was exceptionally clean-cut, but this was handicapped by the fact that too many of the scenes were taken from exactly the same angle, thereby losing the charm of variety.

The "willun" was certainly awful! He was the typical rip-an'-tear "heavy" and insisted upon "acting" all the time.

Agnes Vernon didn't have a great deal to do, but she was quite pleasing.

In the supporting cast were Marc Fenton, Frank Whitson, Willis Marks and Frederick Montague.

The Box Office Angle

I believe that this would have appealed to audiences even better if there were not such a plainly noticeable attempt to do the Fairbanks stuff, with several incidents such as a rough-house in a dance hall, dragged in by the heels in order to do "Doug's" stunts.

The story idea is sufficiently good to make sure that any audience will consider this worth while, and, personally, I've a hunch that they'll like it quite a lot at this time, because of the recent avalanche of very ordinary surface melodrama. Even with the bad spots, it has enough laughs to get over very satisfactorily.

In advertising this I would play up particularly the idea that a clock may change a man's entire career. You might use such lines as the following:

"Do you own a clock—I mean a 'pet' clock? You should." "Have you a little clock of your own at home? You should have." "Do you appreciate what your clock means to you. You should!" etc., etc.

Play these up for several days before you announce the name of the offering and the time that it will be shown in your theatre. Then, when you tie this advertising up with your theatre date, emphasize the thought that a clock has the power to change any man's career, offering to prove it to every one's satisfaction in the Bluebird production in which Franklyn Farnum and Agnes Vernon are starred.

EXCELLENT ALLEGORY, BUT A BIT TOO MUCH THOUGHT FOR AVERAGE FAN

Ben Wilson, Lorraine Huling and Maude George in

EVEN AS YOU AND I

Lois Weber Production—Universal—State Rights

DIRECTOR.....Lois Weber
AUTHOR.....Lois Weber
CAMERAMAN.....Al Siegler
AS A WHOLE....Interesting allegory, but with some will not register as entertaining
STORY.....Showed thought and registered human frailties by effective allegory, with occasional bits of Hell
DIRECTION.....Technically good, but permitted preachment to overshadow human touches
PHOTOGRAPHY.....Generally good, although at times contrasty
LIGHTINGS.....Some very effective; some too contrasty
CAMERA WORK....Excellent "doubles" and trick stuff
STARS—Very good, although some of Wilson's close-ups marred by photography
SUPPORT.....Good
EXTERIORS.....Very good
INTERIORS.....Good, with devilish Hell scenes
DETAIL.....Nicely handled
TIME.....Sixty-seven minutes (6 parts)

WE have come to expect that in every Lois Weber production there will be a sincere underlying motive.

In this offering the thought is there, and as an allegory preachment it is decidedly interesting.

Unfortunately, figured from an entertaining viewpoint, it seems to me that there is a bit too much of the allegory to permit of this appealing to the average film patron as pleasing entertainment. Those who like to take their film offerings seriously will get all of the points in this as they were intended, and certainly many of the thoughts will hit home with thinking patrons, with sufficient strength to make them consider this as a decidedly worth-while offering. However, the weak angle, as I see it, figuring from the exhibitor's viewpoint, is that the frivolously-inclined patron seeking only entertainment will refuse to take this as seriously as the author-producer intended, and consequently will be a bit inclined to poke fun at some of the Hell scenes and the repeated visits of the Devil and his playmates.

The idea presented is an allegorical study of the temptations offered to a happy young couple who have love, honor and youth numbered among their possessions. These three virtues are indicated by three bits of statuary standing in their home, the work of the sculptor-husband. In contrast with these two, we have other characters, such as the frivolous wife, the man made stern by experience, the good friend, etc.

From the depths of Hell our old friend the Devil sends forth various messengers to tempt the good couple, and finally win from them, one at a time, love, honor and youth.

The Hell scenes have been rather elaborately done, and were quite effective as such, but just as most folks to-day refuse to accept the Hell and brimstone preachings of ministers, I fear that the average film fan will be inclined to see the humorous side of "extras" stripped and greased to portray fiends incarnate bearing great webbed wings.

At the finish, when both husband and wife have reached the depths, we found them saved and brought together through Repentance.

In several places we get good looks at a number of "figgers," this being particularly true of Maude George, who is sent by Old Nick to tempt Ben Wilson. Maude was shown in a pose from which Ben was doing a bit of sculpturing, and I couldn't help but think that she looked like a cross between a corset ad. and one of Annette Kellermann's mermaids. She had on a dress, so that the censors can't very well kick, and—oh, boy!—if there was a line of her figger that didn't show—I couldn't tell you where it was.

Mr. Wilson, as the tempted husband, gave a good characterization, but in a number of his close-ups the lighting was bad, which marred somewhat the effect of his performance.

Miss Huling was quite acceptable as the wife, although, somehow, her personality didn't carry the appeal which might have made this even more human.

Priscilla Dean, as the frivolous wife, handled her part very well, and also displayed quite some, thank you!

Harry Carter was a real devilish old devil, and several of his chief assistants surely did look the part without any overdone makeup, when appearing in their human form.

The Box Office Angle.

The thought back of this is big enough to justify your playing it and billing it as a forceful, intelligently-presented allegory on temptation, and I believe you can rest easy as to any one criticizing it. Even though some of your fans may see more of the humorous side and refuse to take this very seriously, I feel sure that they'll all agree that it carries a thought and has been intelligently treated.

Because of the fact that it is preachment along general lines rather than upon some specific evil, I would not figure it a production that would stand a very long run. It will register satisfactorily, but will hardly cause your patrons to dig up their friends and recommend to them that they see it.

Certainly it is better than just a program release, and we must again give Miss Weber credit for having maintained a standard to the extent of having produced what is at least a distinctive picture. I can emphatically say this: It is one of the best, if not the best, allegory I have ever seen. Since the screen is so essentially a place to portray the real things of life, it is actually harder to do an allegory before the camera than it is to do one on the stage. I can't recall any allegorical production that has been as well handled as this.

In considering playing this you must remember that name of Lois Weber stands for a lot at the box office these days, particularly when you mention in your advertising the fact that she has produced such successes as "Hypocrites," "Scandal," "Where are My Children?" "Jewel," "The People vs. John Doe," etc.

HAROLD LOCKWOOD LESTER CUNEO MAY ALLISON
Heavies
YORKE METRO

RATHER OBVIOUS PLOT WITH ONE GOOD THOUGHT—PLAYED TOO FAR FROM CAMERA

George Beban in

THE BOND BETWEEN

Pallas—Paramount

DIRECTOR ..... Donald Crisp
AUTHOR ..... George Beban
CAMERAMAN ..... J. O. Taylor
AS A WHOLE ..... Fairly interesting, but failed to grip
STORY ..... Had one good thought, but rather obvious action
DIRECTION ..... Played scenes too far from camera to register humanly
PHOTOGRAPHY ..... Some very good; most of it ordinary
LIGHTINGS ..... Some very effective; some too uniform
CAMERA WORK ..... Varied; not enough close-ups
STAR ..... Good characterizations, but human touches lost by absence of close-ups
SUPPORT ..... Some good types, but not truly distinctive; leads too youthful
EXTERIORS ..... Some very good; others ordinary
INTERIORS ..... Generally very good
DETAIL ..... Good, but obvious at times, with some bad spots
TIME ..... Sixty-five minutes (5 parts)

WE have come to expect exceptionally human characterizations from George Beban, and in this offering, which he wrote, he mapped out a characterization which surely would have been delightful had the director brought him into the foreground sufficiently and played more of the action in close-ups.

There was a decided tendency to play too many of the scenes at such a distance from the camera as to lose the value of the expressions, and this tended to cause the action to float along without registering at the heart, as it should.

The story, although based upon an interesting thought, was quite obvious, and it moved slowly but surely towards a climax which will be anticipated by any audience long before it arrives.

Mr. Beban was presented as a quaint old French piano instructor who had three chums—one a Russian, one a German and one a Hungarian. As might be expected, they gathered a little comedy out of this strange assortment of nationalities in connection with the European war, but demonstrated that, when it came to a show-down, the friends were ready to go to the rescue of their old chum who had been imprisoned.

Mr. Beban's son was an art student who was the innocent victim of a thief, who stole valuable oil paintings, covered them over with water-colors, and so smuggled them into this country. I cannot remember that this particular idea has ever been used in a feature offering, and it will prove interesting, although in one place the manner in which a detective handled what was supposed to be a very valuable old master, was quite ridiculous, since he nonchalantly put it under his arm and walked out, without appearing to care whether he bumped into any one or not.

The old piano instructor was made night watchman at an art museum, for obvious reasons, the thief picking out the night on which he took his job as a good one to steal the famous painting, with the watchman's son coming to the museum just in time that he might be suspected of the theft.

A youthful heroine (Vola Vale), who wasn't bad, except she seemed quite young to be so high in the U. S. Secret Service, happened to be on the trail of the art smuggler, and, of course, after the hero and his father were arrested, she loomed up to save the young man, with whom she'd fallen in love, and everything was "slovely."

In quite a number of places we had the very substantial, impressive sets which mark most of the Pallas productions, and there were some decidedly effective and artistic lightings. As a whole, however, the atmosphere and lightings were not sufficiently uniform to maintain the distinctive class which the few exceptional bits indicated might prevail. The average audience will consider this interesting, but it'll not get "under their shirt," as it would had the offering been played with more close-ups and had Mr. Beban been given more opportunity to register the characterization of which he is capable.

The opening introduction of Mr. Beban was very good, since it presented him first as the author, with a dissolve which brought him directly into the character, seated with his friends as described in the first pages of his manuscript.

Miss Vale, as the heroine, did nothing very unusual, but was quite acceptable, with the possible criticism of her youth.

Colin Chase as Mr. Beban's son was acceptable, but little more. He didn't really impress.

Eugene Pallette, as the art thief, may have been wearing his own mustache, but—oh, boy!—it did look "phoney!" It was a typical "willun's" badge!

They had a gink playing the chief of the New York police who certainly didn't look the part. Greater care should be used in the selection of such characters, particularly when the city in which the official is supposed to be acting is named.

Others in the cast were John Brunton, Nigel de Brullier, Paul Weigel, W. H. Bainbridge, Signor Buzzi and Mrs. Buehler.

The Box Office Angle

Considering this as an average program release, it will probably prove acceptable, because it is at least fairly interesting and has a bit of action, even though the development is somewhat obvious. It is unfortunate that Mr. Beban isn't given greater opportunity for characterization, because most of the fans who follow his work will expect that particularly.

You can safely play this as a program offering, but I'd be cautious about making any extravagant promises as to merit. I would say that the story concerns the uncovering of extensive thefts of very valuable oil paintings by a girl in the U. S. Secret Service, and also mention the introduction of many humorous little encounters between Americans who were inclined to consider themselves enemies because of their hyphenated ancestry, until the real test came, which proved that, after all, they were friends first.

If you want to tackle that angle you might use some such billing as this:

"Do you realize that there is really a *bond between* most of our hyphenated Americans? See what brings together a Russian, a German, a Frenchman and a Hungarian in this production."

You might also say that Mr. Beban has been appearing in the past as an Italian, but in this instance gives a characterization of a lovable old French piano instructor.

PATRIOTIC PREPAREDNESS TITLES, WEEKLY STUFF AND ONLY FAIR DRAMA MAKES TIMELY OFFERING THAT SHOULD GET MONEY

Harry Morey, Alice Joyce and Naomi Childers

WOMANHOOD

Vitagraph Special

DIRECTORS..William P. S. Earle and J. Stuart Blackton
AUTHORS.....Dr. Cyrus Townsend Brady and J. Stuart Blackton
SCENARIO BY.....Helmer W. Bergman
CAMERAMAN .....Clark R. Nickerson
AS A WHOLE.....Illustrated titles, "weekly" stuff and ordinary melo jumbled into wave-the-flag-appeal
STORY....Unconvincing "meller" that didn't ring true for war time; furnishes thread to hang "weekly" scenes on.
DIRECTION.....Achieved preparedness preachment, but missed fire in many places
PHOTOGRAPHY.....Some very good; some very poor; decidedly varied
LIGHTINGS.....Varied from fine to poor
CAMERA WORK ..... Varied
STARS....Apparently working under direction; failed to make parts hit hard
SUPPORT.....Good and poor; some weak types
EXTERIORS....."Weekly stuff" and scenics quite interesting; story scenes good and bad
INTERIORS.....Some good; some poor
DETAIL.....In many instances lacked impressive dignity
TIME.....One hour, thirty-five minutes (7 parts)

COMMODORE BLACKTON has given us another "Battle Cry of Peace" preparedness preachment, and, although in many ways this is better than the first offering, the fact that the film business has moved quite rapidly in the intervening months, leaves this at the present time still further behind the procession, so far as the offering is technically concerned.

The drama is ordinary, and in many places entirely too savoring of cheap "meller" to be impressive. The offering is frequently burdened with bad titles.

Considered from a commercial, money-getting viewpoint, this should be a clean-up, because of the very fortunate fact that the producers had it ready for release at this moment.

The production is sort of a hodge-podge of illustrated titles making patriotic appeals, scenes of soldiers marching, battleships, etc., such as is commonly known as "weekly stuff," and every now and then short sequences of the dramatic story. Because of the martial spirit which is sweeping the country, these appeals will undoubtedly arouse considerable enthusiasm anywhere, and consequently the general effect will be, that the production will be considered an important one. Surely it will make people talk, and bring business to the box office.

It seems to me that a very serious error has been made in one important item, in that the producer has very noticeably played up Theodore Roosevelt in a manner that almost becomes a proposition of forcing him into the applause moments. From the speeches made by Commodore Blackton and Burr McIntosh on the opening night, it would seem that one of the chief thoughts of those responsible for this, was to make Mr. Roosevelt secretary of the Navy. It may be a good thing to try to do nice things for our neighbors, but it appears to me that in this critical moment it is a grievous error for any speaker to mount a platform and declare that America has only two kinds of men—"Bryans" and "Roosevelts." No matter what any one may have thought or said before election, Woodrow Wilson is our President to-day, and, in view of the recent exposures of the German plot with Mexico, it would seem that he was decidedly wise in what he did.

In both places where Mr. Roosevelt is brought into this production, the audience will be worked up by the titles to expect to see a picture of President Wilson. Certainly our President's picture should be used, and, while the construction is such that John Smith's picture might have brought applause, it seems in decidedly poor taste to plant Roosevelt, as Mr. Blackton has done, instead of the man who is leading our country to-day.

In the speeches made during the intermission of the first showing of this offering, a fervent plea was made that Mr. Roosevelt be named as secretary of the Navy. I can think of no more fitting comparison for this than to say that it would be quite similar to an instance where a prominent program manufacturer might be our president, and some well-meaning soul might suggest that L. J. Selznick be named as secretary of the Navy. The program manufacturer and Mr. Selznick would be about as near co-operation as Roosevelt would be with President Wilson. When a real leader is trying to get action, it is hardly reasonable to expect him to go out and get as his lieutenant the man who has been trying to "kick him on the shins" for the past few years. Unless I am decidedly mistaken, this error of playing up Roosevelt is going to be adversely commented on very generally throughout the country. Some of you exhibitors should make this very clear to Commodore Blackton before the production has gone too far.

As I have said, most of this offering is made up of marching soldiers, battleships, submarines and more or less disconnected flashes of night and day warfare. The dramatic story presented Mr. Morey as a young American who became "Director of Energies" of this country, with Naomi Childers as his sister, who dressed as Joan of Arc to encourage recruiting and was shot down by the invaders when captured, in order to carry out the simile of the French peasant girl.

Alice Joyce, as Mr. Morey's sweetheart, did some mysterious work as a spy in the enemies' headquarters, but all of the dramatic scenes fell short of the necessary impresive dignity. We saw meetings of what were supposed to be the greatest minds in America, held in a barren room only protected by one little door that was broken down by one soldier, who bumped his gun against it twice. This door had one of those "lodge-meeting" panels that they raised to look through at you before letting you in, which made it even funnier—because in case you happened to be some one they didn't want to let in, it certainly would not have been much of a task to get in anyway.

The incident having to do with the kidnapping of the American Joan of Arc was rather funny, because in time of war they certainly would not go to all the trouble taken by these invaders to carry the captive to headquarters. She would have been killed first and then taken to the boss in that condition, if he wanted to see her.

In accordance with the other almost impossible dramatic moments, we found our hero threatening to blow up the Woolworth Tower, where the enemy headquarters were, by a wireless topedo, unless he was released. The enemy commander freed him and killed his own son, who started to halt the American's departure. I'd like to know how they figured that the American wouldn't blow up the tower, anyway, just as soon as

they turned him loose. From what I have heard, they do much things in war time!

The story opened with all of the eastern part of this country captured by the enemy because of our unpreparedness, and finished with this country triumphant after proper preparedness measures had been put to work.

Others in the cast were James W. Morrison, Peggy Hyland, Templar Saxe, Joseph Kilgour, Walter McGrail, Mother Maurice, Edward Elkas, Bobby Connelly, Bernard Siegel and John Costello.

The Box Office Angle.

Undoubtedly you can get some money with this thing. It is certainly timely, and the good old hokum has been smeared on in such a manner that it will stir many to real enthusiasm.

One of the funniest items about the entire offering was the suggested thought that this was produced "to save the country." Believe me, bo—I wouldn't make any mistakes about that. Don't try to make out that you are the best little patriot in town because you played this film, but book it on a straight commercial basis and try to get some money with it, since it tells a story of things that might, according to an imaginative author, happen if invaders ever landed on our eastern shores.

The titles that make up the preparedness preachment have been rather well hung together. Of course, there ar many of them, and surely there are entirely too many titles hung to the dramatic action. But, for the average audience, this offering will be considered quite worth while, principally because it will be accepted as preachment.

The name is a bad one. Several people spoke to me about it, saying that they expected to see a birth control picture. Make it very clear to all of your fans that this offering has to do with preparedness and an imaginary invasion of New York and New England.

VERY ORDINARY MELLER DRESSED UP WITH ALLEGORICAL TITLES

Joan Sawyer and Stuart Holmes in

LOVE'S LAW

Fox Film

DIRECTOR	Tefft Johnson
SCENARIO BY	Mary Murillo
CAMERAMAN	Maxwell Held
AS A WHOLE	Very ordinary melo with funny attempt to save it by allegorical titles
STORY	Never really registers; titles tried to make it allegory
DIRECTION	Gave beautiful exteriors, but interior lightings very bad; general action rather messy
PHOTOGRAPHY	Some fine; some ordinary; some bad lightings
LIGHTINGS	Exteriors generally very good; interiors generally poor
CAMERA WORK	Decidedly varied
STARS	He, good, with little to do; she, very ordinary, lacking screen personality
SUPPORT	Some good; some very "actory"
EXTERIORS	Many very beautiful shots
INTERIORS	One or two good; many "setty"
DETAIL	Rather incoherent; idea of characters calling one another by allegorical names, truly funny
TIME	Sixty-three minutes (5 parts)

THIS offering, which presents Miss Sawyer for the first time on the screen, proves conclusively that it isn't always possible to make a screen star out of any personality who may be able to do something else right well.

As a film favorite, Miss Sawyer is a good dancer. She is utterly lacking—at least in this offering—in the essential personality needed to register successfully on the screen, and in most of her scenes she registers nothing whatever. Her expressions are what one of my friends calls "Bla—!"

A rather humorous attempt has been made to take this very ordinary melodrama and make it impressive by giving each of the characters an allegorical name—that is, they were called "Malice," "Jealousy," "Passion," "Innocence," etc., etc.

Miss Sawyer, as Innocence, floated around through the first few reels with her hair down her back, equipped in the accepted gingham gown which so many of our "movie" stars have found to be a life-saver on certain occasions. Joan doesn't altogether get away with it, because she really makes a much better impression when she gets all "dolled up" towards the end, even though she does look just about "bored to death" in these scenes. Of course, every one will want for her to begin dancing, and I fear a good many will get a quiet snicker out of the barefoot gallop she does in the woods to prove to the gypsies that she is SOME "bird" with her feet.

Along about the fourth reel, Joan pulled some "honest-to-Jerry" dancing and did a few steps on a table, in a space about a foot square, that some of the tango "bugs" may appreciate very much. Personally it looked to me like a sales ad. for a new pair of slippers, because there wasn't much connection in this skull o' mine between the two or three very minute gyrations which she performed and what I always considered dancing

Afterwards, on a ballroom floor, our dancer did a few fancy steps which will go over all right, but that sort of thing has been so thoroughly done in so many films by other performers that it certainly will not justify the other footage in this offering

It was a happy thought on the part of some one to take this melodrama and write allogorical titles for it But whoever had this happy thought fell down flat when they ran wild to the extent of having the characters speak to one another, calling themselves and the others by the allegorical names As, for instance, in one place the girl called "Jealousy" said to "Innocence": "I am Jealousy, the destroyer. Go, before I kill you!" Believe me, Bo—they don't talk like that—even in gypsy camps! This same idea of having characters call one another by these "pet names" was used so frequently that it really destroyed the impression made by the use of the allegorical thought

Nevertheless, there is the possibility that some fans will be sufficiently impressed by this allegorical stuff to feel that they have no right to severely criticize this production, since it is something that they do not altogether grasp. I have known this sort of thing to be put over before, and there's a possibility of it sneaking by without outspoken argument.

Stuart Holmes and Leo Delaney, in the supporting cast, were rather good, and Olga Grey, as the gypsy girl called "Jealousy," made a good impression, despite the fact that she wanted to be wickedly "wicious" at times.

Some of the semi-"extras" in the offering, such as the

man called "Wealth," were very poor, and many of the sure-enough extras were awful!

In the supporting cast were Richard Neill and Frank Goldsmith.

The Box Office Angle.

Personally, I'd dodge this. But if it is absolutely essential that you play the "darn" thing because you can't get something else, I would try to sneak it by on Miss Sawyer's reputation as a dancer and the fact that it has been made an allegory. Of course, the thing do to is to pretend that it always was made for an allegory, and then it is possible that your fans will be a bit afraid to make a serious kick.

If you were going to play it, I would lay particular stress upon the fact that there are many beautiful exteriors, because you are certainly safe there, some of the exterior shots being truly distinctive and beautiful.

The presence of Stuart Holmes may be worth quite a little in the box office, because since this picture was made, which is some months ago, Mr. Holmes has been promoted to stardom, and is now being starred alone. He is one of the best-known men in filmdom, and has a very large following.

STAR'S CHARACTERIZATIONS MAKE VERY OBLIGING PLOT INTERESTING

Dorothy Phillips in

THE GIRL WITH THE CHECKERED COAT

Bluebird

DIRECTOR	**Joseph De Grasse**
AUTHOR	**E. Magnus Ingleton**
SCENARIO BY	**Ida May Park**
CAMERAMAN	**King D. Gray**
AS A WHOLE	**Miss Phillips' characterizations held interest**
STORY	**Painfully convenient**
DIRECTION	**Gave very good atmosphere and held interest despite obliging situations**
PHOTOGRAPHY	**Very good**
LIGHTINGS	**Many distinctive and artistic**
CAMERA WORK	**Excellent; some fine "doubles"**
STAR	**Truly remarkable characterizations**
SUPPORT	**Good; not exceptional**
EXTERIORS	**Some very artistic; generally very well handled**
INTERIORS	**Very good**
DETAIL	**Good, except convenient**
TIME	**Sixty-one minutes (5 parts)**

IT would seem that the author of this had in mind providing an opportunity for a capable actress to give good characterizations, and planned more upon that one point than anything else, with the result that the main situations were simply hung together by convenient happenings which were given little thought or consideration.

Certainly it would have been possible to work this story idea out in a manner that would have kept it from being painfully obliging.

As the offering stands, any audience will be interested in Miss Phillips' dual characterizations, but, at the same time, there will be many groans over the terribly convenient manner in which things happen. This convenience kills the human note and destroys any possibility of the offering seeming real or plausible.

To begin with, these two sisters, who looked alike, and had been separated since childhood, were found at the opening of the story living in adjoining rooms, in a boarding house, without knowing one another. That was the first jar. The pickpocket sister, of course, discovered the other when she was trying to escape from the police, with the result that she obligingly changed clothes with the innocent young thing and made her getaway

Following this, the convenient points loomed up on every turn, with such very improbable happenings as a clever pickpocket putting on a distinctive ring, which she had stolen, when she knew that every detective would be on the look-out for that piece of jewelry.

She then obligingly wandered through a storm to a certain corner, where a man who knew about the jewelry and the innocent sister's arrest was seeking shelter from the rain, and there she tried to pick his pocket so that he might catch her and discover the ring on her hand, this, of course, resulting in his directing her "willunous" movements from that time on to the finish.

This was presented as a mystery, but it doesn't remain a mystery to the audience, save that possibly they'll wonder why no one discovered the likeness between the girls until the final moment.

On the finish, the good sister married Friend Hero, and the bad sister was taken away to jail. They have followed this with a scene which certainly should be eliminated, since it shows the good sister happy at home, with the bad sister lying by the doorstep in the gutter, where Friend Husband passes her by without even a "once-over." Since the titles have tried to throw the blame on the men for the bad girl's errors, many will feel that it is all wrong to leave her in the gutter on the finish. After all, the girls were sisters.

The general atmosphere was quite good, with many excellent lightings. The cameraman certainly knew his business, and as a result we had a number of double exposures which will be startling to those who do not understand the possibilities of camera tricks.

Most of the credit for keeping this offering interesting must go to Dorothy Phillips. She has given two excellent characterizations and has kept them truly distinctive. Any audience will be interested in watching her work, even though the story does miss fire.

Lon Chaney, as a "willun," had poise and authority, and William Stowell was a pleasing hero. The other members of the cast were acceptable.

The Box Office Angle.

I believe you can get this by very nicely by centering the attention upon the interesting work of Miss Phillips in the dual characterization. I would not lay much emphasis upon the story and would depend entirely upon playing up Miss Phillips' appearance in two distinctive and contradictory roles. You might even state that some people have thought that Miss Phillips didn't play both parts, but that the Bluebird Company was willing to give a healthy prize to any one who could prove that she didn't.

I'd mention specifically the recent Bluebird successes in which Miss Phillips has appeared, such as "The Piper's Price," "The Price of Silence," and "Hell Morgan's Girl."

SNAPPY, CLASSY CROOK MYSTERY ACTION STORY THAT WILL PLEASE

William Courtenay in

THE HUNTING OF THE HAWK

Astra—Pathe

DIRECTOR	George Fitzmaurice
AUTHOR	George B. Seitz
CAMERAMAN	A. C. Miller
AS A WHOLE	Fast mystery melo that will please
STORY	"Under Cover" style of crook-detective action plot
DIRECTION	Gave class to atmosphere and kept action interesting
PHOTOGRAPHY	Generally clean-cut; some beautiful bits
LIGHTINGS	Many sharp, but uniform; some effective and artistic
CAMERA WORK	Good
STAR	Fitted character of 'ansom, fightin' 'ero
SUPPORT	Very good
EXTERIORS	Most of them decidedly classy
INTERIORS	Distinctive, and, oddly enough, matched exteriors
DETAIL	Acceptable
TIME	Fifty-eight minutes (5 parts)

ALTHOUGH this is one of those fast-moving crook-detective melodrama things that the wise fan will have figured many reels in advance, still it is played straight through, with enough suspicion thrown upon the hero that the average patron will be very much surprised to learn on the finish that the crook is, after all, the detective.

The story savors very much of "Under Cover," it having many of the same essentials, and, while most of the actual incidents have been twisted, surely the general thought is the same.

William Courtenay, as the secret service chief who steals the necklace to keep the real crook from getting it and goes through many wild adventures, including an exciting chase in and out of the house, through windows and back again, was a good selection for this particular character, because he is clean-cut, active and rather impressive as to personality.

Marguerite Snow as the girl—and you know there always must be a girl in these crook-detective things—was very good. Miss Snow had to be mistreated by the willun, whose wife she became through his having preyed upon her innocence after making a counterfeiter of her poor old father, and, of course, you understand that Friend Hero had to fall very much in love with her.

There was only one solution for all this, and that was that some one had to shoot a hole through the willun. This was done in the fifth reel, with all appearances indicating that Miss Snow was the guilty one, until one of the willun's former henchmen blew in with a confession on the finish, explaining how he'd killed the guy by firing from a window at the same time that Miss Snow had fired.

The exteriors and interiors were exceptionally good. The exterior of the country home, where the house party was held, was truly classy, and the interiors were impressive enough to match up, thereby giving the scenes for the final bit of chase-em-around stuff a touch of distinction that helped the offering.

Robert Clugston, as "The Hawk," was a good crook. He fought fast and died hard.

The Box Office Angle.

I would say that most any audience anywhere would consider this a good hour's entertainment. It is snappy, interesting and classy. To be true, most of the wise "birds" will commence to figure right away that they're being fooled about Mr. Courtenay being a crook, but, just the same, the picture is played straight through so sincerely, with suspicion thrown upon him, that, although they'll have a chance to say to themselves, "I knew it!" on the finish, still they will be held interested up to that time.

I believe most any of them will like this and will be inclined to tell you so. For some time I have said that there are two kinds of sure-fire material at the present time, one of them being human-heart-interest stories, and the other mystery-suspense stuff with a little class to the atmosphere. Certainly this is decidedly bettter than the average program release these days, and I'd get it and promise an interesting bit of entertainment.

Of course, there is a chance to play up in your advertising such lines as the following:

"Look out for 'The Hawk!'" "'The Hawk' is coming!" etc., etc., with tie-up lines a few days later stating that William Courtenay, Marguerite Snow and Robert Clugston are busy in hunting "The Hawk," and will be glad to show your patrons how it is done on such and such a date.

HUMAN TOUCHES AND COMEDY BITS WILL CARRY THIS OVER

Jackie Saunders in

SUNNY JANE

Balboa—Mutual

AS A WHOLE	Will please because of comedy touches
STORY	Slight, but has good burlesque twists
DIRECTION	Gave comedy stuff proper emphasis
PHOTOGRAPHY	Generally good
LIGHTINGS	A few very artistic; some ordinary, but generally good
CAMERA WORK	Good; not exceptional
STAR	"Pep" made her pleasing
SUPPORT	Acceptable
EXTERIORS	Some very good; generally acceptable
INTERIORS	Some good; some a bit crude
DETAIL	Many good comedy bits
TIME	Sixty-one minutes (5 parts)

VIEWED as entertainment, I believe that this will register very satisfactorily almost anywhere, since the director has worked in so many bits of pleasing comedy.

The story idea is quite slender and is not to be taken seriously, but only considered as a basis for the development of the comedy touches.

The heroine is presented as one of those youngsters who has a marvelous imagination, and she relates many thrilling adventures which never happened, each of these being enacted on the screen in much burlesque detail.

There was oodles of animal stuff introduced, the heroine having all sorts of pets, from white mice to a goat. The list included a rooster, a donkey, a couple of cats, a bird, and so on down the line.

The mice were the centre of two or three little incidents which will certainly register laughs. One of these

was an adventure in which they played around father's feet while he was trying to sleep, the other being a scene where they escaped from their hiding-place in the girl's boarding-school. A good laugh was registered where the star was playing leap-frog with a farmhand and then had her goat butt the farmhand while he was down, and many similar bits of business were brought in when needed to keep the audience in good humor.

The plot proper was quite elementary, having only to do with a wealthy young man falling in love with our country wildflower, with the result that he offered to send her to school.

Of course, when she returned completely educated, she had adopted the mannerisms of what she thought would be his ideal, with the result that she was a great disappointment.

Realizing this, she put on her old gingham gown and became a rough-neck again, whereupon he promptly ordered the chauffeur to "beat it" quick to the first justice of the peace.

Jackie Saunders has considerable "pep" and was generally pleasing throughout the offering. Her make-up was rather too noticeable in most of her scenes, particularly when she was doing the rough-neck country lass, but I believe nearly every one will like her in this production. There was not much to it except Jackie and her pets, although there were no terribly bad spots in the supporting cast.

There was one set which was supposed to be the home of a very wealthy girl, and some scenic artist had painted many panels of beautiful (?) landscapes. This was pretty crude as a set to represent the home of sure-enough wealthy people. The young man who was in love with the wealthy girl was also rather a "stick."

The scenes showing the little star as Cleopatra were rather well handled, and still pictures of this particular incident showing the bare-legged dancing girls and Jackie in a lo-an'-behold gown, etc., may be of value in attracting some of your fans. This Cleopatra stuff, of course, was another of the heroine's wild dreams, and, although it was sort of dragged in, it was at least interesting.

The Box Office Angle

If you bill this as a very amusing story of a little girl who somehow couldn't tell the truth, I believe it will get over very satisfactorily. I'd emphasize the fact that it's a comedy, and dwell upon such points as these: "How would you like to awake at night and find several white mice playing around on your feet? See 'Sunny Jane.'" "Have you ever heard a romantically inclined young girl describe a thrilling 'rescue' from a kidnapper, which really never happened? See the way Sunny Jane tells about it. It's sure good for a laugh." "Can you imagine what would happen in a girls' boarding-school if a hundred white mice were turned loose? See 'Sunny Jane.'"

Understand, this is not a technical triumph or anything of that sort, but it is an entertaining little light comedy without a "willun," and with many sure-fire laughs. Certainly that sort of thing is decidedly more desirable than the surface melodramas which have been unloaded recently by most of the program companies.

REPULSIVE AND OBJECTIONABLE DETAIL SHOWN TO REGISTER PREACHMENT

Dr. Harry Haiselden, Hamilton Revelle and Henri Bergman in

THE BLACK STORK

Wharton, Inc.—Sherriot Pictures Corp.—State Rights

DIRECTORS ..... **The Whartons**
AUTHOR ..... **Jack Lait**
AS A WHOLE ..... **Forceful as preachment, but decidedly unpleasant in spots**
STORY ..... **Arranged to register case similar to one which brought Dr. Haiselden into limelight**
DIRECTION ..... **Preachment sequence well arranged, but dramatic action mechanical and rather crude technically**
PHOTOGRAPHY ..... **Generally good; not very artistic**
LIGHTINGS ..... **Ordinary; generally too uniform**
CAMERA WORK ..... **Ordinary**
STARS ..... **Bergman excellent; Revelle overplayed; Doctor camera-conscious**
SUPPORT ..... **Quite ordinary**
EXTERIORS ..... **Not many, but acceptable**
INTERIORS ..... **Generally good**
DETAIL ..... **Entirely too much of "horrible example" stuff**
TIME ..... **Sixty-four minutes (5 parts)**

CONSIDERED purely as preachment for better children, and as an argument against permitting defectives to marry, or allowing hopelessly maimed children to live through surgical operations, this is certainly an impressive preachment. Considered from the viewpoint of entertainment, I would say that an average fan would consider it entirely too overburdened with close-ups of horrible examples of defective children.

To be sure, in order to make the preachment hit hard, it was necessary to show a number of these examples, but I do believe that the production would be just as effective with about half as many close-ups of these cripples.

The entire first reel is devoted to an analytical discussion of the difference between Uncle Sam's protection of live stock and his protection of human beings. This has been rather well titled and shows some good human bits of kids and babies contrasted against animals.

So far as the dramatic part of the offering is concerned, my opinion is that it is entirely too crude and mechanical to register as human or convincing. Since these scenes are only given to carry through a certain thought, this may be excused, however, by the average audience.

The story leads up to the point where a mother is to decide whether or not an operation be performed upon a crippled child, the case being exactly similar to the one in which Dr. Haiselden figured in Chicago. From that time on the story is carried through the means of calling it a vision, into the growth of the crippled boy, and finally develops into a tragedy, when, after being shunned by all men, the boy murdered the doctor who had performed the operation which kept him alive.

The late Henri Bergman in the part of the crippled monster gave a truly forceful characterization. His was the only bit of acting that truly convinced and registered, and certainly his scenes will be very impressive.

Hamilton Revelle, as the father, was rather inclined toward overplaying, and Dr. Haiselden. as was to be expected, was quite camera-conscious. The Doctor, however, was hardly worse than many other members of the cast, who were plainly aware of the fact that they were being photographed.

Allan Murnane, as the young secretary who wanted to marry the doctor's nurse, was fairly pleasing, but overplayed too frequently, with the result that his actory movements fitted into the general mechanical atmosphere, and so his part did not stand out.

Others in the cast were Jane Fearnley and Elsie Esmond.

The Box Office Angle

Because of the fact that this is a preachment story dealing with a thought which is being widely considered in every community at the present time, I would say that this should certainly get the money. To my mind, it would be very important, however, that you make it very clear in your advertising that this offering is a forceful preachment rather than a human dramatic story, and you should take particular pains to impress the fact that, while the thoughts are something that every one should consider, they aren't altogether pleasant.

If you'll go about this advertising intelligently, you will be able to arouse just as much interest, if not more, in this offering, and at the same time you will have provided yourself with a perfect alibi to keep any one from coming out and telling you that they don't like to see such things. You must make your advertising on this point so strong that it will be, in fact, a warning as to the unpleasant character of some parts of the production, but you can at the same time say that in order to realize some truths it is necessary to face the unpleasant side.

If you have a community that is particularly squeamish, it might be advisable to consider the possible elimination of some of the close-ups in this, but it will be absolutely essential that you prepare your audience for the unpleasant sights if you intend to play the offering in any form.

As preachment, you can definitely promise that this hits hard. I wouldn't say anything whatever regarding the dramatic value of the offering, because it is rather mechanical.

ORDINARY SURFACE MELLER FAIRLY DONE IN GOOD SNOW SCENES

Shirley Mason and Pat O'Malley in

THE LAW OF THE NORTH

Edison—K-E-S-E

DIRECTOR	**Burton George**
AUTHOR	**Edward H. Griffith**
CAMERAMAN	**Charles Gilson**
AS A WHOLE	**Mounted Police "meller" with good snow exteriors**
STORY	**Obvious, convenient, ancient junk**
DIRECTION	**Failed to make action human**
PHOTOGRAPHY	**Generally good; not distinctive**
LIGHTINGS	**A few good; generally ordinary**
CAMERA WORK	**Lazy; too few angles**
STARS	**Acceptable juveniles**
SUPPORT	**Routine melo types, dressed up "willun"**
EXTERIORS	**Some beautiful snow stuff**
INTERIORS	**Acceptable studio North Woods cabins**
DETAIL	**Convenient**
TIME	**Sixty-two minutes (5 parts)**

THEY took most of the exteriors for this out in the snow. That's the best thing that can be said about it. Some of these locations were really beautiful, particularly a few which registered an half-dozen waterfalls in the background.

The story was one of those Mounted Police things, with the hero, a poor but honest, struggling youth; the shero, the daughter of the commanding officer; and the willun, one of those sleek, sneaky guys what done wrong by a half-breed "goil" and walked around wearing a dinner coat at night. I hain't never been up in Canada where these North Woods pictures are supposed to be made, but—by cricky! —it didn't seem right to have this guy walking around in a dinner coat when the rest of the bunch were wearing Mackinaws. Of course, they used to do it that way with the companies that gave away an exquisite "sweet" of furniture to the housemaid that held the lucky number on Saturday night, but, nevertheless, those things shouldn't be forced upon our educated film fans.

The story of this, after a slow start, which proved that the true-blue 'ero and the wild, wicked "willun" both wanted the "goil," reached a point where Friend Willun thought the half-breed girl that he'd lured to destruction intended to tell things, and then he sneaked out behind some bushes and shot her with his automatic.

Somehow, all of a sudden, they accused the 'ero of doing the deed, and then, after it had snowed several days, the heroine nonchalantly wandered out to the particular spot where the "goil" had been killed, and, despite the fact that it had been snowing, she immediately found a picture of the willun which the "goil" had kissed just before "cashing in." Of course, this picture should have been snowed under and quite hard to find, but the director had told Miss Mason where to look for it, so she couldn't go wrong.

For a finish we had the startlingly original (?) situation of the shero inviting the willun to keep her company over night, since father was going away. Possibly they didn't intend it so, but that durned title read kind of funny. Anyway, father, he hadn't gone at all, he hadn't, and—by heck!—he and the hero—they hid behind the door, they did, while Shirley, she coaxed the willun a bit and he just told all he knew. Funny how those guys will do that in the movies.

To finish it off in a hurry, the half-breed girl's brother just "happened" along at this psychological moment, and he did a little listening himself outside the window, so that he could limber up his trusty rifle and shoot holes through the guy that had to die before they could finish the picture.

Miss Mason was acceptable as the heroine, but had little to do except wander around and look as sweet as possible.

Pat O'Malley wore a uniform as if he liked it, and was quite a 'ansom 'ero, such as all of the two-seats-for-thirty-cents people used to love.

Richard Tucker, as the sleek "wun," was all right except for his persistent use of his dinner coat and boiled shirt.

Others in the cast were Charles Sutton, Sally Crute, Fred Jones and Robert Keggerris.

The Box Office Angle.

If you can still get by with this ordinary surface melodramatic junk, the snow exteriors may save your shirt on this. Personally, I'd advise you to hunt up something a little more human. If they want to see snow stuff, run a five-hundred foot scenic.

The fact that Shirley Mason has been advertised all over the place as one of the "Seven Sins," may help you to get something on this sort of an offering, but I can't believe that it is good business to get them in, only to send them away with a grouch in their hearts.

Boys, you've got to remember there's a to-morrow in this business, and we're killing off the "regulars" fast enough as it is. Do your derndest to get a good picture every day. You owe it to yourself, even if you don't consider your patrons—because, believe me, the exhibitors that don't stop to worry about their patrons these days, are very soon liable to find themselves in the position of having no patrons to worry about.

INCOHERENT ADAPTATION OF INDIAN CONQUEST STORY—NEVER REGISTERS

Harold Lockwood and May Allison in

THE HIDDEN CHILDREN

Yorke Film—Metro

DIRECTOR	Oscar C. Apfel
AUTHOR	Robert W. Chambers
SCENARIO BY	Oscar C. Apfel
CAMERAMAN	Tony Gaudio
AS A WHOLE	Somewhat incoherent, but will be accepted
STORY	Not made perfectly clear and lacks drama that is truly tense
DIRECTION	Failed to hit human note frequently enough
PHOTOGRAPHY	Generally good; a few beautiful bits
LIGHTINGS	Some excellent; some ordinary
CAMERA WORK	Generally good
STARS	Pleasing
SUPPORT	Good
EXTERIORS	Fitted story
INTERIORS	Some very good; others acceptable
DETAIL	Acceptable; but too many long titles
TIME	Sixty-three minutes (5 parts)

I FEAR that this will become tiresome to almost any one before it gets to the final battle scenes, which are fairly interesting.

The production is burdened with many long speeches, presented in the language of the period, which may be all very well for correct detail, but, nevertheless, is quite tiresome for the average film fan.

Despite the use of these titles, which were for the most part the sort of "flowery" junk that Indian translations become, the story was not any too clearly explained. Somehow, the offering seemed to lack the human note which is so essential. The stars were pleasing enough, but the costumes and atmosphere presented a historical period, and the tiresome titles planted between scenes that lacked real action dragged the offering.

The story concerns two children who were placed by their mothers in the care of foster-parents, so that they might escape being sacrificed by the Indians. Mr. Lockwood was one, and Miss Allison the other of these children, and we found Mr. Lockwood as a scout in the Colonial army which was seeking to destroy the "Long House" of the Iroquois nation, with Miss Allison following the army as it marched to Catherines-town, determined to reach her mother, who was a prisoner there.

Miss Allison's mother, who had a gift for fortune-telling, was established as the white sorceress by Amochol, the high priest of Catherines-town. When the armies finally arrived, with the scouts and Miss Allison in the fore, the "Feast of Dreams" was under way. This brought out a lot of barelegged dancers and other fantastic sights, with the two stars and a few Indians hiding behind some bushes about one hundred yards away, watching the proceedings. This particular scene was the nearest thing to a tense dramatic moment, and it wasn't very dramatic, because it seemed impossible that the group of intruders should not be discovered.

The high priest was going to kill Miss Allison's mother because she told him that they were all going to "cash in" very shortly, but he changed his mind when a few scouts came running home to tell of their army having been defeated in a big battle.

Several priests then took the mother for a walk so that the hero and his friends could rescue her, and this was followed by the army coming in and cleaning up with the Indians, it of course remaining for Friend Hero to be the particular guy who should kill off the high priest after a hand-to-hand struggle that looked somewhat like a one-step.

In some of the battle scenes they used several hundred people, some as Colonial soldiers and others as Indians, and, except for the fact that some of the "extras" did a little dodging as they got near the camera and some of the others made many motions as if they were fighting, without really getting near anyone, these battle scenes will register quite satisfactorily. To the average fan these battle scenes will be fairly impressive, but the fan with the quick eye will get a few laughs out of certain scenes.

Intelligent editing would have helped this decidedly.

In the supporting cast were Lester Cuneo, Lillian Hayward, Lillian West, Henry Heberty, George MacDaniel, A. B. Sills, Howard Davies, Clara Lucas, A. Allardt, Daniel Davis and Charles Cummings.

The Box Office Angle

I am afraid that the rather dragged out manner of telling this story will keep it from registering as a truly pleasing offering, although you may feel rather safe in booking it if you have to fill in with something. Even though your fans will not feel particularly pleased, they'll probably have a hunch that it is a very commendable adaptation of one of Robert W. Chambers' successful stories, and consequently they should not criticize very much.

The unfortunate fact that the titles are decidedly burdened with language will register an unfavorable impression with most fans, without their being exactly able to tell you why they are displeased. The chances are that after seeing this you'll find that most of your fans do not particularly care for it, although they may be unable to put their fingers on just the point which kept it from appealing to them.

If you can get something else which is more of a sure-fire character, I surely would. If not, I would play up particularly the names of the stars and the fact that this is an adaptation of one of Mr. Chambers' novels.

In referring to this, you might dwell upon the fact that it is a story of the Iroquois Indians, and not the Western tribes who are so well known to film fans from the cowboy stories. You can make it clear that the story has to do with Colonial days, when the Indians were powerful in the East.

Mid-Northwest Trade Journal

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Asst. Gen. Mgr. of the

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Wid Gunning, Editor of "Wid's" Magazine, will have a birthday in the near future. I am especially anxious to mail Wid $50.00, *covering five annual subscriptions, as a remembrance from this territory. In that connection, I wish you would mail me a check, made out to Wid Gunning, for* $10.00, *which will cover your annual subscription, to start right away.*

I will not get any rake-off from this, but I am heart and soul with Wid, and he is the most deserving, as well as the biggest man, outside of the producing end of the film business.

If you will mail me your check today I will feel obliged to you, and it will help along the best cause that needs promotion in our great industry.

Please do me this one favor.

Cordially yours,

(Signed) HERSCHEL STUART.

March 24, 1917. *Old Mill Theatre, Dallas, Tex.*

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THE BRADSTREET OF FILMDOM

WID'S

INDEPENDENT REVIEWS OF FEATURE FILMS

Always Independent Issued Every Thursday VOL. III. NEW YORK, APRIL 12, 1917. NO. 16 25 Cents a Copy $10.00 a Year

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TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
625	Fox	73.1	70.2	85
493	Metro	70.9	67.5	49
384	Vitagraph	69.0	65.9	70
1650	Triangle	69.5	63.5	343
1848	Paramount	68.3	63.7	316
433	World	67.5	62.1	39
212	Bluebird	62.3	62.2	18

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

Reports		% P. P.	% B.O.	Repeat
1848	Paramount	68.3	63.7	316
3	In Bishop's Carriage	85	93	
1	The Lost Paradise	50	55	
4	The Virginian	90	78	1
1	Such a Little Queen	80	80	1
2	Where Trail Divides	100	100	1
7	Wildflower	86	76	4
1	The County Chairman	80	80	
1	What's His Name	75	100	
3	Behind the Scenes	92	84	
5	Man from Mexico	90	70	2
1	Circus Man	94	95	
1	Rose of the Rancho	87	80	
3	The Bargain	83	83	2
1	Ghost Breakers	60	60	
4	The Crucible	94	92	1
3	Sign of Cross	88	88	
1	Cameo Kirby	80	65	
5	Cinderella	88	98	2
1	The Million	70	90	
3	Girl of the Golden West	93	87	2
2	The Dancing Girl	71	68	
3	The Italian	77	62	1
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
5	The Goose Girl	95	95	4
1	After Five	80	80	
1	Mistress Nell	88	95	
1	Buckshot John	90	90	
3	Her Triumph	60	74	1
2	The Warrens of Virginia	66	76	
1	Country Boy	60	60	
5	David Harum	86	78	1
1	A Gentleman of Leisure	80	70	
1	The Caprices of Kitty	95	90	
1	Love Route	60	60	
1	Sunshine Molly	40	20	
1	The Governor's Lady	97	85	
3	Gretna Green	100	100	2
3	Are You a Mason?	78	84	
1	Pretty Mrs. Smith	65	90	
1	The Unafraid	80	75	
1	When We Were 21	75	63	
3	Snobs	69	53	
5	Captain Courtesy	84	66	1
3	Captive	82	61	
2	Niobe	75	55	1
3	Help Wanted	80	75	
5	The Woman	86	59	1
5	House of Lost Court	82	54	2
3	Fanchon the Cricket	86	89	2
3	Betty in Search of Thrill	83	87	
5	Stolen Goods	78	75	
2	Wild-Goose Chase	60	55	1
5	Pretty Sister Jose	82	78	1
5	Jim the Penman	64	65	
5	Dawn of a To-morrow	82	85	1
5	Arab	89	58	2
1	Clarissa	75	80	
2	The Dictator	45	45	
5	Wild Olive	82	69	
3	Chimmie Fadden	90	71	
2	The Little Pal	70	70	
4	Rugmaker's Daughter	40	50	
2	The Clue	74	88	
6	Kindling	81	82	
1	The Running Fight	67	70	
3	The Fighting Hope	77	80	
5	Kilmeny	75	73	
4	Seven Sisters	91	90	
3	Puppet Crown	83	85	
8	Rags	91	96	5
2	Sold	83	72	
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
3	Poor Schmaltz	63	37	
7	Helene of the North	85	78	1
3	The Majesty of the Law	56	60	
3	Heart of Jennifer	68	53	
2	Incorrigible Dukane	75	55	
4	Esmeralda	89	89	2
2	The Case of Becky	65	65	
1	Out of Darkness	60	40	
1	Peer Gynt	82	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	63	
2	Voice in the Fog	75	67	
5	Fatal Card	66	61	
4	Zaza	91	67	2
4	Girl of Yesterday	86	83	1
7	White Pearl	71	75	
4	Blackbirds	57	58	
7	Chorus Lady	73	68	
5	Secret Sin	69	76	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
11	Carmen	82	83	3
10	Still Waters	95	91	4
7	Madame Butterfly	80	88	1
7	Mummy and Humming Bird	64	56	
6	Bella Donna	91	77	2
8	Armstrong's Wife	79	65	
5	Chimmie Fadden Out West	88	76	1
8	A Gentleman From Indiana	86	78	
7	Prince and Pauper	91	84	1
10	Mr. Grex from Monte Carlo	84	69	1
9	Jane	75	51	
8	Unknown	79	69	1
17	The Cheat	94	79	11
8	The Reformed Candidate	82	54	1
8	The Immigrant	72	59	
10	The Old Homestead	88	84	7
8	Lydia Gilmore	82	61	2
9	Temptation	81	75	2
8	The Foundling	76	76	1
4	Tongues of Men	80	53	1
5	Mice and Men	82	81	2
6	The Golden Chance	80	68	2
1	My Lady Incog	40	40	
4	Ragamuffins	77	57	
4	Call of Cumberlands	77	72	
6	The Spider	87	68	1
8	Pudd'nhead Wilson	83	63	1
8	Tennessee's Pardner	65	59	
6	Madame Le Presidente	17	51	
8	Nearly King	52	53	1
11	Trail of Lonesome Pine	74	80	1
6	Fell in Love With Wife	55	41	1
7	Blacklist	61	53	1
8	Out of the Drifts	89	80	1
8	Diplomacy	58	56	1
12	Poor Little Peppina	87	84	4
14	To Have and to Hold	74	70	3
11	Ben Blair	72	65	
8	For the Defense	67	64	1
5	Code of Marcia Gray	56	31	2
7	Lost Bridegroom	70	61	2
6	Saleslady	75	66	1
12	Audrey	73	73	3
6	Sowers	64	58	
9	The Heart of Paula	71	56	1

Reports	% P. P.	% B.O.	Repeat
8 The Race	71	65	
6 Eternal Grind	68	81	1
6 Love Mask	61	54	1
7 Molly Make-Believe	90	86	5
6 The Red Widow	62	51	1
10 Heart of Nora Flynn	69	54	4
8 Moment Before	50	65	1
8 David Garrick	61	39	
7 Innocent Ile	52	46	
13 Maria Rosa	82	80	4
11 Allen Souls	66	66	1
11 Fued Girl	61	54	
15 Pasquale	78	52	1
12 Sweet Kitty Bellairs	72	59	2
18 Saints and Sinners	53	49	
17 Thousand-Dollar Husband	69	62	4
21 Gutter Magdalene	61	53	1
10 Evil Thereof	44	44	
14 Making of Maddalena	63	55	3
21 Silks and Satins	86	88	16
14 Destiny's Toy	60	51	
19 The Clown	79	54	3
13 Susie Snowflake	67	58	2
14 World's Great Snare	72	78	4
19 The American Beauty	61	61	3
22 The Dupe	60	60	1
22 The Smugglers	53	50	1
26 The Selfish Woman	72	68	4
10 Davy Crockett	67	62	
18 Dream Girl	69	64	3
17 Under Cover	79	75	5
17 International Marriage	55	51	1
17 Common Ground	64	64	1
34 Hulda From Holland	95	95	23
29 House of Golden Windows	73	63	3
21 Woman in the Case	72	72	3
18 Little Lady Eileen	86	89	9
18 The Stronger Love	53	52	
21 Public Opinion	82	72	4
18 Rolling Stones	63	63	2
19 Honorable Friend	65	62	1
18 Victory of Conscience	59	60	2
18 Each Pearl a Tear	75	71	2
19 Parson of Panamint	80	69	6
11 Big Sister	47	58	
11 Reward of Patience	63	53	
11 The House of Lies	79	68	1
11 Daughter of McGregor	53	45	
15 Ashes of Embers	87	83	6
13 Quest of Life	58	59	
10 Anton the Terrible	48	49	
12 The Lash	55	52	
9 The Storm	75	61	1
13 The Intrigue	81	53	1
12 Her Father's Son	73	57	2
10 Witchcraft	51	51	
9 The Kiss	73	69	1
11 The Rainbow Princess	84	74	2
11 Seventeen	88	75	2
10 Miss George Washington	97	95	8
13 The Heir to the Hoorah	79	69	3
12 The Soul of Kuri San	82	75	1
8 A Son of Erin	79	69	
9 Unprotected	53	55	1
9 Years of a Locust	46	49	
8 The Plow Girl	77	58	
6 The Yellow Pawn	60	57	1
6 Nannette of the Wilds	37	52	2
4 Martyrdom of Philip strong	47	35	
4 Coney Island Princess	58	63	1
8 Road to Love	79	55	1
8 Oliver Twist	85	65	3
5 The Victoria Cross	50	52	1
8 The Traveling Salesman	74	56	2
8 The Right Direction	82	59	1
10 Snow White	96	95	5
7 Redeeming Love	62	58	1
8 The Slave Market	73	66	2
6 The Evil Eye	37	36	1
6 Great Expectations	79	57	
6 Happiness of Three Women	75	57	1
5 Betty to the Rescue	34	36	
7 A Girl Like That	50	43	
5 Lost and Won	65	45	
6 The Golden Fetter	52	59	
6 His Sweetheart	78	49	
6 The Wax Model	72	62	
6 Each to His Kind	46	45	
6 Her Own People	79	58	
5 The Black Wolf	42	45	
4 The American Counsel	49	35	
4 The Fortunes of Fifi	58	64	2
3 On Record	45	34	
3 Winning of Sally Temple	34	38	
3 Those Without Sin	43	43	1
2 Castles for Two	25	20	
1 Out of the Wreck	10	15	
1 Sapho	80	90	1
1 Prison Without Walls	30	35	
1 The Dummy	30	15	

TRIANGLE

1650 Triangle	69.5	63.5	343
9 The Iron Strain	81	65	2
8 The Lamb	85	73	3
9 Old Heidelberg	72	63	1
10 The Coward	83	66	1
7 Martyrs of the Alamo	66	56	2
13 The Disciple	84	75	2
7 Matrimony	81	74	2
8 Sable Lorcha	64	53	
6 The Golden Claw	61	72	
8 Double Trouble	65	64	2
7 Aloha Oe	63	65	1
8 Lily and Rose	61	53	
7 Jordan is a Hard Road	58	54	
6 Winged Idol	53	52	
8 Penitents	28	32	
11 The Edge of the Abyss	67	61	
8 Submarine Pirate	85	78	1
5 Cross Currents	48	45	
10 Between Men	72	69	1
14 Let Katy Do It	87	66	6
5 The Corner	56	47	
5 The Missing Link	55	43	1
3 Beckoning Flame	65	48	
9 The Wood Nymph	54	50	1
8 The Conqueror	71	70	
9 Price of Power	55	51	
9 Green Swamp	79	78	1
12 Acquitted	67	50	
6 D'Artagnan	59	54	
17 His Picture in the Papers	89	76	5
12 Honor's Altar	78	69	2
12 Betty of Greystone	76	68	2
22 Peggy	95	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	1
17 Hell's Hinges	93	88	11
16 Flying Torpedo	88	81	8
14 Bullets and Brown Eyes	85	75	3
13 Martha's Vindication	83	77	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
15 The Raiders	79	70	
13 The Habit of Happiness	92	86	5
8 Waifs	70	59	1
8 Little Meena's Romance	64	60	1
16 The Aryan	85	86	6
9 Sold For Marriage	68	70	1
15 Stepping Stones	87	76	2
10 Sunshine Dad	36	46	
9 Civilzation's Child	68	64	1
12 Children in the House	79	64	2
10 Beggar of Cawnpore	58	49	
16 The Good Bad-Man	90	81	4
12 The No-Good Guy	72	60	3
13 Susan Rocks the Boat	73	64	
16 Not My Sister	82	78	3
16 Child of Paris Streets	63	62	
18 Primal Lure	82	77	4
8 Mr. Goode, the Samaritan	53	53	
19 Market of Vain Desire	82	66	5
18 Going Straight	80	77	3
12 Bugle Call	95	80	7
22 Reggie Mixes In	92	79	10
14 Sorrows of Love	67	72	1
18 An Innocent Magdalene	68	68	1
15 The Dividend	68	65	1
19 Wild Girl of the Sierras	43	51	
20 Apostle of Vengeance	83	87	3
17 Casey at the Bat	44	49	
24 The Phantom	86	73	7
26 Flirting with Fate	88	85	10
28 The Deserter	82	69	10
22 Little School Ma'am	72	65	2
24 The Eye of the Night	75	58	4
16 Stranded	64	56	
24 Captive God	69	70	2
20 The Half-breed	73	77	2
19 The Payment	81	74	3
16 Marriage of Molly O	48	47	
18 Honor Thy Name	88	72	4
18 Devil's Needle	63	63	1
21 Shell 431	90	66	3
24 Hell-to-Pay Austin	83	67	6
19 Lieut. Danny, U. S. A.	68	64	
14 Pillars of Society	56	55	1
18 Home	91	80	9
15 Gretchen the Greenhorn	63	62	1
16 The Patriot	78	79	5
19 The Social Secretary	91	73	7
14 The Thoroughbred	80	71	1
10 The Little Liar	67	56	
16 The Wolf Woman	89	91	6
13 The Dawnmaker	53	77	2
12 Diane of the Follies	68	69	1
20 Manhattan Madness	94	91	11
14 Plain Jane	89	81	3
13 Old Folks at Home	86	70	2
13 The Jungle Child	58	58	1
10 The Rummy	68	50	1
14 The Return of Draw Egan	90	86	6
13 The Vagabond Prince	74	68	3
13 Somewhere in France	78	67	
10 A Corner in Colleens	92	85	5
6 Sister of Six	71	54	1
13 Fifty-Fifty	94	84	4
3 War's Women	62	57	
10 Attn Boy's Last Race	55	57	
11 American Aristocracy	94	92	7
8 The Microscope Mystery	46	41	
10 Honorable Algy	80	69	3
11 Jim Grimsby's Boy	64	57	3
10 The Devil's Double	90	91	5
10 The Children Pay	74	62	3
9 Children of the Feud	53	51	1
7 The Criminal	41	41	
6 A Gamble in Souls	77	73	3
8 Wharf Rat	39	45	
10 The Matrimaniac	95	96	5
10 The Sin Ye Do	97	91	6
9 The Heiress at Coffee Dan's	56	46	2
7 Three of Many	54	44	
6 The House Built Upon Sand	82	71	3
4 Nina, the Flower Girl	38	34	
6 Female of the Species	81	78	2
9 Truthful Toliver	98	97	6
9 The Weaker Sex	90	87	4
5 The Little Yank	32	45	1
7 The Bride of Hate	76	65	3
5 The Iced Bullet	55	37	
8 The Americano	99	99	6
5 Chicken Casey	74	49	1
6 Jim Bludso	71	38	1
6 The Crab	78	56	3
3 A Girl of the Timber Claims	24	24	
7 The Gun-Fighter	59	71	4
3 The Bad Boy	60	22	
3 Princess of the Dark	15	20	
1 Stage Struck	10	25	
2 Last of the Ingrams	20	20	
1 Blood Will Tell	25	20	
1 Love Sublime	20	25	
2 The Little Brother	18	18	1
4 Back of the Man	100	86	2
1 Bettsy's Burglar	20	14	

WORLD

433 World	67.5	62.1	3
1 Hearts Afire	65	65	
1 Daughter of the Sea	60	50	
2 The Warning	88	48	
2 The Little Dutch Girl	80	85	
1 The Price of Her Silence	80	90	
2 The Master of the House	68	53	
1 The Dragon	60	30	
1 The Price	80	65	
1 Love's Cross Roads	85	60	
1 Better Woman	75	65	
1 By Whose Hand	60	55	
1 Her Great Hour	60	40	
1 When it Strikes Home	60	65	
2 Circus Romance	65	55	
1 Old Dutch	75	50	
2 Ballet Girl	82	62	
3 Marrying Money	79	63	
1 Wishing Ring	64	60	

Reports	% P. P.	% B.O.	Repeat
The Dollar Mark	55	42	
Gentleman from Mississippi	60	40	
As Ye Sow	100	45	
Stolen Voice	60	50	
Face in the Moonlight	50	60	
Women and Wine	60	40	
Blue Grass	70	65	
Fruits of Desire	40	50	
Alias Jimmy Valentine	80	60	
Trilby	81	69	1
Idols	40	40	
Master Hand	86	80	
Devil's Toy	57	73	
Salvation Nell	60	47	
Family Cupboard	50	57	1
Heart of Blue Ridge	84	73	1
Butterfly on Wheel	80	70	
Hearts of Men	80	52	
Body and Soul	40	45	
The Ransom	63	43	
The Labyrinth	66	65	
Should a Wife Forgive?	90	90	
The Senator	75	60	
Sins of Society	76	65	
Camille	86	79	2
The Rack	89	69	
Fine Feathers	70	40	
The Clarion	60	75	
Women in 47	76	80	
Yellow Passport	82	85	1
Price of Happiness	52	60	
Women's Power	30	50	
Cowardly Way	60	60	
Passersby	60	60	
Man and His Angel	62	45	
Supreme Sacrifice	77	63	
The Struggle	60	60	
Hand of Peril	72	60	
Then I'll Come Back to You	80	72	1
The Reapers	75	65	
The Shadow of Doubt	78	65	
Social Highwaymen	75	48	
Closed Road	87	81	1
The Feast of Life	61	73	
Her Maternal Right	56	72	
Sudden Riches	77	72	
Twin Triangles	80	50	
Tangled Fates	55	60	
Fate's Boomerang	42	53	
His Brother's Wife	83	74	2
Perils of Divorce	61	63	
La vie de Boheme	48	50	
What Happened at 22	82	80	
Crucial Test	59	55	
Weakness of Man	61	60	
Sally in Our Alley	68	68	
Paying the Price	70	70	1
Miss Petticoats	59	61	
Woman's Way	75	74	4
The Summer Girl	56	57	
Rail Rider	68	60	
Husband and Wife	75	63	2
Almighty Dollar	76	72	1
Velvet Paw	73	66	1
Friday, the Thirteenth	72	70	
Dark Silence	77	79	
The Revolt	66	63	
The Gilded Cage	75	70	
Hidden Scar	77	67	
The Scarlet Oath	60	62	
Man Who Stood Still	71	63	
The Heart of a Hero	55	48	
Without a Soul	80	90	
Bought and Paid For	91	93	
The Madness of Helen	57	54	
Men She Married	58	55	
The Deep Purple	82	73	
All Man	52	52	1
Broken Chains	37	36	
The Rise of Susan	79	88	5
World Against Him	32	30	
Woman Alone	61	61	1
On Dangerous Ground	53	56	
The Man Who Forgot	53	43	
Marriage a la Carte	73	73	1
The Unpardonable Sin	40	55	
The Bondage of Fear	62	52	
Tillie Wakes Up	80	74	
The Hungry Heart	87	78	1
The Square Deal	80	75	

METRO

493 Metro	70.9	67.5	49
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
3 Shooting of Dan McGraw	81	78	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	55	
2 Second in Command	77	80	
1 The Vampire	80	90	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	87	
1 An Enemy of Society	60	40	
2 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	70	60	
2 Final Judgment	80	85	
2 Pennington's Choice	92	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
5 The Yellow Streak	85	64	
3 House of Tears	80	65	
4 Rosemary for Remembrance	73	68	
5 Black Fear	73	57	
5 What'll People Say?	80	84	
4 The Turmoil	70	55	
3 Lure of Heart's Desire	56	56	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
5 The Price of Malice	66	65	
5 Soul Market	84	77	2
2 Blindness of Love	80	85	1
3 Lovely Mary	67	83	
1 My Madonna	80	85	
5 Her Great Price	80	71	1
8 The Wall Between	78	82	1
5 The Kiss of Hate	60	74	
5 Half-Million Bribe	71	47	
7 Playing With Fire	79	76	
10 The Come-Back	75	73	1
7 The Snowbird	79	77	
7 Million a Minute	73	85	1
3 Spell of the Youkon	78	68	
5 His Great Triumph	55	48	
9 Scarlet Woman	72	83	1
9 Dorian's Divorce	73	68	
8 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
8 The Purple Lady	82	63	
10 The Eternal Question	76	83	1
11 The Quitter	69	73	
14 River of Romance	68	74	7
6 The Child of Destiny	44	55	1
11 Devil at His Elbow	60	55	1
12 God's Half Acre	71	59	1
12 Weakness of Strength	67	52	
10 The Pretenders	81	73	1
7 The Upheaval	57	63	
9 The Light of Happiness	67	61	1
10 Mister 44	88	93	4
8 The Wheel of the Law	77	66	1
9 Dawn of Love	65	59	
6 Iron Woman	41	56	
5 Life's Shadows	66	60	
12 In the Diplomatic Service	67	83	4
8 The Brand of Cowardice	64	52	
10 The Gates of Eden	67	47	
11 Extravagance	69	82	3
8 The Wager	80	60	
1 My Madonna	80	85	
6 The Sunbeam	44	36	
9 Big Tremaine	71	81	4
8 The Black Butterfly	70	79	4
6 Stolen Triumph	53	49	
6 Awakening of Helena Richie	63	64	
7 Pidgin Island	64	71	
9 Vanity	61	53	
10 The White Raven	85	86	4
6 A Wife by Proxy	43	39	
7 Threads of Fate	39	38	
6 Bridges Burned	46	69	
5 The End of the Tour	33	30	
2 One of Many	75	40	
1 The Secret of Eve	20	95	1
2 The Promise	88	88	1

FOX

625 Fox	73.1	70.2	85
1 Girl I Left Behind Me	0	25	
2 St. Elmo	52	92	
4 Fool There Was	82	96	2
2 Dr. Rameau	90	87	1
2 Kreutzer Sonata	90	85	
2 The Idler	55	65	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	82	1
2 Walls of Jericho	40	35	
1 Woman's Resurrection	80	45	
2 Anna Kerinina	67	65	
2 Life's Shop Window	35	57	
2 The Nigger	100	70	
4 The Gilded Fool	70	75	
5 Devil's Daughter	77	95	
4 Should a Mother Tell?	83	86	
1 Wormwood	80	80	
1 Lady Audley's Secret	90	85	
1 Princess Romanoff	60	60	
1 Valley of the Missing	50	40	
1 Children of the Ghetto	75	40	
1 Samson	80	50	
1 The Thief	90	40	
8 Two Orphans	84	86	3
2 The Song of Hate	92	82	
7 Regeneration	77	72	4
5 Wonwerful Adventure	75	77	
5 Sin	62	82	
2 Little Gypsy	80	74	
5 Soul of Broadway	83	78	1
2 The Family Stain	87	64	
2 Carmen	98	99	2
3 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
8 Broken Law	82	56	1
8 Galley Slave	76	75	1
3 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	82	70	
5 Destruction	86	94	1
3 Green-Eyed Monster	53	74	
3 Parisian Romance	65	61	
2 Fourth Estate	80	80	
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fool's Revenge	45	49	
8 Fighting Blood	72	66	
4 The Witch	63	59	
4 Marble Heart	41	60	
10 Gold and the Woman	65	86	1
9 The Bondman	79	62	1
5 A Wife's Sacrifice	55	56	
10 Blue Blood and Red	84	69	
6 Slander	80	70	
10 A Modern Thelma	59	49	1
8 Man of Sorrow	63	64	1
9 Blazing Love	70	68	
11 Eternal Sapho	84	87	4
12 Sins of Men	76	61	1
14 Battle of Hearts	63	61	
10 The Spider and the Fly	67	72	1
11 Hypocrisy	76	68	
10 A Woman's Honor	69	71	
20 East Lynne	87	86	9
15 Ambition	73	67	
17 Man From Bitter Roots	82	80	2
18 Caprice of the Mountains	68	64	1
15 Tortured Heart	71	67	
20 The Beast	88	71	6
24 Under Two Flags	94	92	16
16 End of the Trail	71	79	
18 Sporting Blood	61	57	1
16 Little Miss Happiness	77	71	3
18 Daredevil Kate	73	76	2
13 Unwelcome Mother	65	68	
13 Her Double Life	84	88	
9 Where Love Leads	69	61	
13 Fires of Conscience	64	70	1
11 The Straight Way	68	73	
8 The Ragged Princess	77	70	
13 The War Bride's Secret	76	58	3
10 Romeo and Juliet	87	86	4
5 Love and Hate	66	60	

Reports	% P. P.	% B.O.	Repeat
2 Mischief Maker	70	70	1
3 Jealousy	73	85	
3 The Mediator	72	70	
4 Sins of Parents	91	78	3
1 Battle of Life	75	60	
2 The Vixen	53	73	
1 The Love Thief	90	90	
2 The Primitive Call	70	78	
1 The Island of Desire	80	90	
1 The Price of Silence	85	100	
2 The Bitter Truth	83	80	1
3 The Darling of Paris	77	75	
2 One Touch of Sin	83	85	
2 A New York Peacock	93	90	
1 The Scarlet Letter	90	85	
1 The Tiger Woman	100	100	1
1 Sister Against Sister	90	80	
1 A Tale of Two Cities	100	100	1

MUTUAL

124 Mutual	74.3	71.7	14
1 Buzzard's Shadow	85	80	
1 Death Lock	98	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	65	70	
1 Ghosts	90	65	
1 Cup of Life	85	40	
1 His Wife	70	75	
1 House of Scandal	90	75	
1 Infatuation	60	50	
3 Miracle of Life	83	83	1
1 Inner Struggle	40	20	
1 Mill of Floss	75	90	
2 The Painted Soul	82	55	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
2 Bird of Prey	85	87	
2 Inspiration	70	100	1
2 As a Woman Sows	80	82	
1 The Decoy	50	88	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	40	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	90	
1 My Partner	50	50	
2 The Bruiser	80	60	1
1 Hidden Law	100	90	1
2 Love Liar	72	82	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	58	
1 Feathertop	85	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	68	
3 Isle of Love	80	85	1
4 Whispering Smith	59	67	
5 Soul Mates	68	60	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
4 Highest Bid	64	66	1
2 Her American Prince	62	65	
1 Doorsteps	65	60	1
1 House of Mirrors	77	75	
2 Wall Street Tragedy	65	80	
3 Youth's Endearing Charms	72	67	1
2 Strength, Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
5 Judith of the Cumberlands	68	68	
2 A Welsh Singer	60	53	
1 Man Who Would Not Die	85	75	
1 Three Pals	90	80	
3 Manager of the B. & A.	63	70	
4 The Pearl of Paradise	74	73	1
1 Dulcie's Adventure	90	66	
1 Faith	70	59	
2 Miss Jackie of the Navy	93	85	1
1 A Dream or Two Ago	75	60	
2 Innocence of Lizette	100	85	
1 The Butterfly Girl	70	70	
1 The House of Scandal	0	10	
1 The Man From Oregon	95	75	

MUTUAL-CHAPLIN

1 A Night in the Show	100	90	1
4 The Fireman	75	88	
4 The Vagabond	55	88	
5 The Floorwalker	97	100	2
1 The Wolf Man	50	50	
1 Bluff	85	80	
8 One A. M.	63	81	1
15 The Count	88	85	M
9 The Pawnshop	70	72	2
5 Behind the Scenes	94	93	4
7 The Rink	96	99	6
4 Easy Street	95	100	4

PATHE

131 Pathe	67.8	68.6	13
1 Last Volunteer	80	80	
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	60	80	
2 Nedra	55	45	
1 Affair of Three Nations	75	80	
3 The Beloved Vagabond	76	67	
2 Greater Will	50	55	
6 Excuse Me!	90	73	2
2 King's Game	56	62	
6 Madame X	71	91	3
3 Love Trail	38	55	
3 Hazel Kirk	60	55	
1 Simon the Jester	60	35	
6 New York	80	74	1
2 Precious Packet	67	65	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	73	1
7 Shadow of Her Past	34	81	
4 The Fugitive	75	68	
8 Little Mary Sunshine	90	78	1
5 Shine Girl	69	70	
2 Fear of Poverty	65	95	
2 The Test	60	48	
3 Saint, Devil and Woman	44	57	
3 Light That Failed	69	69	1
5 Shadows and Sunshine	94	75	2
2 Prudence, the Pirate	58	73	
3 Arms and the Woman	70	53	1
2 The Challenge	70	60	
3 Joy and the Dragon	78	68	
1 Romantic Journey	80	60	
3 Her New York	78	60	
3 Kick In	75	83	

BLUEBIRD

212 Bluebird	62.3	62.2	18
2 Jeanne Dore	27	45	
2 The Secret Love	38	40	
2 Hop, the Devil's Brew	40	43	
7 Undine	80	87	3
1 Wrong Door	75	95	
1 Grip of Jealousy	75	85	
2 Rupert of Hentzau	51	60	
2 Strength of the Weak	76	75	
1 The Yaqui	42	58	
3 The Flirt	45	74	
1 Tangled Hearts	48	52	
1 John Meehan's Double	48	58	
2 The Great Problem	79	66	
3 Gaylord Waring	62	66	
5 Crippled Hand	58	69	1
3 Gilded Spider	46	64	
1 Elusive Isabel	48	46	
1 Measure of a Man	50	50	
2 Love Never Dies	65	48	
4 Son of the Immortals	64	71	
5 Eye of God	64	80	1
3 Bobbie of the Ballet	67	79	
3 Evil Women Do	60	62	
9 Three Godfathers	68	74	1
14 Shoes	72	77	3
10 Broken Fetters	63	54	1
8 The Love Girl	63	64	1
6 The Grasp of Greed	71	76	1
7 Silent Battle	74	83	
8 Secret of the Swamp	71	56	2
6 Love's Lariat	58	60	

Reports	% P. P.	% B.O.	Repeat
7 Bettina Loved a Soldier	70	72	
7 Wanted—A Home	75	69	
3 The Chalice of Sorrow	72	65	
7 Little Eve Edgarton	58	61	
8 The Girl of Lost Lake	65	60	
6 The Unattainable	51	48	
11 Saving the Family Name	80	55	
8 Behind the Lines	63	63	
3 Social Buccaneers	72	60	
4 Gloriana	69	70	
3 Stranger from Somewhere	65	52	
2 The Price of Silence	100	100	
1 End of Rainbow	65	40	
4 The Honor of Mary Blake	53	51	
1 The Right to be Happy	50	40	
3 Black Orchids	73	80	
2 Her Soul's Inspiration	55	39	
2 God's Crucible	83	75	
1 The Piper's Price	40	20	
2 Bugler of Algiers	88	77	
2 The Eagle's Wings	74	70	

UNIVERSAL

1 Little Brother of the Rich	60	68	
1 Business is Business	50	65	
1 Father and the Boys	20	80	
1 The Frame-up	40	45	
1 Judge Not	70	70	
1 Long Chance	85	80	
1 Man of Shame	50	55	
1 My Old Dutch	20	55	
1 Nature Man	95	60	
1 Under Southern Skies	90	75	
2 Jewel	83	65	
2 Scandal	80	72	
2 Langdon's Legacy	80	71	
2 Love's Pilgrimage	73	70	
2 College Orphan	70	63	
1 Colorado	90	100	
2 The Campbells Are Coming	84	83	
2 Idle Wives	50	100	

RED FEATHER

72 Red Feather	64.9	60.2	
1 It Happened in Honolulu	80	80	
1 The Madcap	70	70	
1 Soul Enslaved	60	80	
1 Knight of the Range	80	4	
2 Beckoning Trail	88	71	
2 Man From Nowhere	75	90	
2 Path of Happiness	85	65	
1 The Sphinx	60	60	
2 Pool of Flame	70	75	
1 Lords of High Decision	60	40	
2 Black Sheep of Fame	60	62	
2 Autumn	65	67	
3 Her Bitter Cup	72	70	
1 The Yoke of Gold	45	6	
1 Heritage of Hate	90	8	
1 Thrown to the Lions	60	2	
3 Huntress of Men	49	5	
3 The Youth of Fortune	69	6	
2 What Love Can Do	50	8	
3 Half a Rogue	78	6	
1 Sons of Satan	60	4	
2 Two Men of Sandy Bar	72	6	
1 Folly of Desire	20	4	
1 Brigadier Gerard	50	4	
2 Romance of Billy Goat Hill	75	5	
4 The Target	76	4	
2 Whirlpool of Destiny	62	6	
2 Narrow Path	82	6	
2 Drugged Waters	57	5	
3 If My Country Should Call	58	6	
2 Black Friday	60	6	
2 The Place Beyond the Wind	80	7	
1 The Isle of Life	60	6	
2 The Mainspring	72	6	
1 Morals of Hilda	80	8	
2 Mixed Blood	70	5	
1 The Child of Mystery	45	1	
2 Polly Put the Kettle On	43	4	
3 Fighting for Love	70	6	
1 The Double Room Mystery	60	2	
1 Heart Strings	65	4	
1 Love Aflame	90	8	
1 The Terror	70	6	

e-orts	% P.P.	% B.O.	Re-peat

GREATER VITAGRAPH

4 Vitagraph	69.0	65.9	70
Battle Cry of Peace	95	80	4
Juggernaut	74	77	2
Island of Regeneration	85	81	4
Sporting Duchess	40	30	
Sins of the Mothers	87	87	1
Crooky	70	69	2
Playing Dead	75	75	
Dust of Egypt	69	55	2
The Rights of Men	74	85	
Turn of the Road	82	78	
The Cave Man	74	60	
Heights of Hazard	75	44	
Nation's Peril	91	92	
The Man's Making	60	78	
Price of Folly	95	90	2
The Great Divide	83	73	2
Souls in Bondage	100	80	1
Thou Art the Man	72	57	
Green Stockings	87	88	2
Milady's Slipper	90	90	
Island of Surprise	87	85	
Gods of Fate	62	62	
Night Out	80	76	1
The Crown Prince's Double	75	60	
The Writing on the Wall	70	40	
Kennedy Square	88	66	1
For a Woman's Fair Name	80	85	
Hunted Woman	74	54	1
Hero of Submarine D-2	74	71	
Dollars and the Woman	78	53	1
Supreme Temptation	60	40	
The Two-Edged Sword	70	21	
Vital Question	80	55	
Flames of Johannis	40	40	
Salvation Joan	78	50	
God's Country and Woman	89	66	4
Love's Toll	60	30	
The Law Decides	80	70	4
The Ne'er-Do-Well	94	94	6
Ordeal of Elizabeth	58	50	
The Suspect	79	76	2
Lights of New York	70	78	
The Destroyers	68	57	1
Redemption of Dave Darcey	90	80	
Man Behind the Curtain	85	76	
The Shop Girl	75	70	1
The Conflict	67	47	
Fathers of Men	71	67	
The Tarantula	83	74	3
The Daring of Diana	61	79	
Hesper of the Mountains	57	64	
The Light at Dusk	85	72	4
The Alibi	69	69	
The Dawn of Freedom	0	50	
Footlights of Fate	68	80	
The Combat	81	84	1
The Kid	61	60	
Phantom Fortunes	42	42	
His Wife's Good Name	64	76	
Through the Wall	78	61	1
The Chattel	71	82	3
Prince in a Pawnshop	64	67	1
Blue Envelope Mystery	59	62	
Firm of Girdlestone	35	45	
The Last Man	81	69	
Devil's Prize	40	54	
The Price of Fame	42	45	
Dollars and the Law	45	71	
The Enemy to the King	61	68	2
Rose of the South	70	65	
Whom the Gods Destroy	59	73	3
Ninety and Nine	74	73	1
Indescretion	59	61	1
A Man of Mystery	52	50	1
My Official Wife	91	84	3
The Glory of Yolanda	73	70	2
The Enemy	60	60	

Re-ports	% P.P.	% B.O.	Re-peat
5 The Girl Philippa	70	79	2
2 The Courage of Silence	58	60	1
3 Money Magic	50	70	
2 Blind Justice	50	63	
1 Arsene Lupin	65	45	
1 Intrigue	20	20	
1 Kitty Mackay	30	30	

KEYS

106 K. E. S. E.	69.6	66.3	22
1 The Bank	90	90	1
1 The Woman	60	75	
1 Work	75	75	
2 Thou Shalt Not Covet	78	52	
1 Vultures of Society	80	60	
1 Between Savages and Tigers	90	100	
1 Quo Vadis	60	40	
1 The Spendthrift	80	60	
1 Officer 666	25	40	
1 When Love is King	20	25	
1 The Magic Skin	80	75	
1 Woman Next Door	60	90	
1 The Havoc	5	20	
1 Sentimental Lady	65	40	
2 The Scarlet Road	70	55	
2 Destroying Angel	90	87	
1 Musty Suffer	80	90	
1 Devil's Prayer Book	50	60	
1 Children of Evil	70	40	
1 Green Cloak	70	60	
2 The Spoilers	92	95	
5 Graustark	88	90	4
2 The Slim Princess	77	94	1
3 The Rosary	80	55	1
1 A Texas Steer	72	65	
1 House of Thousand Candles	40	30	
2 The Raven	67	20	
2 The Alster Case	75	60	
2 Daughter of the City	60	70	
3 Misleading Lady	73	50	1
2 Cycle of Fate	62	75	
3 Carmen (Chaplin)	50	93	2
2 Shepherd of Bargain Row	65	55	
1 Sherlock Holmes	75	50	
3 Into the Primitive	52	60	
3 That Sort	70	45	1
4 Valiants of Virginia	55	75	
4 The Prince Chap	46	41	
8 The Return of Eve	75	73	2
7 The Country God Forgot	74	64	
4 Chaplin Revue	63	79	
1 The Innocence of Ruth	60	81	
1 At Piney Ridge	60	60	
1 Heart of the Hills	50	39	
3 The Prince of Graustark	83	82	1
4 The Cossack Whip	84	56	
2 Message to Garcia	75	73	
2 The Last Sentence	55	70	
3 The Truant Soul	78	68	1
1 Little Shoes	80	70	
1 Adventures of Buffalo Bill	65	100	
1 Skinner's Dress Suit	100	80	1

SPECIAL FEATURES

1 Heart of Maryland	0	40	
1 The Immortal Flame	80	72	
1 Her Surrender	85	70	
1 Heartaches	70	78	
2 Geoffrey Manning	70	75	
1 Garden of Knowledge	100	100	1
5 The Christian	81	78	1
6 Birth of a Nation	100	100	6
1 Unwritten Law	35	80	
2 The Escape	67	70	1
5 Birth of a Nation	100	100	4
11 The Common Law	89	95	4
1 The Salamanders	40	75	
6 The Libertine	83	78	4

Re-ports	% P.P.	% B.O.	Re-peat
1 My Country First	60	60	
6 The Foolish Virgin	29	58	1
13 The Pride of the Clan	69	74	6
13 Less Than the Dust	61	78	4
2 20,000 Leagues Under Sea	78	100	2
1 The Crisis	80	75	
10 War Brides	72	64	7
2 Her Husband's Wife	90	95	
2 The Witching Hour	60	60	1
3 Tillie's Punctured Romance	90	90	2
1 Race Suicide	67	60	
1 Shanghaied	90	90	1
2 Flower of Faith	50	25	
1 Jaffery	63	55	
3 Civilization	60	67	1
2 Cabiria	45	45	
2 Marvelous Maciste	85	55	
2 Faded Flower	82	74	1
5 End of the World	20	57	
1 Birth of Character	20	50	
3 Birth of Man	62	88	
1 Love's Sacrifice	60	60	
1 Fire and Sword	20	60	
3 Doctor Neighbor	53	49	
5 The Iron Hand	65	46	
3 Police	63	81	
1 America Waiting	10	15	
1 Is Any Girl Safe?	90	60	
1 Beulah	60	60	
5 Panthea	82	78	4
2 The Price She Paid	90	78	2
4 Vera, the Medium	54	58	1
1 Gods of Little Children	65	60	
1 Salomy Jane	90	100	
2 Tess of the Storm Country	100	85	3
6 The Whirl of Life	68	84	3
2 Silver Threads Among Gold	84	92	1
2 Victory of Virtue	50	100	1
5 The Melting Pot	78	53	2
4 Ramona	73	60	
2 The Typhoon	88	78	1
1 Hiawatha	40	100	1
1 The Aftermath	40	40	
2 Salisbury's Wild Life in America	60	73	
1 Hypocrites	60	90	
1 The Only Son	40	60	
1 Judge Legard	80	40	
3 The Alien	98	60	1
5 Eternal City	90	95	3
9 Dumb Girl of Portici	48	42	
5 The Little Girl Next Door	77	87	3
1 Neptune's Daughter	80	80	1
2 Diana the Huntress	58	75	1
8 Where Are My Children?	79	84	2
6 Alice in Wonderland	76	86	1
12 Romeo and Juliet (Metro)	79	60	3
1 Purity	92	90	1
1 The Clansman	90	100	1
1 Whoso Taketh A Wife	90	90	
1 Lash of Destiny	80	80	

SERIALS

1 Patria	90	95	
13 Gloria's Romance	75	81	
2 Crimson Stain Mystery	52	60	
4 Mysteries of Myra	87	86	
2 The Yellow Menace	40	40	
3 Liberty	88	92	
3 Grip of Evil	73	67	
3 Who's Guilty	78	78	
10 The Iron Claw	93	92	
2 Diamond Runners	84	83	
7 The Shielding Shadow	91	91	
6 Secret of Submarine	73	79	
4 Peg o' the Ring	50	50	
3 Scarlet Runner	67	64	
2 Lass o' the Lumberlands	40	55	
1 Girl and the Game	73	48	
1 The Great Secret	20	40	

Benjamin Chapin

Author and Director General of the Lincoln Cycle Photoplays

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EDWARD WARREN

Producer of

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1482 Broadway, New York City

THE ROLL OF HONOR!!

These features have at least five reports, and all have a combined average for Pleased Patrons and Box Office of 80 per cent or more.

In the case of several Features having the same pe centage, we have placed the one with the higher pe centage of repeats first.

Re-ports	Features	Company	% P. P.	% B. O.	Re-peats
6	The Birth of a Nation	Griffith	100	100	5
7	The Americano	Triangle	99	99	6
5	The Floorwalker	Mutual Chap.	97	100	2
7	The Rink	Mutual Chap.	97	99	6
9	Truthful Tulliver	Triangle	98	97	6
20	Manhattan Madness	Triangle	94	91	11
10	Miss George Washington	Paramount	97	95	8
17	Hell's Hinges	Triangle	93	88	11
10	Snow White	Paramount	96	95	5
10	The Matrimaniac	Triangle	95	96	5
5	The Goose Girl	Paramount	95	95	4
34	Hulda From Holland	Paramount	95	95	23
8	The Ne'er Do Well	Vitagraph	94	94	6
5	Behind the Scenes	Mutual Chap.	94	93	4
8	Rags	Paramount	91	96	5
22	Peggy	Triangle	95	91	15
24	Under Two Flags	Fox	94	92	16
11	American Aristocracy	Triangle	94	92	7
10	Still Waters	Paramount	95	91	6
5	Cinderella	Paramount	88	98	2
5	The Eternal City	Far. Spec.	90	95	3
6	The Serpent	Fox	92	93	1
10	The Iron Claw	Serial	93	92	
12	Bought and Paid For	World	91	93	8
11	The Common Law	Selznick	89	95	4
7	The Shielding Shadows	Serial	91	91	
10	The Devil's Double	Triangle	90	91	5
10	Mister 44	Metro	88	93	4
16	The Wolf Woman	Triangle	89	91	6
5	Graustark	K. E. S. E.	88	90	4
7	Molly Make Believe	Paramount	90	88	5
10	The Sin Ye Do	Triangle	97	81	6
13	The Habit of Happiness	Triangle	92	86	5
13	Fifty Fifty	Triangle	94	84	4
5	Destruction	Fox	86	91	4
10	A Corner in Colleens	Triangle	92	85	5
8	God's Country and Woman	Vitagraph	89	88	4
9	The Weaker Sex	Triangle	90	87	4
7	Prince and a Pauper	Paramount	91	86	2
8	Out of the Drifts	Paramount	89	88	2
14	Return of Draw Egan	Triangle	90	86	6
6	My Official Wife	Vitagraph	91	84	3
5	Green Stockings	Vitagraph	87	88	2
23	Little Lady Eileen	Paramount	86	89	9
22	The Bugle Call	Triangle	95	80	7
12	The Battle Cry of Peace	Vitagraph	95	80	4
21	Silks and Satins	Paramount	86	88	16
17	The Cheat	Paramount	94	79	11
15	The Count	Mutual Chap.	88	85	8
26	Flirting with Fate	Triangle	88	85	10
20	East Lynne	Fox	87	86	9
7	Where Are My Children?	Universal	84	89	2
10	Romeo and Juliet	Fox	87	86	4
6	The Soul of a Woman	Metro	93	80	1
10	The Old Homestead	Paramount	88	84	7
13	Her Double Life	Fox	84	88	3
18	Home	Triangle	91	80	8
12	Poor Little Peppina	Paramount	87	84	4
6	The Pride of the Clan	Artcraft	87	84	3
22	Reggie Mixes In	Triangle	92	79	10
10	The White Raven	Metro	85	86	4
16	The Aryan	Triangle	85	86	4
11	The Eternal Sapho	Fox	84	87	4
16	The Cood-Bad Man	Triangle	90	81	4
15	Ashes of Embers	Paramount	87	83	4
8	Two Orphans	Fox	84	86	3
14	Plain Jane	Triangle	89	81	3
20	Apostle of Vengeance	Triangle	83	87	3
16	Flying Torpedo	Triangle	88	81	3
5	Shadows and Sunshine	Pathe	94	75	3
6	Bella Donna	Paramount	91	77	3
7	Madame Butterfly	Paramount	80	88	3
8	Little Mary Sunshine	Pathe	90	78	3
9	The Rise of Susan	World	79	88	3
7	Undine	Bluebird	80	87	3
5	Dawn of a Tomorrow	Paramount	82	85	3
7	Island of Regeneration	Vitagraph	85	81	3
6	A Man and His Soul	Metro	83	83	3
12	The Combat	Vitagraph	81	85	3
17	His Picture in the Paper	Triangle	89	76	3
7	Camille	World	86	79	3
11	Carmen	Paramount	82	83	3
7	Wildflower	Paramount	88	76	3
5	Little Girl Next Door	State Rights	77	87	3
19	The Social Secretary	Triangle	91	73	3
6	Chimmie Faddin Out West	Paramount	88	76	3
5	David Harem	Paramount	86	78	3
8	Gentleman From Indiana	Paramount	86	78	3
5	What Will People Say?	Metro	80	84	3
6	Excuse Me	Pathe	90	73	3
5	Mice and Men	Paramount	82	81	3
11	Trail of Lonesome Pine	Paramount	74	89	3
11	Seventeen	Paramount	88	75	3
7	Helene of the North	Paramount	85	78	3
15	Stepping Stones	Triangle	87	76	3
6	Kindling	Paramount	81	82	3
14	The River of Romance	Metro	88	74	3
6	Madame X	Pathe	71	91	3
13	Maria Rosa	Paramount	82	80	3
5	Alice in Wonderland	State Rights	76	86	3
17	Man From Bitter Roots	Fox	82	80	3
6	The Libertine	State Rights	83	78	3
5	The Soul Market	Metro	84	77	3
5	The Soul of Broadway	Fox	83	78	3
5	Chimmie Faddin	Paramount	90	71	3
5	Panthea	Selznick	82	78	3
5	The Man From Mexico	Paramount	90	70	3
18	Honor Thy Name	Triangle	88	72	3
14	Bullets and Brown Eyes	Triangle	85	75	3
5	Pretty Sister Jose	Paramount	82	78	3
16	Not My Sister	Triangle	82	78	3
13	Martha's Vindication	Triangle	83	77	3
8	The Wall Between	Metro	78	82	3

No. of Features With 5 Reports	Company	Honor Features
33	Paramount	150
31	Triangle	130
10	Fox	47
8	Metro	53
7	Vitagraph	29
4	Mutual-Chaplin	6
4	Pathe	9
3	World	34
2	Selznick	2
2	Serials	4
1	K. E. S. E.	3
1	Bluebird	18
2	State Rights	
1	Griffith	1
1	Paramount Special	1
1	Universal Special	1
1	Artcraft	1

HAROLD LOCKWOOD LESTER CUNEO MAY ALLISON
Heavies
YORKE METRO

ABSORBING ADAPTATION OF SUCCESSFUL NOVEL HUMANLY PLAYED AND EXCEPTIONALLY WELL PRODUCED—HAS WONDERFUL BIG SYMPATHY CHARACTER.

George Loane Tucker's Production of Hall Caine's

THE MANX-MAN

Featuring Fred Groves, Elizabeth Risdon and Henry Ainley

Geo. L. Tucker—Cosmofotofilm

DIRECTOR ..... George Loane Tucker
AUTHOR ..... Hall Caine
SCENARIO ADAPTATION....By George Loane Tucker and Hall Caine
CAMERAMAN ..... Ernest Palmer
AS A WHOLE.....Absorbing human drama that grips
STORY.....Big, convincing, appealing and stirring
DIRECTION.....Wonderful characterizations in picturesque, human atmosphere
PHOTOGRAPHY.....Excellent; a few wonderful bits
LIGHTINGS.....Generally good; a few very beautiful
CAMERA WORK.....Very good; splendid "doubles"
STARS.....Big, human characters forcefully portrayed; they lived the parts
SUPPORT.....Excellent types
EXTERIORS .....Picturesque; actual scenes of story
INTERIORS .....Very good; excellent atmosphere
DETAIL ..... Excellent
TIME .....Two hours (8 parts)

HALL hail, George Loane Tucker! Hats off to Fred Groves, and congratulations to Elizabeth Risdon! We can also say to Hall Caine that he can bless the day when he decided to let George Tucker, an American, do his big story, "The Manx-man," for the films.

We hailed "The Barrier with delight as a wonderful film that proved conclusively that big-name stars were not essential to make a fine film when a real story was at hand. Just mark it down in your little book that "The Manx-man" settles all possible arguments on that score.

Hall Caine's story required very intelligent handling, and certainly Mr. Tucker, in collaborating with Mr. Caine on the scenario of this, has succeeded in retaining the big, vital, human moments of this successful novel, and at the same time carrying the central threads of the story without a break. It was a big book to get on the screen, and, because of the contrasting characterizations, it was essential that all of the incidents be recorded, so that the effect of the lives of the parents of the two boys who figure in the main portion of the story, could be properly understood.

At the first showing of this big production it ran a solid two hours without intermission. This was a daring test, because any two-hour film is supposed to be presented with an intermission, and Mr. Tucker has arranged for an intermission in his production, having taken it with that in mind, but felt that for a showing to the trade he would carry it straight through without a break.

Considered technically, I believe that "The Manx-man" stands as the most perfect adaptation of a big novel that has ever been screened. Oddly enough, it has the same sort of a big sympathy character that made "The Barrier" stand out, but in contrasting it with "The Barrier" I believe that the early scenes held the interest better, and surely there is as much drama in the big, vital moments of the last few reels.

The scenes between Mr. Ainley, Mr. Groves and Miss Risdon, and those in which the little baby figured will hit home with any one, and certainly they have been effectively handled.

The big ensemble scenes in which thousands of Manx-men and soldiers figured came in about the sixth or sixth reel, at a time when they were particularly impressive. The fact that all of the scenes in this were made on the Isle of Man, in the actual location of the story itself, gives an added interest to the production, and, of course, the atmosphere and types were perfect.

The story is known to millions, but if you have not read it, it would be impossible for me to give you the dramatic possibilities in a few paragraphs, although I can tell you that it is constructed on the conflict between two boys who had been chums since boyhood, one of whom became the Deemster or judge of the island, and the other, who was an illegitimate son of the judge's uncle, who went away to the Kimberly mines and returned after having been reported dead.

Pete, the boy who went away, was engaged to a young girl, the daughter of an innkeeper. In his absence she became a woman and learned to care for his chum who became the Deemster. When Pete returned, the Deemster, anxious for a career, gave up the girl, who, having promised herself to Pete before he went away, married him.

After the child was born, Pete's wife found that she couldn't forget the Deemster and finally went to him, at his request. Believing that his wife had gone away with another, Pete called in his friend, the Deemster, and in a very powerful scene which will register with any audience, Pete dictated a letter to his wife in answer to one which he had written himself, telling her to come back.

Eventually the Deemster's conscience conquered, and he confessed to Pete that he had taken the wife away, and then Pete realized for the first time that his wife had never loved him and that the Deemster was really the father of the baby.

The story ends with Pete placing the child in the arms of the wife he had divorced by perjuring himself, who was now reunited with the Deemster, who had given up his office and refused the proffered governorship. The film fades out with this big, human six-footer sailing away from his beloved isle.

In this one picture Fred Groves has been made a film star of the first magnitude. His characterization is a triumph. He has poise and authority and yet carries all of his scenes with an ease and naturalness which never at any time suggested the actor. Since Mr. Groves is essentially a "find" of Producer Tucker, a great portion of the credit must naturally go to G. L. T.

Certainly, after this film has played this country, the fans will be clamoring for more productions in which Fred Groves shall appear.

Elizabeth Risdon, in the part of Kate, screened to splendid advantage, was nicely lighted in most of her scenes and registered an appealing, human personality that makes her more dramatic scenes truly effective.

Henry Ainley, as Philip, the Deemster, had a very, very difficult part to portray. He was, according to the situations, under a terrific mental strain at all times and wasn't the big, virile man that Pete was. Occa-

sionally there was a tendency on the part of Mr. Ainley to act a bit, but, because of the character, I am quite sure no one will notice this except those of us who get the technical points. Mr. Ainley's character had to be handled with just the proper shadings, because it was the intention of the author and director to throw the sympathy to Pete.

The remaining characters were splendidly chosen as to type, and all were in perfect keeping with the atmosphere. There was not a false note in the supporting cast.

In the introductory of this big offering Mr. Tucker has given some intelligently-written explanatory titles which make clear some of the more important points about this very unusual island and its government, and occasionally in the offering, without at any time permitting it to jar, he has introduced picturesque ex iors which will give an audience a splendid conception of the atmosphere of this independent little country.

There were a few exceptionally beautiful locations, one cameo-like bit being a scene where Miss Risdon was shown standing beside a stream in which there were two cows—one white and one black. There was another beautiful bit showing the surf breaking over the rockbound coast and some sunset scenes of boats leaving the harbor of Castletown, which were truly beautiful as to composition and lighting.

There was one very good bit of double exposure, registering the thought of the new Deemster when he mentally placed Kate as his wife at the banquet table, and the photography throughout was all of a very high quality.

While this is a picture made in what we call a "foreign" country, with a company of artists who are not American, it has been done by an American director, and Mr. Tucker has kept his production so well in hand that if it had not been labeled as an offering made on the Isle of Man, no one would ever have dreamed that it was anything but an American film, so far as the advanced technique is concerned. It would, of course, have been impossible to have secured the desired atmosphere in this country, and so the policy of sending American producers abroad is hereby fully justified, and following the great war this will undoubtedly be done rather extensively instead of the sometimes disastrous attempts to portray foreign atmosphere which have been attempted here.

Mr. Tucker has made use of the close-up and has generally kept his figures in proper foreground, with sufficient variety of camera angles and cutting and flashing to make this register as an exceptionally well done "big film," technically speaking.

The Box Office Angle.

This should get big money and should be good for a run anywhere if properly handled. Hall Caine's prestige should help to get them in at first, particularly if backed by a guarantee from the exhibitor that the production is a noteworthy one, and the added distinction of this having been made on the Isle of Man with the full co-operation of the government and natives of this independent little nation should attract many.

After your first audiences have seen "The Manx-man," you can depend upon the word-of-mouth discussion bringing new thousands. It is a film that will be recommended by word of mouth. It has action, a very interesting story, with perfectly maintained suspense and a dominating character that carries the sympathy to the very end, making every one leave the theatre thinking of him.

In your advertising I would play up Fred Groves and call attention to the fact that he is now in the trenches fighting for the Allies. If he comes out of the war Mr. Tucker hopes to make more big films with him as a star.

You can play up George Loane Tucker as one of America's best directors, who went to England a few years ago and successfully established himself there, producing some of the most notable films that have been made on the other side of the water.

In all of your mention of the author, Hall Caine, I would at the same time hammer home the fact that he collaborated with Mr. Tucker on the scenario and assisted in securing the sanction of the government of the Isle of Man to have the film made there in the actual locations of his famous novel.

This offering will be played as an evening's entertainment, for the present at least, and, properly handled, it is going to be one of the greatest successes to date.

ORDINARY ACTION MELO HELPED AT TIMES BY STAR'S BEAUTY

Kitty Gordon in

FORGET-ME-NOT

Peerless-Brady-World

DIRECTOR	Emile Chautard
CAMERAMAN	Lucien Tainguy
AS A WHOLE	Unconvincing surface "meller" with some bright spots
STORY	Just a lot of action that never really registered
DIRECTION	Had some good atmosphere and some ordinary spots; gave star good close-ups
PHOTOGRAPHY	Varied from fine to fair
LIGHTINGS	Some excellent; some ordinary
CAMERA WORK	Varied
STAR	Registered beautifully at times, which helped offering
SUPPORT	Rather actory and mechanical; didn't really convince
EXTERIORS	Some very beautiful; others ordinary
INTERIORS	Some distinctive; some ordinary because of lighting
DETAIL	Acceptable, although convenient
TIME	Sixty-one minutes (5 parts)

IF your fans like to look at beautiful backs and pretty gowns they may accept this ordinary surface melodrama in order to have a chance to see Kitty Gordon in some of the very beautiful close-ups which she is given in this production.

The story is one of those ordinary surface melodramas that never has a chance to really convince you, and it is played in the rather mechanical, actory manner which seems to indicate the feeling on the part of the artist that it is just a question of turning out so much footage. The scenes didn't really impress or convince, because they are the old stuff which has been ground through the mills so often, and while the average audience may consider this fairly interesting, they certainly will not enthuse over it from any angle.

It all had to do with a "vamp" against whom one of her victim's brothers swore vengeance, with the net result that he saved up for fifteen years, finally met her and became a victim himself, losing all of his coin and going to prison for killing her hubby.

She then tried to force herself into an English family, into which her son had married, but she wasn't wanted,

and this provided additional footage, until they finally got rid of her by hiring a gink to scare her who conveniently looked like the "wop" who'd tried to avenge himself upon her and had gone to prison for killing hubby.

There were many convient angles to the plot development, and things seemed to happen when needed, in the routine manner that some of our scenarioists use when it's a question of grinding out so many scripts in a given time.

In the last reel or two we had a number of close-ups of Miss Gordon which were truly beautiful, and they were the only really redeeming features of the entire offering, so far as I could see.

Montagu Love as the vengeful "wop" was quite willunous, but nobody cared much.

The other members of the cast were rather ordinary. There were Alec B. Francis, George MacQuarrie, Norma Phillips, Lillian Hebert, James Furey and Henrietta Simpson.

The Box Office Angle.

You must figure this as just another one of those ordinary melodramas that rambles along with a certain amount of surface action which has been presented in a half-and-half atmosphere, part of which is quite artistic and part very ordinry.

If Kitty Gordon has pulled you any business in the past, her presence in this may save it, and make it acceptable because she is very well lighted in a good many scenes and takes occasion to wear some pretty gowns cut quite a la Lo-and-Behold.

If your fans are pretty tired of the surface melodrama junk, I'd try to find something a little more human than this. Certainly I'd not figure it good for more than one day, because no one would ever look at this and then go out and dig up friends to urge them to see it.

PRETTY STAR IN ORDINARY SURFACE MELO WITH SOME ACTORY PLAYERS

Anna Q. Nilsson in

THE INEVITABLE

Erbograph—Art Dramas

DIRECTOR	Ben M. Goetz
AUTHOR	C. Doty Hobart
CAMERAMAN	James Robertson
AS A WHOLE	Obvious "meller" badly overplayed in spots, misses fire
STORY	Well-known situations of daughter avenging father through son of father's partner
DIRECTION	Registered good close-ups, but permitted some bad overplaying
PHOTOGRAPHY	Generally excellent
LIGHTINGS	A few good; all clean-cut, but generally too uniform
CAMERA WORK	Good straight stuff
STAR	Her personality lifted offering decidedly
SUPPORT	Very actory
EXTERIORS	Acceptable; not distinctive
INTERIORS	Acceptable; lacked distinctive class
DETAIL	Generally good, although convenient
TIME	Fifty-eight minutes (5 parts)

MISS NILSSON'S personality helps this offering very decidedly, and frequently makes it interesting, but still the fact that the story is an old friend which has been done so often in the films that it is known backwards, will keep any audience from becoming very enthusiastic.

The supporting cast was decidedly inclined towards proving that they could "emote," and the work of Wilson Reynolds, Albert Tavernier and William Bailey was particularly bad, from the viewpoint of overplaying. The first two were very noticeably camera-conscious, and Mr. Bailey did his willun along the approved rip-an'-tear lines, which is entirely too crude for present-day film fans.

Chester Barnett, the young hero, got through most of his scenes most satisfactorily, but in one or two places he "acted" a bit, and one little scene toward the end, where he beat his fists against his forehead, was enough to put the kibosh on him for this offering. That bit of "emoting" is going to get a laugh most anywhere from the wise ones.

The plot told the well-known story of the business partner who died when falsely accused of defalcation, and then we saw his daughter planning revenge by tempting the son of the man who had caused her father's death.

Of course, there was a willun in the office who had really stolen the money, and, although he was caught trying to steal more and sent up the river, he eventually escaped and figured in the final action.

As is customary in such plots, Miss Nilsson, while tempting Mr. Barnett in order to make him spend his money, fell in love with him, and after telling him that she had only been "kidding" him right along to ruin him, she discovered that she really loved the boy, and so when things were cleared up in a hurry in the last three or four scenes, they got to a clutch for the final fade-out.

The photography was clean-cut, but the lightings were generally too uniform. The sets were acceptable, but lacked distinction, and the fact that the lightings were uniform kept the sets from registering in as pleasing a manner as they might have had more spot-lighting been used.

There were many close-ups, and Miss Nilsson particularly was photographed to splendid advantage in many scenes.

The Box Office Angle.

I would say that this is hardly a worth-while offering, because the plot is obvious, well-known and decidedly surface meller. It never really convinces or gets under your shirt, and most fans to-day prefer the little human stories to the plain surface melodramas.

The overplaying of several of the characters keeps this ordinary, and I'd say that you should steer clear of it unless you figure to fill in with it for just one night.

If Miss Nilsson can pull you any money at the box office, this may get by satisfactorily for one night, particularly when you can figure that it will come to you at a reasonable rental.

Certainly this is no worse than many of the offerings which are presented regularly on some of the more pretentious programs, but, still, that doesn't make it any the more pleasing to your regulars, who are anxious to see worth-while stuff.

I wouldn't tell 'em what the story is about, because most of them will say, "Nay, nay—I've seen it too often!"

UNDERWORLD CHINK MELLER THAT MISSES FIRE

Wedgwood Nowell in

THE FLOWER OF DOOM

Red Feather

DIRECTOR ..... Rex Ingram
AUTHOR ..... Rex Ingram
CAMERAMAN ..... Duke Hayward
AS A WHOLE ..... Fairly interesting, but rambling underworld melo
STORY ..... Seemed badly assembled; failed to get anywhere
DIRECTION ..... Some excellent atmosphere, with good individual scenes, but too much underworld stuff
PHOTOGRAPHY ..... Generally very good; some excellent; a few bits bad
LIGHTINGS ..... Many excellent bits; other scenes varied from good to poor
CAMERA WORK ..... Varied from fine to poor
STAR ..... Was really Gypsy Harte
SUPPORT ..... Fine "Chink" heavy; other good types
EXTERIORS ..... Fitted atmosphere of underworld
INTERIORS ..... Good Chink and underworld stuff, but rather too much of it
DETAIL ..... Good
TIME ..... Sixty-two minutes (5 parts)

ALTHOUGH the atmosphere of this offering and the development of the plot may prove fairly interesting to your fans, I hardly think that it will convince any one or impress them as real drama.

The plot was one of those underworld melodramas in which roughnecks and Chinks figured, with rival tongs at war and the newspaper reporter's girl kidnapped by one of the Chinks furnishing the chief bits of excitement.

Somehow, the assembling seemed to be very poor, because the story rambled and rambled without getting anywhere in particular. One situation, where Nick Dunaew greeted his Chinese sweetheart when she came through a secret door, with the old Chink willun coming to interrupt the proceedings, seemed to have been repeated as if they'd used a re-take.

There were the usual rough-and-tumble scraps, with a lot of stuff showing underworld characters and the ways of the wicked Chinese. Of course, on the finish the newspaperman and his detective friends rescued the girl, and all was well.

Wegwood Nowell was a sort'uv superior willun, but Gypsy Harte really had most to do as a cabaret dancer who became the shero of the "meller."

Millard K. Wilson, as the newspaper reporter, kept rather well in the character. At least, he didn't carry a stenographer's notebook!

Some of the roughneck types were quite picturesque and looked like they might be the real thing, and one "dope" figured in several scenes with all the frills. As a "dope," he was very good—but who wants to see a "dope," anyway?

The Chink "heavy" was very good, his face being a truly wicked one when shown in close-ups.

While most of the sets were rather good and generally made effective by good lighting there was one scene showing a room in which the plaster was supposed to be broken on the wall, which was very, very badly handled.

Nicholas Duneaw figured in sort of a side-issue love affair with a Chinese girl, which had little to do with the other plot thread.

Others in the cast were Yvette Mitchell, Tommy Morrissey, Frank Tokonaga, Gordo Keeno and Evelyn Selbie.

The Box Office Angle.

In the form which this gets on the screen, I'd figure that it may get by as a fairly interesting underworld melodrama, but I can't say that it'll register as very entertaining with the average audience. I believe that they have sort of tired of this underworld Chinese tong, roughneck-gangster stuff, and I certainly wouldn't give this more than one day and wouldn't figure it even for that length of time if you can get something else which will register as better entertainment.

I can see no advertising angles in the production as it stands, the only thing which you can talk about being the fact that there are several Chinese actors and some true-to-life scenes in the depths of Chinatown.

As a Chinatown "meller" this will please those who might like that sort of thing. It is hardly an offering which will appeal to a community audience.

MADE VERY ENTERTAINING BY CHARACTERIZATIONS AND HUMAN TOUCHES

William Nigh and Violet Palmer in

THE BLUE STREAK

Fox Film

DIRECTOR ..... William Nigh
AUTHOR ..... William Nigh
CAMERAMEN ..... Jos. Ruttenberg and A. Lloyd Lewis
AS A WHOLE ..... Entertaining human stuff that will please generally
STORY ..... Good human basic idea very intelligently handled
DIRECTION ..... Registered excellent atmosphere and characterizations
PHOTOGRAPHY ..... Some very good; generally acceptable, although occasionally a bit indiscreet
CAMERA WORK ..... Varied
STARS ..... Quite pleasing
SUPPORT ..... Excellent types
EXTERIORS ..... Many very beautiful shots; fitted atmosphere nicely
INTERIORS ..... Very good
DETAIL ..... Many fine little touches
TIME ..... Seventy minutes (5 parts)

I BELIEVE that any audience anywhere will enjoy this very much.

Producer Nigh has taken a human little idea and has developed it with some good atmospheric touches, many little human bits of detail and some nice characterizations on the part of some well-chosen types. He plays the leading part himself and handles it very well, making the character truly likeable.

The story tells of a no-account wealthy man's son who was sent West, which is the old-time routine start. But from that time on everything is centered on one thought, which was a very good one.

The innocent young daughter of a gambling-house keeper was kidnapped by Mr. Nigh and two very, very rough roughnecks, who were his companions, and these three flipped a coin to decide who should have the prize.

The kiddie had never enjoyed the association of any other girls or women and had lavished most of her love upon a large doll, making clothes for it in odd moments. When one of the ruffians discovered a shirt

about baby size they jumped to the conclusion that their captive was about to become a mother.

Already she had taken them unawares by proceeding to boss them around quite actively, with startling results, and now this revelation suddenly softened these hardened pirates, so that they became her willing slaves.

"The Blue Streak" hurried off to the settlement and brought back the only woman, who was as rough as the men, and was known as "Bar-fly," and when she learned how the roughnecks had been given a false impression she decided to keep up the deception.

There were many good laughs brought into the action from that time on and we also had a lot of snappy action, good riding and fast shooting. The sheriff and his deputies tried to capture the roughnecks, but were in turn captured themselves, and the sheriff was permitted to remain providing he'd help prepare for the coming arrival. He spent most of his time building a cradle.

The three men, in turn, offered their names to the young captive, so that the baby might have a name, but she refused them in turn, and then "The Blue Streak" went in search of a gambler who'd hurriedly left the camp when they kidnapped the kid, "The Blue Streak" thinking that this gambler was responsible for the fancied condition of the heroine.

Even the justice of the peace agreed to continue to fool the boys, and they were led to believe that the marriage ceremony was performed and then the "Bar-fly" had the beautiful idea of telling the ruffians that the bady had died.

She dug a grave, and this touch, although it may sound a bit off-color, was so well handled that it registered some delightful contrasts in pathos and comedy.

Finally the captive "fessed up" that it had all been a deception, and on the finish she asked "The Blue Streak" if he wouldn't kidnap her all over again. This he promptly did, and carried her back to his dad, making dad acknowledge her as his welcome daughter-in-law at the point of a gun.

Mr. Nigh's characterization of the quick-shooting man was an excellent bit of work, and Ed. F. Roseman as "Butch," Martin Faust as "Half-and-Half," and Ned Finley, as the sheriff, gave splendid characterizations.

Violet Palmer, as the innocent young thing, looked the part and carried it through nicely. She was an appealing little personality and screened rather well.

Ruth Thorpe handled the Bar-fly characterization with just the right touches to keep it from being overdone.

The Box Office Angle.

I believe that you can consider this a good bit of entertainment for any audience. It has scores of little human touches carefully handled and still there is enough action as a background to make it appeal to those who like "blood and thunder" well handled.

From the viewpoint of entertainment, I believe that this is one of the best things Mr. Nigh has ever done. It isn't a tremendous, big film, but it will certainly please generally, and offerings which do that are rare enough these days.

You can safely promise that they'll enjoy this. I'd confine my advertising to that thought, and not tell too much about the story.

RATHER OBVIOUS, OLD-TIME SITUATIONS HELPED BY STAR'S HANDLING

Robert Warwick in

THE FAMILY HONOR

Peerless—Brady—World

DIRECTOR	Emile Chautard
AUTHOR	Adrian Gil-Spear
CAMERAMAN	Lucien Tainguy
AS A WHOLE	Fairly interesting, with good and poor spots
STORY	Ancient, obvious situation of strong brother rescuing weak from "vamp," only to fall himself
DIRECTION	Registered some splendid moments, with others missing fire
PHOTOGRAPHY	Generally very good; sometimes just fair
LIGHTINGS	Most of them excellent, but quite a number too uniform
CAMERA WORK	Generally very good
STAR	Forceful; made scenes impressive
SUPPORT	Generally very good; Hull missed fire
EXTERIORS	Good; but very few
INTERIORS	Generally very good, but a few made ordinary by lighting
DETAIL	A bit too much at times, making scenes drag
TIME	Sixty-five minutes (5 parts)

THIS story has been done so often that the average fan will have it guessed before it has been under way five hundred feet, even though Mr. Warwick, the star, doesn't actually get into the situations until the third reel. They will know that, after the weak brother has been thoroughly disgraced, the hero brother is to come along and "fall" for the vamp, while the weak brother turns to his early sweetheart.

In the first two reels, we had a couple of short flashes of Mr. Warwick drilling with some soldiers, and these scenes have every indication of having been dragged into this in order to get over a touch of the war spirit, because of recent international developments. No further reference is made to his connection with the army after he gets into the story proper in the third reel, which seems to make the early introductory scenes decidedly a matter of afterthought.

Despite the fact that the story is so obvious, the producer has, by intelligent lighting and good close-ups, held the interest right well through most of the scenes, except for the fact that he has frequently given too much detail to a situation, thereby causing the action to drag.

Mr. Warwick and June Elvidge had quite a number of scenes, which were very well handled, and Miss Elvidge was given a very prominent part, with many close-ups. The weak spot of the entire offering was Henry Hull. He was presented in the character of a weak-willed younger brother, but, even as such, he somehow failed to register convincingly. He seemed to be "acting" most of the time.

The general atmosphere was quite distinctive, but occasionally we found a set that was too uniformly lighted, this resulting in the lighting exposing the fact that some of the back walls were painted, and also bringing into too great prominence the fact that some gilt furniture was being used rather profusely.

After the weaker brother had gone the limit and the stronger brother decided that the vampire wasn't wicked after all, we found a rather melodramatic finish where the father of the two boys ordered his

younger son to kill himself because of the disgrace he had brought upon the family. Of course, the older brother broke through the locked door at the psychological moment and stopped the forced suicide, explaining that the vampire was not one who would bring disgrace upon the family, but one who would enhance the ily honor.

This being the case, father was made to appear to be sort 'uv a boob, because it would seem he should have done a little investigating himself before being willing to sacrifice his youngest son.

The Box Office Angle.

The presence of Robert Warwick and the fact that he has a part which gives him an opportunity to intelligently and in a dignified manner carry many important scenes should make this production better than the routine program release, figured from the average audience angle.

The story is one that you should sort of dodge in your advertising, because it is well-known, but in seeing it on the screen the good lighting in spots and the rather distinctive manner in which some of the scenes have been lighted and played will help carry this through and make it register as at least acceptable.

If the name of June Elvidge is worth anything at your ticket window I would play up the fact that she has a prominent part in this, and you might also mention Gerda Holmes and Alec Francis. I don't believe that Mr. Hull's name will pull you any business.

About the only safe advertising angle is to feature Mr. Warwick very strongly and promise that the production is a dramatic contrast between a stronger and a weaker brother, presented in a distinctive atmosphere.

MOSTLY RAVINGS OF DOPE VICTIM—FUNNY ALLEGORY AT END

Margarita Fischer in

THE DEVIL'S ASSISTANT

Pollard—Mutual

DIRECTOR ..... Harry Pollard
AUTHOR ..... J. Edward Hungerford
AS A WHOLE... Hardly entertaining, because too much tortured heroine stuff
STORY ..... Mostly scenes of dope victim's ravings
DIRECTION ..... Registered "creepy" stuff to make you squirm, but many points badly done, with allegory on finish that was funny
PHOTOGRAPHY ..... Generally good
LIGHTINGS ..... Some very good; some just ordinary
CAMERA WORK ..... Some excellent "doubles; generally good
STAR ..... Put in five reels of tortured dope stuff
SUPPORT ..... Rather camera-conscious, with trained eyebrows
EXTERIORS ..... A few very good; others ordinary
INTERIORS ..... Generally good; not distinctive
DETAIL ..... Too much of horrors, with allegory that will surely get a laugh
TIME ..... Sixty-two minutes (5 parts)

AS soon as this thing started it was painfully obvious that we were in for five reels of tortured heroine, and, believe me, we got it with all the frills.

The plot started right off with a willun and a willuness who were looking for trouble, because the willun had wanted to marry the girl and the willuness had wanted to marry the man who had failed to consider their respective wants and had gone off and were married happily.

The willun, being a doctor, proceeded to dish out dope to the wife, to start trouble which might bring her to him, and practically the entire offering was devoted to the effects of the dope upon the wife.

She became groggy and did such wild things as to come down to greet her guests in her nightgown; imagine that "wicious" eyes were staring at her from every part of the room, etc., until the darned thing was enough to make anybody feel a bit "creepy."

Finally she agreed to run away with the doctor in order to get some more dope, and they went out into a storm, so that the director could get some night effects in the rain. As we expected, the cabin in which they took refuge was struck by lightning and the willun killed. However, the husband arrived in time to lift up friend wife, and after all this five reels of agony showed us one scene of her getting back to happiness, and this was the final clutch.

In between the cabin being hit by lightning and the arrival of hubby, they pulled a lot of allegory showing Death riding up on a white horse to knock at the cabin and carry away the wife's double-exposed soul, and he took her for a ride on the River Styx, in which a lot of fellers were swimming, and this was funny enough to get a laugh, but the final blow came when they arrived in the director's conception of Hell.

Along with other weird things, he had a big dog with a couple of bum heads hung on either side of his real head, and—oh, boy!—if they don't get a laugh it'll be because no one in your community has a sense of humor.

It was quite some shock after going through all this to find that hubby calmly walked in, picked the lady up and found her alive. I can't figure out why they pulled all this death stuff with the old boy in the ferryboat when she didn't really "cash in."

Certainly I wouldn't consider this entertainment. The director may have figured that it was going to provide a wonderful emotional role for Miss Fischer, but I'm bettin' that the public, who pay to be entertained, would rather see Miss Fischer doin' comic opera stuff like "Miss Jackie of the Navy" than weird dope emotional scenes.

The titles were particularly crude both as to wording and lettering. The same cheap border was used throughout most of the offering, with entirely too much decoration on the sides, and most of the titles were lettered so close together that it was very difficult to read them.

Both Monroe Salisbury, who was the willunous doctor, and Jack Mower, who was the hubby-hero, had very peculiarly trained eyebrows, those of Salisbury being particularly funny. This was supposed to suggest the fact that he was in some way related to the Devil, but I'm inclined to believe that it'll stir the lagging sense of humor in most fans, rather than impress them as a good thought in the way of make-up.

The Box Office Angle.

Personally, I would say that this isn't the sort of production to present in a community house. It may get by where you cater to fans who like melodrama and weird things, but I wouldn't figure that any audience would consider it entertaining. Almost the entire footage is devoted to the effects of dope on Miss Fischer, and there is nothing either dramatic, convinc-

ing or really interesting about the development of the story.

I'd surely dodge this if there is any chance of getting anything worth while, and if you play it I believe, in justice to your fans, that it would be advisable to make it clear that this is a story showing the terrible effects upon a young woman who unknowingly became a victim of the drug habit.

WELL KNOWN OLD SITUATIONS HELPED BY PERSONALITIES AND HANDLING

Frances Nelson in

THE POWER OF DECISION

Rolfe—Metro

DIRECTOR	John W. Noble
AUTHOR	George W. Gunn
SCENARIO BY	June Mathis
CAMERAMAN	Herbert O. Carleton
AS A WHOLE	Close-ups and players' personalities helped very ancient, obvious plot
STORY	Convenient, obvious and often seen on screen
DIRECTION	Handling of players and lightings lifted ancient situations somewhat
PHOTOGRAPHY	Generally good; some close-ups excellent
LIGHTINGS	Mostly spotlighting; generally very good
CAMERA WORK	Very good
STAR	Very beautiful at times; generally pleasing
SUPPORT	Davidson excellent; others good and fair
EXTERIORS	Storm stuff very good; others satisfactory
INTERIORS	Generally very good
DETAIL	Acceptable, although very convenient
TIME	Fifty-eight minutes (5 parts)

THE fan who thinks most about story situations will consider this pretty punk stuff, because he'll know the plot by heart and will want to groan every time a new situation looms up. The fan who appreciates good lightings, players' personalities, intelligently-handled close-ups and dramatic pauses will get enough out of this to consider it worthwhile, even though the story is quite familiar.

The plot is the old thought of the young innocent who married an artist only to find a bit later that the caller who rudely entered was his first wife.

The injured heroine walked out and afterwards married, although she told her new husband about her past. Then the other man was brought in again, and the question comes—what shall I do?

Unfortunately, the plot dovetails so nicely that the very convenience of the situations was tiresome. We found the real husband, who was an author, writing a book entitled "The Power of Decision," which dealt with a heroine placed in the same position as his wife. That is, she was compelled to choose between a man of the present and one of the past.

To make it more "intrickut," the author-husband called for an illustrator, and the artist almost-husband came in to draw the pictures. Then author-husband insisted that wifey should act as model, she having started out in life in that capacity, and the last reel or two was chiefly occupied with wifey standing in front of a sign-board which pointed the right road and the wrong road, while the cynical almost-husband drew her picture and the real husband discovered them embracing every so often.

By way of added interest, we found a butler who wanted to rob the safe, and he discovered the guilty ones embracing, so that the wife couldn't inform on him when she caught him with the goods. This bit was introduced so that on the finish, when hubby started away and came back because his automobile "bust," they could pull a "twist." We found hubby and wifey standing by the window waiting for the willun artist to call for the "wif." A man came to the window, hubby shot a shot, and the man fell in. The wise ones will all guess it before they get to the close-up, but maybe some of them won't. Of course, the man shot was the butler, who'd come back to steal the coin, and the bold, bad artist, he heard the shot and rode away, he did.

In her anxiety lest hubby should be arrested, the wife proved that she really did care for her author-hubby.

There were many long scenes in this between Miss Nelson and John Davidson, who was the cynic willun. Both of these players have personalities that will hold the average audience very nicely. They have been nicely lighted and the dramatic pauses were quite effective, so that I have an idea that this will be accepted as interesting by many, who might not like it except for the fact that they have been bored to death with the many badly-done program offerings of recent months.

There were some close-ups of Miss Nelson which were exceptionally beautiful. These were very well lighted, and most of them plainly posed, but since she was supposed to be posed for some one to paint her, this was quite permissible.

Richard Tucker, as the author-husband, was quite acceptable, although his personality isn't the sort to make you particularly enthusiastic over him.

Mary Asquith, as the miniature painter, was very much inclined to "act," but the other members of the supporting cast were quite satisfactory.

In the supporting cast were Sally Crute, Fuller Mellish and Hugh Jeffrey.

The Box Office Angle.

As program releases go, I'd say that this is quite acceptable, despite the convenient plot, principally because of the rather intelligent handling of their characters by Miss Nelson and Mr. Davidson.

I wouldn't figure on playing this more than one night, however, because a story such as this hardly arouses enthusiasm such as is needed to cause favorable word-of-mouth discussion.

Some of the convenience in this is blamed on "Fate," and if you have nerve enough, you might use advertising something like this: "Do you believe that we have the power of decision to decide what we shall or shall not do, or do you think that our lives are regulated by what we call "Fate"?

Mid-Northwest Trade Journal

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WHEN EDITED WILL BE EXCELLENT BIG FEATURE—TOO LONG NOW

H. B. Warner in

GOD'S MAN

Frohman Amus. Corp.—Sate Rights

DIRECTOR ..... George Irving
AUTHOR ..... George Bronson Howard
SCENARIO BY ..... Anthony P. Kelly
CAMERAMAN ..... William A. Reinhart
AS A WHOLE ..... Many human bits and oodles of material, but entirely too long
STORY ..... Principally devoted to shots at New York life
DIRECTION ..... Many incidents splendidly developed, with good little touches, but unecessary scenes and a few slips made offering drag in spots
PHOTOGRAPHY ..... Generally very good, although varied decidedly at times
LIGHTINGS ..... Generally excellent, although a few too contrasty and some too uniform
CAMERA WORK ..... Generally good, although varied
STAR ..... Forceful, impressive personality that dominated action
SUPPORT ..... Walter Hiers excellent; some others fine some a bit weak
EXTERIORS ..... Some excellent; some ordinary; water stuff didn't match with storm
INTERIORS. Generally very good; a few not well lighted
DETAIL ..... Generally very good, but too much of it
TIME ..... Two hours and ten minutes (9 parts)

CERTAINLY this was decidedly too long as shown to the trade. I have been told that they intend to cut it, but it seems to me a pity that the cutting wasn't done before the film was given the first big showing.

George Bronson Howard's book was chiefly devoted to taking good, hard shots at New York City, working into this by showing the battle of three young men who tried to buck the game.

There is certainly plenty of material in this to make a very big feature, and the important incidents are forcefully human and effectively truthful. As the offering stands at present, however, the burden of the unnecessary scenes and incidents drags down the better sequences, with the result that some of the best of the film loses its value because the very length of the offering makes it tiresome.

The screen adaptation seems to have given most of the meat from the book, but as the production was screened there was entirely too much superfluous material.

There were many titles, most of them rather long, and some of them could have been eliminated. But certainly the titles were well written, and in many places they made scenes very effective, which, without the titles, would have been more or less ordinary.

If this offering is promptly and intelligently edited down to about 6,500 feet, which will certainly be sufficient footage, it will be a great film. I can realize that it is going to be no simple task to do this, because the production is an adaptation of a book carrying many story threads, but, nevertheless, the editing can be done, and after it has been done what will remain will be many times more effective.

H. B. Warner, in the part of a member of a family of ministers who went through the battle with New York City, was an exceptionally fortunate selection for this character. He has the intelligence, the poise and the impressive authority to dominate situations, and he certainly seemed to be an ideal choice for this particular type.

Walter Hiers, that happy-go-lucky-looking fat boy, made an individual hit as one of Mr. Warner's chums. He registered many laughs and played naturally throughout the offering. His death scene at the finish would have been a very effective bit of pathos except for the fact that it was taken from a very bad angle, and after laughing at him through most of the film, I fear that some one is liable to see the humorous side of this fat youth stretched out full length before the camera, which was "shooting" over his feet.

Edward Earle, as the third of the chums, was acceptable, but failed to register the natural ease displayed by Mr. Warner and Mr. Hiers.

Bob McMillan, as Harvey Quinn, had a good chance to make his small part stand out, because he was given a number of effective speech titles.

Barbara Castleton, as Bertie, was quite pleasing, but it was noticeable that she and several of the girls were made up a bit too heavily, this being particularly evident because of some of the lighting being rather too contrasty.

The final scenes gave us rather a sudden twist, and, as presented, were hardly effective enough to overshadow the depressing influence of the melodramatic tragedies which had just preceded them.

The girl who was to redeem Mr. Warner seemed to be brought into the action a bit too suddenly, she having only one or two scenes before the final clutch, and I believe the average audience would feel much better about it if they had a little more opportunity to size up this sure-enough heroine.

The melodrama dealing with the arrival and wrecking of the ship which was bringing the opium that was being smuggled was right well handled, with the exception of the fact that where a storm atmosphere had been effectively developed with the interior scenes and some of the exteriors on land, the entire sequence went to pieces when we saw the water stuff which showed us a very calm, peaceful sea. To be sure, the boat in the distance seemed to be having a hard time of it, but there was anything but a wild sea running in the foreground, and, unless these scenes are eliminated or made over, this water stuff is going to snap the strength of this entire sequence and cause the audience to lose the effect of the swinging tempo which has been developed.

In the development of the story the author has taken occasion to register some emphatic protests against such well-known conditions as ticket speculators, hat-check boys, cigarettes, drug-selling reformers, etc., and where this has been properly pulled together these points will undoubtedly register very effectively throughout the country, because, while New Yorkers know about the bad spots in New York from personal contact, the folks through the country are interested either from having bumped into them once or having heard much of them.

As it stands at the present time, there was a tendency at times to explain a bit too much in some of the titles, with the result that occasionally the action was anticipated, which is always bad. This was true of an excellent horse racing scene, where we were told the name of the winner before we saw the final rush, which rather injured the effectiveness of this bit. We also had a title, "Father and Son," where there was a very dramatic scene at the finish between Mr. Earle and his father, and surely no one will need this label to make this situation clear. The title detracted from the dramatic tempo and sort of insulted the intelligence of the audience.

The incident which was built upon the newspaper reporter's refusal to write a story about the wild party

his friend had attended was badly handled, because, instead of refusing to write the story, he should have said there was nothing doing. If he had admitted that there had been a party, it would have been a very simple matter for the paper to have written the story without him. By the way, the party wasn't so terribly wild after all.

In the supporting cast were Kate Lester, Albert Tavernier, Stanhope Wheatcroft, Barbara Gilroy, Sydney Vorzimer, Harry Eytinge, Marion Fouche, William Frederics, Ricca Allen, Betty Bellairs, Tom Burroughs, Jean Stuart, Maude de Vere, Jack Sherrill, Yona Landowska, Dan Jarrett, Alfred Heming, Sydney D'Albrook, Charles Halton, Arthur Lavigne, H. D. Southard, John Milton, John Macklin and O. G. Putnam.

The Box Office Angle.

If this is trimmed down to the proper footage it should register as a truly excellent and decidedly worthwhile offering. There is a lot of good meat in the production as it stands, there are many bits of human pathos and comedy, and some of the shots at conditions in New York City will delight both New Yorkers and those who've never been in New York.

Mr. Warner is a star who has done consistently well in the films, and I believe he has a following that is growing larger and larger all the time. His name should be worth considerable at the box office.

Walter Hiers has done some very good comedy characterizations in the past few months, and if you have played any of the things in which he has appeared, such as "The Conquest of Canaan" and "His Father's Son," I would call particular attention to his presence in this.

This book by George Bronson Howard was recently the cause of a big damage suit brought by a New York magistrate, and you might refer to this or not, according to your local conditions. The film production doesn't really make any particular refernce to the character of the judge which caused the suit.

Before booking this offering I'd be sure to inquire as to whether or not it has been edited, because in its present form it is certainly too long, and the excess footage detracts from the effect of the parts which have been well handled.

VERY UNCONVINCING MELLER WITH ROUTINE CONVENIENT DEVELOPMENTS

Crane Wilbur in

THE PAINTED LIE

Horsley-Mutual

DIRECTOR ..... **Thomas Ricketts**
AUTHOR ..... **Crane Wilbur**
AS A WHOLE....**Convenient surface melo with a little battle stuff mixed in**
STORY..... **Old, unconvincing, obvious situations**
DIRECTION.....**Permitted overplaying and never made action sufficiently impressive to get under surface**
PHOTOGRAPHY..**Acceptable, although decidedly varied**
LIGHTINGS..... **Generally ordinary; too uniform**
CAMERA WORK.....**Acceptable; frequently too much foreground**
STAR.....**Accepted 'ansom 'ero type for surface melo**
SUPPORT ..... **Rather camera-conscious**
EXTERIORS....**Acceptable; not distinctive; a few classy residences used**
INTERIORS....**Acceptable; artist's studio rather "junky"**
DETAIL ..... **Convenient**
TIME ..... **Sixty-four minutes (5 parts)**

CONSIDERED as ordinary program stuff this may register very satisfactorily where you are catering to the class of audience which loves the good old 'ansom 'ero mellerdrammer with the brave one doing a bit of soldiering in the course of the action. They made use of considerable "weekly stuff" of soldiers marching, and the flag was brought in occasionally with the result that these scenes may register fairly well because of the present crisis.

For discriminating audiences, this will surely not please, because the plot is a very convenient surface action story, with situations which certainly do not impress and very much "actory" playing.

The main thought of the story was that a willunous artist had painted a portrait of the hero's sweetheart, at the same time trying to make love to her. When he found that his quick-action methods failed to register, he decided upon that horrible revenge which they do only in the "movies"—to paint a nude portrait using the innocent heroine's face on the figure. Since any ordinary human knows to-day that any artist could do this without having the lady whose face is used actually pose for the painting, it seems rather ridiculous to have this presented as a serious plot. Since several other authors have done this, it would seem that scenario writers, at least, feel that the public has little judgment when it comes to such things.

In this particular instance the artist took the painting to his club to show, with the result that he fought a duel with him—which is another far-fetched point. because he could have very simply put his foot through the painting and thereby stopped all arguments.

Then there was a wronged female lurking in the offing, so that she might kill the willun and afterwards conveniently take poison and faint in front of the heroine's auto, so that she could obligingly confess on her deathbed that she had posed for the painting and had also killed the willun, for which crime the hero had been arrested.

Meanwhile, hero had been ordered to the Mexican border, and they showed us a few skirmishes with some "greasers," which were fairly well done, but not particularly impressive, and, of course, the hero was the gink what led the winning charge, etc.

Mr. Wilbur is well known as a hero for this type of story, and where they like the ordinary melodramatic stuff he will undoubtedly hold his popularity,

The members of the supporting cast were all rather camera-conscious and actory. In the cast were Ida Lewis, Harrish Ingraham and Mae Gaston.

The titles were quite melodramatic and quite in keeping with the general character of the plot development.

Upon several occasions our hero was shown to whip five or six men at a time, which was good stuff in the old ten-twent'-thirt' days, but doesn't ring true on the screen nowadays.

The Box Office Angle.

I'd say that this is about in a class with the sort of surface melodrama which was considered as an average production two or three years ago. It lacks the human element and the convincing strength which is

(*Continued on following page.*)

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JAMES YOUNG

WID S IS READ NOT SKIMMED

(Continued from preceding page.)

needed to-day to register properly with the intelligent, discriminating audiences. The plot was painfully convenient in all its developments, and never at any time did it really convince.

I am of the opinion that it depends entirely upon whether or not your patrons accept this sort of melodrama as to whether you will be justified in showing this even for one day.

The weekly stuff with the soldiers and the fact that the hero is shown as a fighter on the Mexican border is hardly big enough war stuff to be worth playing up particularly. If we had gone to war with Mexico this might have registered pretty well, but now that we have a much more serious war on our hands, I fear that it will seem just "movie stuff."

I would not talk much about the plot, if you do play this, because "The Painted Lie" thing has been done several times, and surely it isn't a very convincing idea, figured from any angle.

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The percentage reports have been omitted this week in order to make room for a few additional reviews. The percentages will be issued in a special folder, which will be mailed to you.

OVERPLAYING, BAD GROUPING AND NEED OF EDITING MAR THIS TECHNICALLY, BUT WILL BE ACCEPTED AS GOOD AND SHOULD GET MONEY

Derwent Hall Caine in

THE DEEMSTER

Arrow Film—State Rights

DIRECTOR	Howell Hansel
AUTHOR	Hall Caine
SCENARIO ADAPTATION BY	Charles A. Taylor and E. A. Bingham
CAMERAMAN	Henry Cronjager
AS A WHOLE	Big story in rather good atmosphere, but overplaying, bad grouping, unnecessary scenes, and absence of human, convincing power caused it to slump and drag
STORY	Offers many big situations, but frequently misses fire as presented
DIRECTION	Gave rather good atmosphere, although interiors lacked distinctive class, but grouped "extras" badly and permitted awful overplaying
PHOTOGRAPHY	Varied decidedly; some fine and some poor
LIGHTINGS	A few quite distinctive; many good; some too uniform and others too contrasty
CAMERA WORK	Only fair; same camera angle used too much with too many long scenes which marred tempo
STAR	Rather impressive at times, but frequently overplayed and often very camera-conscious and actory
SUPPORT	Generally painfully actory, with no distinctive, impressive characterizations that stood out
EXTERIORS	Generally very good; some excellent, but some ordinary
INTERIORS	A few good, but generally had stagey, setty appearance; were not intelligently lighted
DETAIL	Generally good, but had several slips
TIME	Two hours and five minutes; was too

BECAUSE Hall Caine wrote this story and because his son appeared in it this may get some money, and should if intelligently handled, despite the fact that it has many, many faults, figured from a technical angle.

Among the most important of these were the poor handling of the "extra" groupings, the permitting of serious overplaying, and the "shooting" of many tiresome, long scenes from the same camera angle. In addition to this, the thought will come to many that this production is entirely overburdened with misery and trouble without any comedy relief to speak of, and although this has been one of Hall Caine's most successful novels the fact remains that there is a difference between reading the author's beautiful language, which permits the reader to give full sway to emotions, and seeing these situations enacted by players who frequently miss fire.

The producer has missed the big human elements, because the cast is lacking in players who are capable of dominating situations with their personalities. The artificial groupings of the crowds kept the important scenes from convincing and the awful acting of Alfred Froom as the Deemster killed many a possible opportunity.

The author's son easily showed to better advantage than any other member of the cast. At times he made his scene suite impressive. One of the worst parts of his characterization came when we saw him wearing a coat of furs after having been living as a hermit on the sea coast for seven years, and his lily-white shoulders which were exposed might have been those of a woman kept in a hothouse boudoir. You may say that this is a minor thought, but certainly it will register, whether consciously or sub-consciously, with anyone in any audience.

As this offering stands at present, by which I mean as it was shown for the first night at the Broadway Theatre, it is about two reels too long. Certainly it sags badly at times and frequently becomes very draggy and tiresome. Had it been intelligently edited, even with the faults and direction as they stand, it would have been wonderfully improved, and the general impression would have been much more favorable.

In almost every sequence there were scenes which were unnecessary,—scenes which didn't advance the story in the least and scenes which ran for three and four times the necessary footage to properly register the points desired.

I can't undertake to give you the story of this offering, but can only suggest the main thought.

It deals with characters on the Isle of Man, with the son of the Bishop fighting with the son of the Deemster, through circumstances having to do with a love affair, until the Deemster's son was accidentally killed by a fall from a cliff.

Frightened by the tragedy, the boy, with the assistance of his fisherman friends, buried the body of the Deemster's son at sea. Later the body was washed ashore, and at the famous Tynwald Hill Court the Bishop's son was tried for the murder. When the Deemster was about to pronounce sentence, the Bishop

climbed to the mound and exercised his privilege of pronouncing judgment.

He condemned his son to live alone, without assistance from anyone, and thus forced the boy into a hermit's life for seven years, until the Islanders were stricken with a plague and the hermit rescued a dying monk who had come to bring the antidote from Ireland that would cure those who partook of it.

The accursed hermit took from the dying monk the precious cure and gave assistance to those who were dying. Many were cured, and finally he reached the home of the Deemster, whose son had died accidentally, just as the last of the antidote rested in the bottom of the flask. The hermit had also been stricken with the plague, and now he found that the Deemster had lied, and had thus caused the fight which resulted in his son's death.

There was a short struggle as the hermit decided whether he should take the remaining cure or give it to the dying Deemster, but he made the sacrifice and handed the antidote to the man who had ruined his life.

The story finished with the death of the Bishop's son in his hermit's cabin, in the arms of the Deemster's daughter, who had followed him there.

It is easy to see that there is much misery, death and trouble in this. As one woman said on the way out: "I think you **need** Charlie Chaplin after this to drive away the glooms."

Marian Swayne, as the Deemster's daughter, who was the central figure in the love interest, was fairly good at times, but frequently "acted" too much and generally she was poorly lighted. Her eyes didn't register well in the long shots and her close-ups varied decidedly.

Sydney Bracey, as the Bishop, gave the nearest approach to a good characterization, but at times he slipped into the habit of "acting."

K. Barnes Clarendon, as the Deemster's son, was amateurish.

The other characters were rather camera-conscious most of the time.

In every scene in which many "extras" appeared, with the possible exception of the groupings of fishermen on the pier, the director had them so plainly grouped for the scene that the naturalness of the action was killed.

When we saw the hundreds of people approaching for the famous Tynwald Hill Court gathering, it looked like we were going to get something. They had people all over the landscape almost as far as you could see. When the "extras" were all gathered before the Deemster's mound, however, the producer made an awful "bull." Instead of bringing all the people he had down near the mound, as would have been natural, and then using such camera angles as to give the proper suggestion of a crowd, he put a hundred or more "extras" about a hundred yards back of the mound, spotted all over the landscape in a position which they certainly would not have taken in order to hear or see the proceedings. These "extras" standing thus in back of the dramatic scenes which were enacted by the Deemster, the Bishop and Mr. Caine, killed the possible effectiveness of all this action.

Considered generally, the costuming and detail was good enough to preserve the atmosphere very nicely, but there were a few slips. One of the most noticeable of these was where Mr. Caine had gone out on his boat to bury the body of his chum and had left his hat at his hut. The Deemster came to the hut and was shown to lift the hat with his stick. On the boat Mr. Caine didn't have his hat. Then, when the boat landed, he left wearing the hat, or toboggan, only to appear in the next scene without it, as he was kneeling on the beach, and then when he arrived at the Deemster's home he was wearing it again. It was only a detail, but the wise fans will catch it.

The two scenes taken in a tank, showing fishes darting about to register the fact that the body had reached the bottom and afterwards the fact that it had slipped loose from the stone, were certainly unnecessary and decidedly bad. They should come out immediately.

Some scenes taken at night, which showed a burning boat, were quite effective and rather well handled. There were several double exposures which were decidedly good.

Despite all of the technical flaws listed above, if this film were intelligently edited and decidedly reduced in footage, it would register with the average audience as quite an interesting adaptation of a big, successful novel. It is to be hoped that the editing is done immediately. Sixty-five hundred to seven thousand feet would be plenty as the offering has been produced.

Others in the cast were Alexander Hall, James Levering, Ben Lodge, Thos. O'Malley, Lee Post, Wm. V. Miller and Freeman Barnes.

The Box Office Angle.

While I believe that this is too long to run through without being tiresome as it stands at present, because even with an average audience the technical flaws will tend to keep many of the situations from impressing forcibly, still I think that if this is intelligently edited, it is a production which will get money because of the prestige of Hall Caine and the fact that his son is the star, and in shorter footage it would undoubtedly register very satisfactorily with the average fan and probably please very much the Hall Caine enthusiast, and you must remember that there are probably hundreds of thousands of them in this country.

Even if your fans have not read Hall Caine's works, they know whom he is and what he has written, and consequently have the proper respect for an adaptation of one of his successful novels. Surely the fact that his son appears in the offering will give it an added interest to those who like his works, and the curiosity seekers would probably be willing to pay to see the author's son as an actor, even though they had never read any of the father's novels.

In advertising this I would devote all of my attention to the two points of father and son. It will be unnecessary for you to make any extravagant promises regarding the technical qualities of the offering, and then you will have a proper alibi for the wise ones who can pick the flaws, and those who are easy-going will be sufficiently impressed that they will make no complaint whatever if you have not promised them too much.

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EDWARD WARREN
Producer of
STATE RIGHTS FILMS
1482 Broadway, New York City

VERY ORDINARY MELO WITH TRICK MYSTERY ON END THAT MISSES FIRE

Alma Hanlon and Edward Ellis in

THE GREAT BRADLEY MYSTERY

Apollo—Art Dramas

DIRECTOR	Richard Ridgely
AUTHOR	Edward Ellis
CAMERAMAN	George W. Lane
AS A WHOLE	Ordinary action melo that misses fire
STORY	Four reels of in and out of office, with trick "mystery" that doesn't impress on finish
DIRECTION	Registered ordinary atmosphere and camera-conscious, unconvincing action
PHOTOGRAPHY	Acceptable
LIGHTINGS	Ordinary
CAMERA WORK	Acceptable
STARS	Ordinary; didn't impress
SUPPORT	Ordinary; "acted" a bit
EXTERIORS	Ordinary
INTERIORS	Most of them in three office sets
DETAIL	Convenient
TIME	Fifty-eight minutes (5 jarts)

THIS thing will never impress anybody, principally because they call it "The Great Bradley Mystery" and the audience is going to have a good, long wonder trying to figure where the "Great" comes in. They take about four reels planting reasons for different characters wanting to kill the guy whom we knew is to be killed sooner or later, and then we have about one reel of "mystery" over his death, this "mystery" lasting about one-half day before it is cleared up. Why anyone should call that "The Great Bradley Mystery" is more than I can figure.

This "mystery" situation was based upon the statement of one of the cops who discovered the body that the doors had been locked, with the keys left on the inside of the door, so that the man must have committed suicide. The wise ones will immediately suspect the murderer of having gone through the transom, which was open, but when we finally saw the explanation, it appeared that there were no keys in the door at all, but only that the dead man's keys were found on the desk. That being the case, anyone with a key to the door might have locked it from the outside and gone away.

The inference from the cop's statement at first was, that the keys were found on the inside of the door, which would have made it impossible for anyone to have locked the door from the outside. When we saw the escape enacted, we found the hero, who had been with the "willun" when he was accidentally shot in a struggle, going to considerable trouble to lock the doors and then trolley the dead man's keys to the deck by means of a string running from the transom to the desk, which he afterwards pulled out and took away with him. Since he could have climbed out of this transom, it would have been a much better plot to have had him leave the key in the door and then climb through the transom.

However, as I say, there was entirely too much preparation for this death and not enough mystery about it when it finally arrived to make it really impress.

Most of this was played in the office of the "willun," and on the door leading to one of the two rooms which he occupied, was the word "Private." I'd say that the mystery of this would be—Why should everyone seem to pick out this private entrance as the best way to reach the "willun?" Most of the characters wandered in through that door at some time during the production. In fact, a good part of the picture was devoted to people walking in and out of scenes that didn't mean anything in particular.

There were scads of superflous continuity, this being sprinkled throughout the production in spots that made the offering drag decidedly.

For the first two or three reels Alma Hanlon spent most of her time in a riding habit. It was rather a good-looking outfit, but why wear it all the time—particularly while calling on her friend at his office?

When the dead man was found, a guy supposed to be a newspaper reporter pulled a "beaut"! He looked around very actively and then headed for a telephone booth to call up the wife, who was Miss Hanlon, to whom he said: "Your husband has just committed suicide! Do you know why?" Many in the audience will probably think that the proper answer to this would be: "No—why?" After this brilliant (?) stunt the reporter again proceeded to busy himself about the scene of the crime—as no reporter ever did—and then headed to the telephone with another message to the wife. What I'd like to know is—What paper was this guy working for, or was he simply trying to deliver his news by telephone to the one most concerned, considering it a special service department?

The wife of the janitor was discovered in a hospital, in a private ward such as no wife of a janitor could get into unless some guy paid the bill, and there was no indication of anyone having paid the bill in this case. Many other bad spots marred the effectiveness of this offering.

None of the members of the cast gave a performance that could be called impressive or distinctive, and, for the most part, it was just ordinary "movie meller."

In the cast were Andy Clarke, Florence Short and Bigelow Cooper.

The Box Office Angle.

I can't figure that this will really register as worth while with an audience, because it runs along too far without getting anywhere. Miss Hanlon has been in a number of fairly big films and her name may be worth a little at the ticket window, but she has also been in some poor ones, so that I must leave it to you as to what her box office value in your community is.

"The Great Bradley Mystery," as a name, sounds very promising, but I fear that the offering will be rather disappointing to those who expect a genuine mystery story, because they wait too long before they get to the mystery trick, and then the interest is held only for about half a reel, with the explanation failing to make any startling impression.

As a moderate-priced program offering, this may prove acceptable. It's certainly nothing more than that, and many will be sadly disappointed if you present it as a real feature.

I, personally, am not in favor of this sort of mediocre stuff, because, while it may get by with half of your fans, there is an excellent chance that it will antagonize the more intelligent, and, for the future of the game, we should keep in mind the more intelligent.

HAROLD LOCKWOOD LESTER CUNEO MAY ALLISON
Heavies
YORKE METRO

FAIRLY INTERESTING SACRIFICING SISTER STUFF THAT NEVER IMPRESSES

Blanche Sweet in

THE TIDES OF BARNEGAT

Lasky—Paramount

DIRECTOR	Marshall A. Neilan
AUTHOR	F. Hopkinson Smith
CAMERAMAN	Walter Stradling
SCENARIO	Eve Unsell
AS A WHOLE.	Holds fairly well; has some good moments
STORY	Rather obvious and a bit jumpy, but will be accepted
DIRECTION	Gave some beautiful bits and handled individual scenes quite well
PHOTOGRAPHY	Some exceptionally artistic; generally good
CAMERA WORK	Good
STAR	Appealing personality; played humanly
SUPPORT	Good, although at times camera-conscious
EXTERIORS	Coast line stuff beautiful; generally very good
INTERIORS	Very good
DETAIL	Good, although continuity jumpy
TIME	Fifty-eight minutes (5 jarts)

ALTHOUGH this will be accepted as an average offering, no one will ever enthuse over it, because it is just pictures, with situations which are very well known and players who frequently seemed to realize that they were having their pictures taken.

The story made a number of jumps which jarred a bit, and still there was a lot of superfluous continuity which was unnecessary. The worst break in the plot was the sending of some characters to Paris. If the atmosphere was supposed to be English, it certainly missed, because of the railway trains and other American things which were shown, and it seemed rather a jar to see this little school teacher nonchalantly trot off to Paris for a little vacation to be taken on her savings.

The plot deals with the self-sacrificing school teacher who takes charge of the child born to her pretty but weak sister after the man who was to have married her was lost at sea. The weak sister married without telling her husband about her child, and the little school teacher, to keep the secret, allowed it to be thought in the village that the child was her own.

Of course, we knew that sooner or later it would get straightened out, and after they had five reels of film they had to finally show us the scene where the father of the boy who had been drowned proclaimed himself the grandfather of the child and denounced the weak sister, who was visiting in the village with her husband, as the mother.

This made it possible for the hero, who had been lurking in the offing to do a clutch with Miss Sweet, who was playing the school teacher.

All of these situations are very, very familiar to film fans, and consequently they are going to have this story guessed before it gets well started, which is a decided disadvantage.

Producer Neilan has given us some beautiful bits of sea coast stuff, and has managed to keep the action interesting enough to hold the attention of the average non-critical patron.

As a contrast to the sweet, appealing personality of Blanche Sweet, we found Norma Nichols as the sister willing to lie to marry the man she wanted, and Miss Nichols, although she didn't play with the ease which marked Miss Sweet's work, registered very well, so far as physical beauty was concerned, she taking occasion to wear a decidedly L. and B. H. gown in one scene.

Elliott Dexter as the hero who eventually married Miss Sweet had little to do but stall around and wait for the finish.

Little Billy Jacobs was a very cute kid and he registered several scenes that will help make the production appeal.

Others in the cast were Tom Forman, Harrison Ford, Lillian Leighton and Walter Rogers.

The Box Office Angle.

You can probably get by satisfactorily with this, figuring it as an ordinary program release, but I surely would not promise anything much as to the offering being distinctive, impressive, human or anything that sounds very important. The average film fan will accept it as it comes and probably will not kick very much, because it holds fairly well, but no one will ever grow very enthusiastic over it.

The name of F. Hopkinson Smith may be worth something at the ticket window, although I cannot feel that it will be worth very much. Maybe those who do know the author will feel that the picture has to be good because it is an adaptation of one of his novels.

I'd suggest that you take it pretty easy and I wouldn't figure that this is good for more than one day. The "Who is the child's father?" situation affords an opportunity for some who like to complain about that sort of a story to say that it isn't a children's picture, but there's no chance for anyone to register much opposition to this because of the morals of the plot.

MANY CLOSEUPS OF JUST KIDS, WITH A FEW INSTRUCTIVE SCENES

BIRTH

Eugenic Film—State Rights

AS A WHOLE	Mostly picture of kids
STORY	There is none
DIRECTION	No attempt at it
PHOTOGRAPHY	Generally good
LIGHTINGS	Ordinary
CAMERA WORK	Ordinary
STARS	A few babies
SUPPORT	A lot of kids
EXTERIORS	Three or four views of cows in pasture
INTERIORS	Mostly scenes in hospital and nurseries
DETAIL	Too much baby stuff to be entertaining all the way
TIME	Fifty minutes (4 parts)

THIS is presented as an educational, supposed to show mothers how to take care of their children. It does register a number of the methods used in the better hospitals, and, for a mother who has never had any advice or suggestion as to how to care for a youngster, this should prove quite interesting.

To those curiosity seekers who figure that they're going to see something they oughtn't to, there will be a sad disappointment in store. The picture is, for the most part, made up of close-ups of babies and children ranging from one to six and seven years of age. There is so much kid stuff, in fact, that it becomes rather tiresome figured as entertainment.

No attempt has been made to make a story of this, but the various scenes of the kids are tied together by the

use of a nurse writing a letter to her mother. All of the sub-titles are supposed to be her letter home, with each title telling about some part of the hospital, which is then shown on the screen.

Of course, this cannot be taken seriously, because she would've been "some" letter-writer to have written all the stuff in this. However, it serves the purpose of the makers of the film.

At the very end we see a few scenes of a baby just born, with the doctors resorting to heroic measures to keep the child alive. This is the only thing in the film to justify the title "Birth," but it serves the purpose. Some may feel that this is something which should not go on the screen, but others may be very much interested in it. The sub-titles state that the child was dead when born, but was brought to life by the methods of the surgeon.

The Box Office Angle.

The plan for handling this film is to show it to women only, and, presented in that way, it may get some money because of the natural curiosity of people for such subjects.

If you play it, however, I'd make it very clear that it is an educational subject without any story, designed to show the methods used in some of our hospitals in caring for babies and children up to the nursery age.

While the parents who go to see this offering may not learn anything of much importance, they will probably think it is rather interesting, and if you have labeled it plainly as an educational, I doubt very much if there will be any kick.

Be careful about wording your advertising. Don't promise that it teaches too much, because it doesn't teach what many would like to know, in a manner that they can readily grasp.

GOOD HUMAN TOUCHES MAKE IT ENTERTAINING, NOT BIG

Bessie Love and the Fine Arts Kiddies in

CHEERFUL GIVERS

Fine Arts—Triangle

DIRECTOR	Paul Powell
AUTHOR	Mary H. O'Connor
CAMERAMAN	John W. Leezer
AS A WHOLE	Human bits and kid stuff make it entertaining
STORY	Moves smoothly and holds interest
DIRECTION	Kept human and cute stuff prominent; gave satisfactory atmosphere
PHOTOGRAPHY	Generally good
LIGHTINGS	Not distinctive, but good
CAMERA WORK	Good straight stuff
STARS	Played humanly and will appeal
SUPPORT	Very good types
EXTERIORS	Fitted atmosphere
INTERIORS	Good
DETAIL	Some splendid human bits
TIME	Fifty-four minutes (5 parts)

THE fact that this presents Bessie Love and the Triangle kiddies should immediately give anyone an idea as to the sort of offering it is.

The story concerns a well-meaning parson, who thought the "Lord will provide," and Miss Love as his daughter, who had to provide when the Lord didn't, with the kiddies as charges from a bankrupt orphanage, who were turned over to the parson to be taken care of after the congregation of hypocrites had selected the more useful ones to do their house work.

Of course, there is the usual wealthy woman who is sort of a "hard-boiled egg," and her inventive son, with the miserly mother sending for the oldest boy from the orphanage to do her house work. Since there was no old boy left, Bessie decided to take the job herself because it offered the wonderful sum of $150 a year, which of course sounded to the feminine mind like much more than three dollars a week.

It was soon discovered that Bessie was not a boy, but she could make soup out of scraped potato peelings and grated pea shells, so she was kept on the job.

The kids did a pilgrimage to see her, and they arrived just in time to be in on the final blow-up.

Son, having been refused money for his inventions, was going to leave home, and the serpent-like secetary had tempted him to extract mother's money from the safe to use for his inventions. The kids had come downstairs to get something to eat and were hidden in various corners of the room, when the thin, weasel-like secretary lady opened the safe. Then Bessie discovered the situation, extracted the coin and dropped it back of the sofa, hitting one of the kiddies on the head.

Son then came along and found the money already gone, and he did an escape through the window and was arrested by a cop who was obligingly bringing the old parson to the house to recover the orphans.

When cop brought son before mother, Bessie said he hadn't stolen the money because she'd put it back of the sofa, but when they looked back of the sofa it wasn't there. Then the kids came in with the wad of bills, told of seeing the secretary serpent at the safe and mother was again strong for son, with Bessie and the kids also standing in pretty solid.

For a final bit of melo the secretary tried to shoot the miserly mother, but Bessie stopped her, and then everybody was happy.

There were some good titles in this production, and it affords plenty of opportunity for registering little human touches.

Winifred Westover, as the three-dollar-a-week hired girl, who was "some" classy dresser, made the little bit stand out, and Pauline Stark registered very satisfactorily in a small part.

Josephine Crowell was the hard-boiled-egg mother, and Spottiswoode Aitken was the "Lord will provide" parson. Both were very good.

Kenneth Harlan was a pleasing hero, and Bessie Buskirk, as the secretary serpent, gave quite a good characterization.

The kiddies were cute, as they always are.

Others in the cast were William H. Brown and Loyola O'Connor.

The Box Office Angle.

I believe that you can figure this as a very satisfactory bit of entertainment, particularly in communities where they like the little human things with kid stuff and appeailng bits of pathetic contrast presented to offset the comedy.

This never registers very effectively as drama, because it is more or less artificial when analyzed as something that might really happen, but it is entertaining and some of the human bits are sufficiently pleasing to make it possible for you to rest quite sure that it will be generally liked.

In billing this I would mention particularly the presence of the kiddies as well as the presence of Miss Love. You might say:

"Do you think the Lord will provide? If so, you must see 'Cheerful Givers.'"

You might also mention that the same star, author and director figured in "Hell-to-Pay Austin."

BILL HART WITH SOME NEW STUNTS—A SURE CLEAN UP

William S. Hart in

THE DESERT MAN

Kay Bee—Triangle

DIRECTOR	William S. Hart
AUTHOR	Martin Brown
SCENARIO BY	Lambert Hillyer
ART DIRECTOR	Robert Brunton
CAMERAMAN	Joe August
AS A WHOLE	Sure-fire winner; has "pep" and new stunts
STORY	Typical Bill Hart stuff, but holds nicely
DIRECTION	Gave splendid atmosphere and made action register
PHOTOGRAPHY	Very good
LIGHTINGS	Very good; a few effects
CAMERA WORK	Good
STAR	Great
SUPPORT	Some fine types
EXTERIORS	A few fine shots; generally excellent atmosphere
INTERIORS	Fitted rough mining town
DETAIL	Good
TIME	Sixty-two minutes (5 parts)

JUST about the time you get it doped out that there is absolutely no other way for Bill Hart to bust into a dance hall and make a hundred men stand around while he pulls the rescue, Bill frames up something new and puts it over in such a manner as to make you like it. He can do this principally because he knows how to make such things register as convincing rather than as theatric clap-trap.

We have come to expect something of a similarity in the stories provided for our big, thinking Western fighter, but no one seems to complain as long as Bill is given a chance to do a few new stunts with just a certain amount of new twists in the plot development.

In this Bill Hart wanders from the desert into a busted mining town and finds a roughneck barber bullying the camp. He runs this guy out, which makes it necessary for him to take charge of the barber's little boy, who was left behind, and then we find Bill "falling hard" for Margery Wilson, whose father was dying. A city doctor had refused to come, and so Bill went after him.

There was a very startling bit where the doctor's horse ran away and headed straight for a precipice, with Bill lassoing the gentleman just before his horse plunged over the cliff. The horse went tumbling down a great distance, but was seen to roll over and land in good condition at the bottom. Of course, we in the trade who know of the technical end of this game, realize some of the things that were done to help make this effective, but, believe me, it's going to register as a genuine thrill with the average audience. It has been very well handled.

The doctor, after being unsuccessful in saving Miss Wilson's father, made love to the girl and took her away. He was a married man, however, and when she discovered this she faced the world broken in spirit, and eventually became a dance hall singer in the vice settlement near her old home, which was now a booming town because of Bill Hart having struck it rich.

The guy what was running the dance hall didn't like Bill because Bill had told him that he couldn't come nearer than a mile with his "Hell Hole," and so Bill's adopted boy was stolen to lure the big feller to the dance hall in order that he might be shot up.

Bill came, all right, in the most approved Hart fashion, and then when he got there he looked over the situation and doped out a new way of "bustin' in." This was a bit complicated, so I won't attempt to describe it, but he puts it over beautifully and finishes up by riding away with his boy, only to find when he reaches his home that the girl of his dreams had heard of his coming and had run away from the dance hall, where she had just arrived to go to work to warn him. Of course, they had a grand time after that.

There was not a weak spot in the entire cast, and all of the types were very good. In support were Buster Irving, Henry Behar, Jack Livingston, Milton Ross, Walt Whitman, and Josephine Headley.

The Box Office Angle.

All I need to tell you about this is that it has "pep," new stunts and action that "gets you." Go to it and promise them a real bit of entertainment, and I feel pretty sure that anyone will like it, with the Bill Hart fans ready to cheer.

If you want to start an argument, you might say: "If some roughnecks had stolen your boy and were lined up fifty strong in a dance hall, ready to shoot you when you stuck your head in, how would you 'bust in'? Bill Hart shows a new way in 'The Desert Man.'"

FOREIGN MELO OVERPLAYED AND UNIMPRESSIVE—FUNNY AT TIMES

THE FATED HOUR

Cines Production—State Rights

AS A WHOLE	Badly overplayed, actory melo in gaudy sets becomes very funny at times
STORY	Vampire-avenging-dead-sister stuff, with tragic finish
DIRECTION	Decidedly foreign; permitted much overplaying, with tiresome long scenes and many gestures
PHOTOGRAPHY	Varied from good to poor
LIGHTINGS	A few fine; generally very ordinary
CAMERA WORK	Decidedly too many scenes held too long from same angle
STAR	Some wriggler
SUPPORT	Objectionably foreign
EXTERIORS	A few very gaudy; some interesting
INTERIORS	Too gaudy and garish; big theatre sets fairly impressive
DETAIL	Too much of it
TIME	Sixty-four minutes (5 parts)

I CAN'T see this from any angle except that you might play it as a comedy. The antics of some of the foreign actors would seem quite funny to your fans.

The story is one of those vampire-trying-to-avenge-wronged-sister-with-the-final-result-that-she-forced-the-death-of-the-man-she-really-loved plots, and certainly this is nothing new to any American audience. "The poipers" also figured in part of the action, but by the time they get into the running your audience will not care what is happening except that they might like to watch the "vamp" at her wiggling and squirming. Believe me—she was "some" wiggler!

The actors were all very foreign in their interpretations, and the sets lacked the quiet distinction which marks our better American productions. There was too much gilt furniture and gaudy trimmings.

They had a couple of big theatre sets which were rather good, but such things don't make sufficient impres-

sion in these days to justify your playing a foreign film that has no other redeeming qualities.

In the final big theatre set they pulled a fire scene with a panic, which is supposed to be "big stuff." It wasn't made sufficiently impressive to thrill, and a lot of the exterior fire stuff which was cut in, looked very much like ordinary "weekly" junk. One flash of fire engines looked very, very American to me.

The Box Office Angle.

I can't figure that this is a good bet, because it is so painfully foreign that it never, for a moment, has a chance to register as convincing or human drama. There is nothing that might really interest except the wiggles of the "wamp," and the big fire scene, and neither of these elements has sufficient merit to justify your forcing an audience to sit through the remainder of the offering.

A few years ago this foreign stuff was all right, because our American companies hadn't reached the point where they knew how to make really human offerings. Today this would register as comedy rather than as a dramatic tragedy.

I would forget it!

CLASSY VAMP IN DISTINCTIVE ATMOSPHERE WITH IDEA THAT MISSES FIRE

Louise Glaum in

SWEETHEART OF THE DOOMED

Triangle—Kay Bee

DIRECTOR	Reginald Barker
AUTHOR	Jerome K. Wilson
SCENARIO BY	Monte M. Katterjohn
CAMERAMAN	Robert Newhard
ART DIRECTOR	Robert Brunton
AS A WHOLE	"Vamp" who reformed, in classy interiors and good war atmosphere
STORY	Rather interesting, but never gripping
DIRECTION	Gave excellent atmosphere and some good action, but failed to make it humanly convincing
PHOTOGRAPHY	Generally very good
LIGHTINGS	Some decidedly distinctive and quite artistic
CAMERA WORK	Excellent
STAR	Sure-enough classy "vamp"
SUPPORT	Good, but never stood out particularly
EXTERIORS	Generally distinctive; some excellent war atmosphere
INTERIORS	Classy; well lighted
DETAIL	Generally very good, except healthy "dying" hero
TIME	Sixty-five minutes (5 parts)

THIS has been presented in a classy atmosphere of interiors for the opening scenes and some very well handled battle stuff for the latter part of the film, but I can't feel that any one will ever enthuse over it, for the very simple reason that the plot idea is one which fails to get under your shirt and convince.

There has been some little discussion between Mr. Wilson and Mr. Katterjohn as to who was responsible for this plot, Mr. Wilson claiming that he is the author and Mr. Katterjohn insisting that he is responsible for most of it. It would seem that this has been settled by calling Mr. Wilson the author and Mr. Katterjohn the scenarioist. Personally, I can't see the reason for all of this hullabaloo.

The plot is one of those things that a writer might bump into with an exclamation of—"By heck! There's a peach of an idea!" And then he goes ahead grinding it out and keeps on admiring it as an "idea" without ever stopping to get off to one side and dope out how much interest it holds for the average audience.

The idea was simply this: A famous "vamp," after playing with several generals who were supposed to be woman-proof, finally fell in love with a Secret Service man of the conventional hero type. After telling the general who had been keeping her whom she really was, she was told that her hero had been killed in battle.

Then she wanted to do something for her country, and the general, finding her unresponsive to his suggestion that she come back to him, told her that she should go out and make love to all the men who were going to die, thus becoming "The Sweetheart of the Doomed."

Knowing something of the inner workings of most scenario writers' minds, I can understand how this would be considered a "great idea," but I cannot feel that the average human will think very much of it.

The thought was that this female was to chase around from one cot to another and be wife, sister or sweetheart to any guy that was dying, just to make him feel better.

They devoted quite a lot of footage to this love mission stuff, and then they brought in the hero—which we knew was coming all the time—and she had to weep over him a bit, with the doctor saying that he couldn't be saved, and then, all of a sudden, he commenced to wiggle round a bit, and there he was gettin' back his health and gon'er live.

The funniest part of this scene was that the guy never did look very ill. Propped up in bed there, he was about as healthy a lookin' hero as any one could ask for, so your audience won't be surprised at all when the prayers of the reformed "vamp" restore him to her once more.

Producer Reginald Barker is entitled to considerable credit for making this classy. The early scenes were quite distinctive as to the sets and lightings, and the battle scenes were all handled in a manner to make them truly impressive. Because of this and the fact that Miss Glaum has rather an impressive personality when doing classy "vamp" stuff this will prove at least interesting. I'd hardly figure it more than that.

At times, in the development of the plot, there is a suggestion of two previous Triangle subjects—"Somewhere in France" and "Shell '43'!" I don't mean to say that scenes from these previous releases have been used, but the development of the story suggests similar thoughts.

While the supporting cast was quite satisfactory, no individual player made such a distinctive impression as to stand out.

In the supporting cast were Charles Gunn, Roy Laidlaw and Thomas Guise.

The Box Office Angle.

Figured as a program production, I believe you can consider this quite acceptable because of the classy atmosphere. It is not exceptional, but it is better than the average run.

If Miss Glaum has a large following in your community they may like this, even though the plot idea does fail to make any very favorable impression.

I'd say that you can safely use it for one night, but I fear that no one will recommend it to their friends, and for that reason it isn't a very safe bet to play for several days.

In billing this I would call attention to some of Miss Glaum's previous productions, such as "The Wolf Woman," "Somewhere in France," etc., which will help place her clearly in the minds of your fans.

ORDINARY SURFACE ACTION MELO OF TWO STORIES TIED TOGETHER

Lois Meredith in

IN THE HANDS OF THE LAW

Balboa—B. S. Moss—State Rights

DIRECTOR	Henry King
AUTHOR	William O'Hurst
AS A WHOLE	Ordinary surface-action melo that never impressed
STORY	Convenient and obliging; looked like King three reeler with new stuff of star added
DIRECTION	Acceptable, but rather ordinary
PHOTOGRAPHY	Varied from fine to poor
LIGHTINGS	Some very good; some very poor
CAMERA WORK	Varied; too much from same angle
STAR	Very camera-conscious and "acted" too much
SUPPORT	Ordinary and quite camera-conscious
EXTERIORS	A few very good; generally ordinary
INTERIORS	Some very good; generally ordinary
DETAIL	Quite obliging; many very explanatory titles; much superfluous continuity
TIME	Fifty-eight minutes (5 parts)

CERTAINLY this is an ordinary surface-action meller, and it has very much the appearance of being a three-reel story with Henry King as the central figure to which has been added a couple of reels in which Lois Meredith figures, so as to make the entire offering a five-reel feature in which the star's name may be used for advertising purposes. This impression registered because the story started with a very ordinary misunderstood situation caused by borrowed clothes, in which Miss Meredith figured, and then we had much footage in which an old man told her that she should not judge by circumstantial evidence because of what had happened in the years gone by when he misjudged his son.

After the old man had started to tell this story we had much footage of the action in which Henry King figured, with an occasional flash of Miss Meredith and Miss Meredith's friend listening to the old man tell his story.

There were many very long titles, some of which were entirely unnecessary and most of which were certainly too explanatory. They were "A. B. C." stuff, generally explaining just what was to happen in the scenes which followed. This also tended to give the impression that the Henry King scenes had been made and then the titles written in order to tie the Meredith stuff to that in which Mr. King appeared.

There was nothing that could be called good acting in this, since all of the characters were rather camera-conscious and never at any time did they seem human.

The story was rather an ordinary melodrama, with nothing that could be considered novel, and the action was hardly interesting, because there were too many unnecessary scenes.

In telling the story to Miss Meredith, the old man said that the detectives had followed his boy and told him about everything that had happened, and that's why he was able to tell the story. Well—believe me—those ginks must've been "some" defectives to have been close enough to have learned about all the things which the old man told!

The Box Office Angle.

I wouldn't figure this worth-while, since it will hardly leave a favorable impression with any audience, and certainly it isn't a human or entertaining offering.

I do not believe that Miss Meredith has ever been able to acquire a large following among film fans, since she hasn't had many successful productions, and so it is quite a question as to her value at your box office. Even figuring that she will pull you business, I question the advisability of playing this, because there's too much overacting and the plots are rather too convenient and too noticeably divided one from the other, and, because of the handling of the offering, it fails to register as impressive or really worth while.

Considered as a whole, I'd say that this is hardly up to the average program standard, and we all know that that average is low enough today!

ROUTINE LUMBER CAMP MELO HELPED BY PERSONALITIES

Mabel Taliaferro in

A MAGDALEN OF THE HILLS

Rolfe—Metro

DIRECTOR	John W. Noble
AUTHOR	Harry Chandlee
SCENARIO BY	June Mathis
CAMERAMAN	Herbert O. Carleton
AS A WHOLE	Just fairly interesting; players helped action
STORY	Mountain "meller" romance; obvious and painfully convenient
DIRECTION	Kept it moving and gave good atmosphere but couldn't offset story
PHOTOGRAPHY	Varied from good to fair
LIGHTINGS	Some rather good; many ordinary
CAMERA WORK	Varied
STAR	An appealing personality
SUPPORT	Good
EXTERIORS	A few very pretty; generally fitted atmosphere
INTERIORS	Good; not very well lighted
DETAIL	Fitted atmosphere, but convenient
TIME	Sixty-seven minutes (5 parts)

THOSE who like Mabel Taliaferro and Billy Garwood—and there are many who do—will probably get sufficient enjoyment out of this to consider it acceptable, despite the fact that the story is very obvious and painfully convenient and never any too interesting. It lacks the human, convincing power to make it register as sure—enough happenings, and some of the melo which was dragged in will draw smiles rather than cause any feeling of tense excitement.

The plot is the well-known junk about trouble in the lumber lands, with a wealthy man's nephew going to straighten it out, with the result that he fell in love with the daughter of the man who hated the lumber king and eventually became the attorney for the mountaineer against his domineering lumber-owning uncle.

Most any ordinary film fan will be about two reels ahead of this at all times, and the only thing which will save it will be the fact that there is the usual thread of romance with a few pretty mountain stream exteriors to keep it interesting.

There was much melo and most of it was pretty "meller." They were shootin' around quite promiscuous like, the first mix-up being where the mountaineer's son was killed; and the second where the lumber trust

owner's nephew shot the mountaineer's daughter when she came to kill him.

We then had quite a stretch of time, with the city chap making love to the ragged princess of the hills, and although the gossips around the village knew all about this guy and whom he was, they didn't tell the girl's father until after they got married—which was very obliging on their part, from the viewpoint of the author. When the gossip brought the news, father started out to "get" the city chap, and daughter warned her new husband in time for him to chase away to the city in response to a fake message stating that his uncle was ill.

It was then necessary to have nephew get run over by an automobile—which was rather poorly handled—this injury keeping him in bed until ragged-princess wife had gotten in a mix-up with foreman—who, somehow, is always a "bully" and a "willun" in these lumber camp situations—and this was followed by a scuffle wherein the foreman was accidentally shot and killed. We then had our good old-time favorite, the court-room scene, with hero recovering from his accident just in time to dramatically rush in at the last moment to make a plea for the girl, and, of course, secure an acquittal from the jury after the usual number of close-ups of judge, jury and audience wiping away a tear.

Although they both seemed to have an equal start, the head of the lumber trust was somehow in that court-room testifying long before the hero arrived. The "whyfore" of this I didn't quite get!

Whoever prepared the titles for this one went wrong on the word "Magdalen," because they spelled it "M-a-g-d-e-l-e-n-e" all the way through on the border of the titles.

Miss Taliaferro is an appealing little person, and it was really her playing and that of Mr. Garwood that made this at least acceptable. Producer Noble kept the action swinging, but the situations were so old that it was impossible to make them grip or register as human.

In the supporting cast were William Davidson, William Black, Charles Brown and Frank Montgomery.

The Box Office Angle.

As an ordinary program release, the presence of Miss Taliaferro and Mr. Garwood may get this by as acceptable. Certainly I wouldn't consider it worth more than one day, and I can't figure anyone becoming very enthusiastic over it at any time.

Melodramas that can be guessed several reels in advance have lost their appealing power for the average film fan. There is no particular advertising angle, except the presence of the "shero" and hero, and I wouldn't promise anything definite as to the merit of the offering in case you do play it.

You can, of course, use the usual "bunk" about "Story of the Lumber Lands Made in the Mountain Country," and all that sort of thing, but it hasn't enough scenic beauty to carry it on that point alone.

If you can find something that is really human, I believe I would grab it instead of this.

INTERESTING ACTION WITH NICE TWISTS BY STAR AND SETS

William Russell in

HIGH PLAY

American-Mutual

DIRECTOR	Edward Sloman
AUTHOR	Julius Grinnell Furthmann
AS A WHOLE	Interesting action story rather well done
STORY	Dovetailed to provide twists, but holds right well
DIRECTION	Gave good atmosphere and kept action well in hand
PHOTOGRAPHY	Generally good; some distinctive bits
LIGHTINGS	Generally very good; some bits excellent
CAMERA WORK	Very good
STAR	Impressive; forceful; played humanly
SUPPORT	Good types; rather well handled
EXTERIORS	Not many, but good
INTERIORS	Excellent for Mutual
DETAIL	Good
TIME	Sixty-six minutes (6 parts)

THIS registers as one of the best Mutuals I have seen in a long time.

The story provided quite a lot of action, but it was held pretty well down to earth and was seldom overburdened with over-playing.

William Russell was the dominant figure all the way, and this big, six-foot boy has a sort of human personality that keeps his characters from appearing very "actory." He knows how to hold a scene right well, and there were many very good dramatic pauses in this.

The plot was one of those twisted stories that provided complications when needed, there being one character who was in the story only for the purpose of murdering a man in the fourth reel, so that the brother of the girl the hero loved could be accused, with the hero chasing this gink right down to the finish, when he killed himself and left a confession.

The story elements were smoothly developed, however, and the average film fan who likes an action plot will consider this quite worth while.

For some unknown reason we had some excellent sets. It is the first time in many moons that I have seen a Mutual with really intelligently laid-out interiors. They were big enough to be impressive and rather decently furnished. The lightings were also good through most of the story, some bits being very good.

The scenes having to do with a run on the hero's bank were for the most part rather well handled, although in a few flashes the mob seemed to be a bit too busy waving their arms. The situation where some gink threw a brick through the big window while the hero was calmly counting out his personal fortune to the bank examiner was rather effective.

As the girl who was trying to grab the wealthy hero for his coin, Lucille Younge was properly non-appealing.

As the beautiful, sure-enough heroine, Francelia Billington was quite pleasing.

The various characters in the supporting cast were rather good types, and handled their various parts quite satisfactorily. In the cast were Robert Klein, Clarence Burton, Ashton Dearholt, Frank Thompson and Edward Peil.

The Box Office Angle.

William Russell has been becoming more popular all through the country, despite the fact that some of his productions have not been what we would call worth while. This is proof of the fact that this young man has the right sort of personality.

I believe that this offering will help Mr. Russell decidedly, and you can safely play it most anywhere and figure that it will please much more than the average program release being dished out by some of the other companies.

Just promise them that it is an interesting story with plenty of action and a nice element of suspense, and talk particularly about that big manly hero, Bill Russell.

VERY SLENDER UNCONVINCING STORY HELPED BY STARS; HURT BY TITLES

Lillian Walker in

SALLY IN A HURRY

Greater Vitagraph

DIRECTOR.....Wilfrid North
AUTHOR.....A. Van Buren Powell
CAMERAMAN.....Thomas F. Molloy
AS A WHOLE.....Mechanical, unconvincing "movie" with awful titles
STORY.....Never had a chance, but, if so, titles would have killed it
DIRECTION.....Gave some good individual scenes, but action as whole never really impressed
PHOTOGRAPHY.....Varied from fine to poor; generally acceptable
LIGHTINGS.....Some very good; many ordinary
CAMERA WORK.....Decidedly lazy; too much from same angle
STAR.....Helped but couldn't save offering
SUPPORT.....Personalities helped, but seemed camera-conscious
EXTERIORS.....Mostly street scenes, with many people "rubbering"
INTERIORS.....Good, but same camera angle used too often
DETAIL.....Convenient; too much of it
TIME.....Sixty-seven minutes (5 parts)

THIS is one of those waitress-in-love-with-an-English-lord plots, with the roughneck lover of the waitress plotting to win back his fair friend by making the almost-lord fall for a "vamp."

The average audience will be fairly interested in how they are going to do things in this, but any child will be able to guess what is going to happen long before they get to it.

The titles, which adorned the action entirely too frequently, were terrible. Somebody was making an awful attempt to be funny, and I can't remember having recently seen any more pitiful "fishing for laughs."

Lillian Walker has a pleasing personality. That fact helps quite a lot, but, with such an unconvincing story and those awful titles, she was under a handicap which discounted anything she did.

Thomas R. Mills, as the roughneck sweetheart of Waitress Lillian, was good, but Don Cameron, as the younger son of an English lord who became the lord in the last reel, was rather camera-conscious at all times.

Eulalie Jensen is a fine looking girl, and she registered some very good moments, but it would have been impossible for anyone to have saved this story even without the awful sub-titles that were "wished" into it.

There was quite a long series of scenes between Waitress Lillian and her roughneck friend, and the vampire Eulalie and her English friend in a restaurant, and then the author, desiring to pull a little meller on the finish, obligingly summoned Waitress Lillian from out of the blue sky to wait on table at a dinner party where the Englishman and Eulalie were to be guests.

Roughneck Tommy had decided to rob this particular house with the assistance of Eulalie. He was to turn out the lights from the basement while Eulalie "copped" the necklace, but, of course, with Waitress Lillian on the job, they were unable to get away with it. Nothing remained save for the English gink to get a wire stating that his older brother was dead. It came promptly after the robbery affair, so that they could do the finish clutch.

It seems to me that this sort of thing is rather an insult to the intelligence of the average audience of film fans. Certainly the titles can be considered nothing else. They were awful!

In the supporting cast were William Shea and Mrs. West.

The Box Office Angle.

If you need something to fill in for one night, you might possibly sneak this by, but I'd certainly advise you to call it a fanciful light comedy having to do with the adventures of a waitress who fell in love with an almost-English lord. By thus suggesting an alibi for yourself, you will keep your fans from taking this too seriously.

Lillian Walker's name should be good for considerable business, and if you'll mention that Eulalie Jensen and Tommy Mills are in the supporting cast, I should think that that would help some.

However, I'd surely be careful about what I said concerning this and I'd try to plant the thought that it is a fanciful comedy romance.

RATHER ENTERTAINING LIGHT COMEDY—OVERDRAWN BUT FUNNY

George Walsh in

HIGH FINANCE

Fox Film

DIRECTOR.....Otis Turner
AUTHOR.....Larry Evans
SCENARIO BY.....F. McGrew Willis
CAMERAMAN.....Charles Kaufman
AS A WHOLE.....Overdrawn romantic comedy, but will register as entertaining
STORY.....Built for laughs
DIRECTION.....Gave good action and kept comedy moving
PHOTOGRAPHY.....Generally good; not remarkable
LIGHTINGS.....Generally good, but not distinctive
CAMERA WORK.....Good
STAR.....Busy athletic hero
SUPPORT.....Very good; gathered many laughs
EXTERIORS.....Fitted atmosphere
INTERIORS.....Good
DETAIL.....Provided for comedy
TIME.....Sixty-four minutes (5 parts)

NO one will ever take this seriously, but then most of your fans will probably be glad to see something that they don't have to take too seriously, there having been a terrific bunch of melodrama foisted upon us in recent weeks.

This is very plainly meant for laughing purposes, and the situations provide many giggles and a few honest-to-goodness horse laughs. Any one should be able to get at least a couple dozen snickers out of it.

Larry Evans is credited with the story, which is based upon some old ideas, such as wealthy man's son and daughter masquerading as servants, with son doing father out of some coin by "salting" a mine and selling him the worthless stock, but the situations have been given intelligent coloring to the extent that they are frequently funny.

An extreme character called Ethelbert provided many laughs as a contrast to our muscular, athletic George Walsh, who was the rich man's son, who signed up to be Ethelbert's guide on a visit to the copper mine.

Mr. Walsh's early explanations of the many daring deeds which he had performed while guiding an English lord who never existed were also visualized, with the result that several laughs were recorded.

Willard Louis, as Mr. Walsh's valet, who afterward impersonated a mining expert in order to buy the worthless stock from father, which was afterward to be resold to him, furnished some healthy snickers by his little comedy bits.

Doris Pawn and Mr. Walsh did the romancing, and another old, familiar situation was made use of when we found these two suspecting one another of thefts which, it was afterward learned, were committed by Ethelbert, who was a sleep-walker.

Many of the situations were rather impossible, and several of the characterizations were decidedly overdrawn. Nevertheless, the average audience will have a good time with it and will possibly say to friends that it is a good film and worth seeing.

It seemed to me that George Walsh was a little too persistent in proving that he was an athlete, because he doesn't do this with the ease that "Doug" Fairbanks does, and when any one pulls this athletic stuff nowadays it registers mentally as an imitation of Mr. Fairbanks. Of course, these fellers may say that they have been athletes for a good many years, but that doesn't alter the situation any more than in the case of Charlie Chaplin and Billy Ritchie. Billy did the tramp stuff on the stage first, it may be true, but Charlie Chaplin did it first in the films, and anybody who followed him was naturally an imitator. The same holds true of the Fairbanks stuff, and when an audience is going to figure that you are imitating somebody, it is better not to do it.

In the supporting cast were Charles Clary, Herschel Mayall, Rosita Marstini and William Marr.

The Box Office Angle.

Although the comedy situations in this were sometimes so overdrawn that individual scenes suggested the Mack Sennett methods, still I believe the average audience enjoys a romantic little make-believe plot of this sort which gives them a chance to laugh at intervals, without doing any thinking.

The last time we had George Walsh and Doris Pawn together in a Fox production—at least, I think it was the last—we got a corking good little bit of entertainment in the form of a Western romantic comedy. It went over beautifully. I believe that Fox contract exhibitors will welcome this as they did that offering, because it provides a relief from the vampire and sex "mellers." Good comedies are always welcome, and when you can promise that there is an interesting story thread and a little bit of romance tied into it, I believe it is a pretty safe bet.

I would play up particularly the fact that Larry Evans wrote this, mentioning some of his big successes, such as, "Then I'll Come Back to You."

INTERESTING MYSTERY STUFF

Earle Williams in

APARTMENT 29

Greater Vitagraph

DIRECTOR	Paul Scardon
AUTHOR	Edward J. Montagne
CAMERAMAN	Robert A. Stuart
AS A WHOLE	Handling and interesting suspense make this entertaining
STORY	Mystery frame-up that holds nicely
DIRECTION	Made action dovetail, kept things moving and gave good atmosphere
PHOTOGRAPHY	Generally very good
LIGHTINGS	Some very effective; generally good
CAMERA WORK	Good
STAR	Impressive hero; very good for part
SUPPORT	Excellent types; all played smoothly
EXTERIORS	Good; nothing unusual
INTERIORS	Rather good; some distinctive
DETAIL	Nicely worked out
TIME	Sixty-two minutes (5 parts)

WHENEVER you find a mystery story that really holds the interest and gives plenty of good action you can figure that it is a very safe bet, if the players are half-way right.

In this offering we get a nicely balanced cast in support of Earle Williams, who fits perfectly as the critic here, and the producer has kept his action swinging at the proper tempo as the sequences developed, and, even though the audience has been rather carefully apprised of the fact that this is a frame-up, many will be a bit in doubt on that point even when things happen in rather a fast and furious manner.

Certainly this is interesting, surely it has been rather well done, and, considered as a whole, I would say that most any one should enjoy it and figure it good entertainment.

WELL PLAYED AND HANDLED

The plot idea started off with the opening of a new play which a noted critic thought was rotten. Since they had a lot at stake the producer-author decided that they would try to change the critic's mind. The producer bought him a few drinks without making much of an impression. Then when the critic left the producer, things began to happen.

The question concerning the play had been that the critic insisted that such things as shown in the play couldn't happen, and that the hero under such conditions would never have done what the author's hero did.

Soon after the critic had finished this statement in his review, he found himself the central figure in a very dramatic incident, and almost before he knew it he was being accused of murder, with circumstances pointing very strongly toward his guilt.

He appealed to the author of the play, who happened to live near by, and the author introduced him to his wife, there being considerable fast action while the critic was trying to make his getaway.

A love interest developed between the critic and the wife, who was abused by her husband, the author, and finally she ran away with the critic, who was trying to escape, and the two landed in a hut in the country, where they were attacked by a couple of ruffians.

About this time officers arrived with the author-husband, and the ruffians were taken in charge, with the critic and his newly found sweetheart carried back to the city. When the critic came to from a bump on the head received from one of the rough-necks, he found that the whole thing had been a "plant" and a "frame-up." There never had been any murder, the cops were all actors, the author's wife was really his sister, and the result was that he very quickly and willingly changed his opinion regarding the play, and asked the author's "wife-sister" if she would sure enough run away with him. She did.

In the first reel they planted very carefully the fact that they might be going to frame up something on the article. Yet, the audience was never told definitely that

the happenings were a frame-up, and your average fan will figure that they're all pretty real until they get to the finish. Never at any time does Producer Scardon allow his players to make a false move. When they are together without the critic being present they do things which could mean that they were acting or were sincere. This has all been nicely handled without the subterfuge used in the production of "Cheating Cheaters," where the characters in the frame-up act their parts even when they are alone.

The atmosphhere of this entire offering is good, with quite a number of excellent lightings, and I would say that you can figure that will register as very satisfactory. It will hold and enterain most any audience, with some of them thinking it's great.

In the supporting cast were Denton Vane, Billie Billings, E. Johnston, V. Stuart, Bernard Seigle, Frank Mason, Tommy Brett and Ethel Gray Terry.

The Box Office Angle.

Earle Williams is a good bet at the box office, and since you can safely promise that this is an entertaining offering full of mystery-suspense and exciting, interesting action, I believe you should do very well with it. It isn't the greatest film of recent months, but it will register in a most satisfactory manner.

If you want to use some special lines in starting an argument, you might say: "How would you act if you were accused of a murder of which you were innocent and the evidence against you looked pretty bad? See Earle Williams in 'Apartment 29.'" Or you might say: "Is it safe to say 'Such things never happen,' 'People never do things like that?' See what Earle Williams got up against after such a remark when he visited 'Apartment 29.'"

CRUDE MELO OF KIDNAPPING KID THAT NEVER HAS A CHANCE

Pauline Frederick in

SLEEPING FIRES

Famous Players—Paramount

DIRECTOR	Hugh Ford
AUTHOR	George Middleton
SCENARIO BY	Hugh Ford
CAMERAMAN	Ned Van Buren
AS A WHOLE	Ordinary movie of wronged-wife-kidnapping-kid melo
STORY	Never convinces and frequently drags; decidedly convenient
DIRECTION	Lost human note and failed to hold interest
PHOTOGRAPHY	Generally acceptable; but not distinctive
LIGHTINGS	Ordinary; frequently too uniform
CAMERA WORK	Acceptable; lacked distinction
STAR	Badly handicapped by artificial, "meller" situations
SUPPORT	Ordinary; actory, at times
EXTERIORS	Ordinary
INTERIORS	Lacked distinctive class
DETAIL	Convenient; newspaper inserts impossible
TIME	Fifty-eight minutes (5 parts)

YOUR intelligent fans will not care for this, because it is an ordinary obvious, convenient melodrama. The atmosphere lacks distinctive class and the story never really registers, since it isn't human, to begin with, and hasn't been registered in a manner to make it convince.

The plot concerns a wronged wife, who doesn't believe in divorce, and her attempt to keep her boy by kidnapping him.

Thomas Meighan is presented as a lawyer who is supposed to take only a professional interest in Miss Frederick, the wronged wife. Since it seemed that he spent most of his time with her and held her hand upon rather short acquaintance, the "professional interest" thing was a bit funny.

After Miss Frederick kidnapped the kid, her husband sent a "defective" to steal him back. It was rather funny to note that this "defective" was supposed to be trailing Miss Frederick for evidence and yet failed to learn that her lawyer visited her in her hotel room and also in her apartment quite frequently. Either of these points would have furnished evidence for a divorce, which he was supposed to be seeking.

However, when sent to recover the kid the "defective" nonchalantly proceeded directly to her apartment without anything to show how he found her, or any indication of there being a clue which might have led him to her home.

When Pauline went to her husband's home to demand her child, after the "defective" had stolen him from her, there was a struggle between our wronged wife and the secretary of hubby, who had become mistress of the home, which resulted in hubby being accidentally shot and killed.

We then had the good old stand-by of years ago—a courtroom scene—with every one lying to prove that Pauline had wilfully killed her husband. Of course, we knew it would finish all right, but, just to make it very convenient, the woman with whom the stolen child had been left, brought him into the courtroom at the psychological moment and made her husband, the "defective," go on the stand and tell the truth. Of course, this settled all arguments, but still it was painfully noticeable that in this big murder case where there had been much conflicting testimony this detective was not cross examined by the prosecution and neither of the attorneys made any plea to the jury.

Since Mr. Meighan was still acting as Miss Frederick's lover-lawyer, we of course got a clutch at the end.

In the supporting cast were John Sainpolis, Maury Stewart, Helen Dahl and Joe Smiley.

The Box Office Angle.

I am afraid that most any audience will get "cold" on this before it is very well under way, because it is overdrawn from the first. The action throughout fails to register humanly enough to be convincing, and, because of that fact, it will simply give the impression of ordinary "movie melo."

Even those who are partial to Miss Frederick will hardly be able to enthuse over her work here, because it isn't the sort of part she has made her greatest successes in, and there is not enough sympathy developed to get under any one's shirt.

You can possibly use this for one night as a program offering and get by with it, but certainly I wouldn't figure on it as an offering that any one is going to rave over. Most of your fans today know enough about story construction to have this analyzed before it gets well started, and the mechanical way it is conveniently developed will not make a very favorable impression.

I can't see that the name means anything much at the box office, and, personally, I'd say that this is one that you can safely dodge, providing you can grab something more human to take its place.

GUARDIAN LOVING RAGGED PRINCESS JUNK DONE IN ROUTINE FASHION

House Peters and Louise Huff in

THE LONESOME CHAP

Pallas—Paramount

DIRECTOR	Edward J. Le Saint
AUTHOR	Emma Rochelle Williams
SCENARIO BY	Harvey Gates
CAMERAMAN	Allan N. Davey
AS A WHOLE	Obvious but fairly entertaining guardian-ward romance
STORY	Intrigue action start, with obvious romance finish which occupied much footage
DIRECTION	Registered some pretty atmosphere, but slender story caused superfluous continuity
PHOTOGRAPHY	Generally good; not exceptional
LIGHTINGS	Some good; others ordinary
CAMERA WORK	Good; not distinctive
STARS	Personalities helped some
SUPPORT	Acceptable
EXTERIORS	A few very pretty shots in mountains
INTERIORS	Good
DETAIL	Good; too much at times
TIME	Sixty minutes (5 parts)

FIGURED as a program offering this may prove acceptable because it is one of those light romances where the hero agrees to act as ward for the ingenue when she has her dresses up to her knees, only to discover when she grows up that he is very much in love with her, while he thinks that she has "fallen" for a young man. Of course, on the finish they get together, a good-looking dog being used in this instance so that each could tell the dog of their love—and, at the same time, the audience—"shero" telling the dog and the hero at the same time, toward the finish.

This started off with a lot of action. The "willun" ran away with the fiancee of the hero, but his elopement was spoiled when he met his wife at the train. Riding back to her home, the would-be-eloping-fiancee was startled when the willun was thrown from his horse and fell over a cliff. In trying to rescue him, they were both killed. This was rather well handled.

About the same time, the hero and an old miner were trying to rescue some other men from a mine, the rescue being successful, with the old miner dying, however, so that he might leave his daughter in charge of Friend Hero.

All of this preliminary action lasted about a reel and a half, with the rest of the five reels being taken up with what every one knew was coming—that is, the development of the miners daughter and the awakening of love in the heart of the hero guy who wandered around through a couple of reels being lonesome, in order to provide the title for the story.

It seems to me that this offering is based on entirely too slender a story thread, the final reels being carried with too little incident.

House Peters was a good type for the guy who had to wander around and do the pipe-and-dog-lonesome stuff, and Louise Huff was quite satisfactory as the miner's daughter who had to grow up, but no audience is going to become very enthusiastic over this sort of thing, because there ain't nothin' to it.

The supporting cast was quite acceptable, but not unusual. In the cast were J. Parks Jones, John Burton, Senor Buzzi, Betty Johnson and Eugene Pallette.

The Box Office Angle.

You might get by with this for one night as a program release, but I can guarantee you that no one is going to do any more than say, "Yes, it was all right." It hasn't the essential elements to make your fans go out and talk about how good it was, and I certainly would not figure on it for more than one night.

If you figure on playing this, I would call attention to previous productions in which House Peters and Louise Huff have appeared in your town. You cannot very safely talk about the story, because if you do you are going to give away its ancient lineage.

You might dwell upon one point which really never has a very strong influence in the story, but may serve for advertising purposes. It can be covered by this line: "If a man had run away with your fiancee the night before you were to be married, and they were both killed accidentally—what would you do if, ten years later, his son was in love with another girl that you wanted to marry? Would you give the son a square deal? See 'The Lonesome Chap'."

SLENDER PLOT CENTERED ON RATHER UNPLEASANT CHARACTER

Kathlyn Williams and Theodore Roberts in

THE COST OF HATRED

Lasky—Paramount

DIRECTOR	George H. Melford
AUTHOR	Beulah M. Dix
CAMERAMAN	Percy Hilburn
AS A WHOLE	Fairly interesting, but not altogether entertaining
STORY	Rather slender; based on one situation
DIRECTION	Made central characterization so brutal offering lost human note; rather good atmosphere
PHOTOGRAPHY	Generally very good
LIGHTINGS	A few excellent; generally pleasing
CAMERA WORK	Generally very good
STARS	He, overdrawn characterization; she, pleasing
SUPPORT	Just good
EXTERIORS	Fitted atmosphere
INTERIORS	Good
DETAIL	Good, but too much brutality
TIME	Sixty-two minutes (5 parts)

THERE was not much to this except the opportunity to present Theodore Roberts in the characterization of a man grown fearfully hard against the world because another man had run away with his wife. His characterization as pictured became so very brutal at times that it seemed overdrawn and rather repulsive. I would hardly say that the scenes in which he mistreated the son of the man who had loved his wife would be pleasing to the average fan, because they seemed unnecessarily brutal.

There wasn't much to the plot. It was simply the prologue registering the trouble Mr. Roberts had with his wife, which caused him to run away with their daughter, and then, after a lapse of time which presented Miss Williams as the daughter grown up, we found Tom Forman, as the son of the man, conveniently dropped off in a Mexican town near a ranch of Mr. Roberts. He was arrested, and, of course, Mr. Roberts was conveniently at hand to find him, with the result that he placed him on his farm as a servant, serving out his prison sentence in that way.

Mr. Roberts then proceeded to mistreat the boy by beating him with a whip and causing him to do distasteful work. This brutality aroused the sympathy of the daughter, who helped the young man to escape and she went away with him.

There was rather a long chase by the father, with a little gun-play on the finish, but all ended happily when cowboys who had joined in the chase with father learned the true state of affairs and took sides with the lovers.

Theodore Roberts is a capable character man and he did his best to give this offering strength by developing the only angle that seemed open to development, but I fear me that there was a bit too much stress laid upon this one point. The first fault was in picking this for a five-reel feature, because it is hardly what might be called entertainment and has no other justification. The one thought which comes out of it is that, after a display of brutality, Mr. Roberts is reminded that possibly his wife left him because she had seen the brute in him.

The general atmosphere of the offering was very good, there being some artistic lightings and some good exteriors, but I do not believe that there was enough beauty to the offering to justify the bad spots.

Kathlyn Williams as the mother and daughter was quite pleasing, although she had comparatively little to do, and Mr. Forman was rather good as the muchly abused boy.

Most of the action was centered upon Mr. Roberts, and he did his durndest to be a sure-enough mean cuss.

As a sample of the general thought of most of the scenes in this, I will quote you one title, spoken by Mr. Roberts to Mr. Forman. It reads as follows: "If I catch you speaking to her again, I'll cut your tongue out!" Sweet little notion—yes?

In the supporting cast were Jack Holt, Jack W. Johnston, Lucien Littlefield, H. B. Carpenter, Charles Ogle and Lillian Rosine.

The Box Office Angle.

I wouldn't figure this as a very good bet from an entertainment viewpoint, but if you feel that you can get by with the cruelty stuff and the slender story thread, I can tell you that the atmosphere is good enough to have it rank as a well-made offering.

In some communities Mr. Roberts is quite a favorite, although his pulling power at the box office is quite questionable, but I think you can bank on Miss Williams as being well liked and worth money at the ticket window.

Figured from the program release angle, you can probably use this one day and get by with it. I am afraid it would be unsafe to figure on it for a longer time, because your fans would hardly go out and suggest to their friends that they turn out to see this.

MYSTERY STORY THAT LACKED DISTINCTION; WILL JUST GET BY

Nance O'Neil in

MRS. BALFAME

Frank Powell—Mutual

DIRECTOR	Frank Powell
AUTHOR	Gertrude Atherton
SCENARIO BY	Clara S. Beranger
CAMERAMAN	Billy Wagner
AS A WHOLE	Mystery action melo that didn't impress
STORY	A lot happened, but sometimes incoherent, and never became gripping
DIRECTION	Failed to give distinctive atmosphere or make action human and truly impressive
PHOTOGRAPHY	Some good; some only fair; decidedly varied
LIGHTINGS	A few good; some poor; lacked distinctive class
CAMERA WORK	Same angle used too frequently; too many black velvet close-ups in courtroom which didn't match with long shots
STAR	Apparently camera-conscious and "acted" without conviction
SUPPORT	Rather ordinary; failed to impress
EXTERIORS	Acceptable; many unnecessary
INTERIORS	Some good; some very ordinary
DETAIL	Not perfectly clear and much superfluous continuity
TIME	Sixty-one minutes (5 parts)

THIS was an action mystery-murder story in which a lot happened, but I don't think any one will care very much. The plot threads were twisted quite a bit, some of the action was incoherent, there was an awful lot of superfluous continuity and at no time did the various scenes impress sufficiently to make them really convince. The average audience may watch this and accept it as fairly interesting, but they'll never consider it a worth-while dramatic production.

The atmosphere lacked class and distinction, because, while a few of the sets were rather good and well lighted, most of them were ordinary. In many of the scenes the "extras" were decidedly camera-conscious and this gave a touch of artificiality to the offering which injured the effectiveness of all of the scenes.

Mystery stories, as a rule, are very desirable, and the fact that there is an element of mystery to be worked out in this is the only thing which gives it any possible interest.

Miss O'Neil is called upon to be quite dramatic at times and she "acted" quite some, but her scenes suffered from an apparent camera-consciousness which kept her emotions from registering in an effective manner.

The plot idea has to do with the wife of a politician who suffered from her husband's brutality, with the mystery coming from his being shot just outside their home. We knew that Miss O'Neil hadn't killed him and saw the shadow of the real murderer standing behind a tree.

We were made to suspect a young man, but on the finish learned that a woman friend of the wife shot the husband because she wanted to see the wife freed from his insults.

Of course, the woman who did the deed was dying and made her confession on her deathbed. For some reason it seems that they generally do that.

In the courtroom scene, which was presented as if it were a novelty—which it certainly isn't—we found an annoying number of close-ups of the jury, judge, the principals in the trial, etc., all of which were taken against black velvet drops in a manner which jarred badly when they were cut into the actual courtroom scene which was rather generously lighted.

Alfred Hickman, who is Miss O'Neil's husband, appeared as a reporter-detective, and he was quite busy on the case, with fortune favoring him, since the wind blew his hat off at just the right moment to carry it to the tree where a bullet fired accidentally by Miss O'Neil had lodged. This, of course, helped him secure

additional circumstantial evidence and force the issue with the wife.

The general effect of the action would have been decidedly improved had the camera angles been changed more frequently.

There were many scenes that were entirely unnecessary, and intelligent editing would have helped a lot.

The Box Office Angle.

This may be accepted because of the mystery element in the story, but no one will ever be very much impressed with it. Surely they'll not enthuse to the extent of recommending it to any one.

Miss O'Neil's prestige may make it a good bet for a one-night showing, and it is quite possible that your audience will accept it without severe criticism, because, even with its faults, it is a bit more interesting than many of the ordinary obvious surface-action melodramas now being presented on the routine programs. This just misses being a good picture, but there are sufficient flaws in it to keep it from registering, so that it will hardly register as anything but fairly interesting "movie stuff."

I'd advise that you be cautious about promising too much concerning the merits of the production. It may be that this story by Gertrude Atherton is fairly well known in your community, and that might be worth playing up. At least the author's name is known and they can't blame you particularly if they don't like the story when they come, since it was written by one of their favorite authors.

HUMAN BITS HELP THIS OVER BAD DRAGGY SPOTS IN STORY

Ella Hall in

A JEWEL IN PAWN

Bluebird

DIRECTOR	Jack Conway
AUTHORS	Constance Crawley and Arthur Maude
SCENARIO BY	Maie B. Havey
CAMERAMAN	Edward Kull
AS A WHOLE	Human touches save it despite some bad slumps
STORY	Obvious and had draggy spots, but afforded opportunity for some human scenes
DIRECTION	Registered some good individual scenes, but action was "spotty"
PHOTOGRAPHY	Generally good; at times too contrasty
LIGHTINGS	Not many effects; sometimes too contrasty
CAMERA WORK	Generally good, but had occasional bad bits
STAR	Very appealing; pleasing personality
SUPPORT	Some fine types; some poor bits
EXTERIORS	Fitted contrasting atmosphere nicely
INTERIORS	Good
DETAIL	Good, particularly Jewish wedding supper stuff
TIME	Sixty-five minutes (5 parts)

ALTHOUGH the story of this is quite obvious from the start, and seems to end about the fourth reel, with the action continuing in order to register a very human scene at the finish showing a wedding supper in the pawnshop, still the director has registered enough good audience-appeal touches to make this please any average audience, with some people considering it decidedly better than the ordinary offering.

Ella Hall has an appealing, pleasing personality and most of the action is centered upon her, and her friendship for an old pawn broker, played by Walter Belasco, and a young newsboy, played by Antrim Short.

The story opened with Miss Hall teaching some tenement kids in the gutter, and then we found her mother, destitute, pawning the slum teacher in order to get money to go to her father, who was wealthy, to ask his forgiveness for having married against his wishes.

Of course, father had moved and mother died, leaving Miss Hall with the pawn broker until, through a newspaper story, the grandfather conveniently discovered her. He then took her away, sent her to school and educated her. Then she found that she didn't care for society and returned to her old friends.

They finished it with a wedding supper in the back of the pawnshop, with a lot of funny types in attendance and Jewish customs being observed to the bewilderment of the young people, who were the center of all eyes. Grandfather came in to rescue his daughter, but was prevailed upon to stay and join in the festivities.

Since it took till about the fourth reel for grandfather to find Miss Hall in the pawnshop, most every one will figure that this is the end of the picture, so that when they sort of start all over again with the going-to-school stuff, it will seem like dragging out the finish, which every one has doped out to their own satisfaction. The only excuse for this extension of footage, that I can see, is to bring in the wedding supper incident, and I certainly believe the school and society stuff should have been eliminated or trimmed decidedly to get to the wedding supper quicker.

Ella Hall has a very large following because of the many successful pictures in which she has starred, and, while this is a very ordinary little story, plenty of opportunity has been provided for her to do the appealing little human things which she knows so well how to handle, and consequently I'd figure that most any audience is going to consider that this is at least entertaining. It isn't big enough to cause any one to recommend it enthusiastically, but I hardly think that you'll have any kick from your patrons when you play it.

Walter Belasco had a make-up as a pawn broker that was a bit artificial, but he gave such a pleasing characterization that after you get used to his crepe-hair beard you really enjoy his work.

Antrim Short as the "newsie" was very good, but several of the other characters were camera-conscious and inclined to "act." Occasionally, as in the case of Miss Hall's mother, make-up was quite visible, because the lightings were too contrasty.

Others in the cast were Jack Connolly, George Pearce and Marshall Mackaye.

The Box Office Angle.

I believe you can safely play this as a program release and promise that it is a human little story of a girl who was pawned, and, particularly if you have a community house, I believe that your fans will think this rather good entertainment.

In your advertising call particular attention to the other features in which Miss Hall has appeared, such as "The Love Girl," "Jewel" and "Polly Redhead."

Don't promise them too much on this, but emphasize the human note and call the story a "little story," which is, in a way, an alibi.

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RED-BLOODED DRAMATIC MOMENTS MAKE THIS HIT HARD AND UNDERLYING TREATMENT OF RACE PROBLEM GIVES ORDINARY STORY REAL STRENGTH. VERY WELL HANDLED, BUT TOO LONG AT FIRST

Edgar Lewis' Production of

THE BAR SINISTER

Frank G. Hall—Abrams & Werner—State Rights

DIRECTOR ..... Edgar Lewis
AUTHOR ..... Anthony P. Kelly
CAMERAMAN ..... Edward C. Earle
AS A WHOLE....Racial problem beautifully treated with red-blooded punches; kept human; prologue decidedly too long
STORY....Surface plot elementary, but underlying motive made situations forceful and effective
DIRECTION.....Made characters live and gave stirring swing to tempo of important moments; provided convincing atmosphere
PHOTOGRAPHY.....Generally very good; some very effective exteriors
LIGHTINGS.....Generally very good; particularly backlighted exteriors and some effects
CAMERA WORK.....Generally very good; a number of excellent effects
STARS....Mitchell Lewis, Victor Sutherland, Hedda Nova and Jules Cowles
SUPPORT.....Many excellent types
EXTERIORS....Well chosen and some beautifully lighted
INTERIORS.....Good; fitted atmosphere
DETAIL.....Generally very good
TIME.....One hour and fifty minutes (8 parts)

IT is quite natural that any one should compare this offering with "The Barrier," because Edgar Lewis produced "The Barrier" and then took Mitchell Lewis, Victor Sutherland and some other players who appeared in that subject with him to make this one. It also happens that this story has in many ways the same elements that are contained in the plot of "The Barrier," although Mr. Kelly, who wrote this script told me that he had laid out the story under a commission from Producer Lewis before he had seen "The Barrier" or read the book. Those things can and do happen.

In making this comparison with "The Barrier," this second big special production from the hands of Edgar Lewis doesn't suffer in contrast, and if the prologue, which is now decidedly too long, is intelligently edited to about half the present footage, I believe that this offering will rank with "The Barrier" practically on even terms, as to compelling interest and stirring emotions by red-blooded, powerful situations.

The production is an exceptionally forceful treatment of race questions, with red-blooded dramatic moments that will stir audiences deeply. Certainly it is one of the few big pictures of the year.

It was unfortunate that at the first trade showing we had so much unnecessary footage in the first three or four reels. This was noticeable to anyone, and, because of the rather tedious development of the plot in the first half of the offering, the effect of the more important scenes in the last few reels was marred a bit by a sub-conscious weariness caused by having been forced to watch a draggy, early development.

Most of the production was made in exteriors, and, while some of these were not particularly beautiful as scenic bits, they all fitted the atmosphere of the story and certainly many of them were exceptionally beautiful because of artistic lighting. There weren't many interiors, but those which were used were quite satisfactory and none of them jarred.

Oddly enough, the plot is based on the "Barrier" thought of the white man in love with a girl who was thought to be a negress, although the audience knew her to be white, and the big sacrifice of the split-breed lover who was part white, part colored, and part Seminole Indian.

The prologue, which ran into such unnecessary footage, planted a scar on the baby's arm. Then, in after years, when the child was being reared by the colored mammy who had stolen her from the father, we found this girl so white that the hero thought her to be a white girl, while everyone else in the community, including the split-breed lover, thought her to be the daughter of the old negress. While it wasn't plainly stated that this was the white child grown up, there will be no question about this in the minds of any in the audience long before the scar is shown.

So far as the plot elements are concerned, I feel that they were all very elementary. It was decidedly old stuff and very much a case of moving the figures on the chessboard in order to work out the one logical solution. There was one big thought underlying the story, however, which was beautifully handled. That was, the argument that it is never the race which matters, but always the individual. We were shown good and bad black men, good and bad white men, and two men who had the mixture of black, red and white blood in their veins, one of whom was big and good, and the other, shriveled and bad. This contrast was effectively worked out with titles calling specific attention to these thoughts, and it is this underlying motive which made the action impressive and the story big.

For the first four or five reels the story is really just getting under way, with the racial contrast providing enough interest to hold fairly well. When the bad nigger evangelist, Buck Moe, gets into the action the story is lifted immediately and the tempo quickens. From this time on we get action, with dramatic situations that stir, and it was decidedly noticeable that the offering builded from that time right up to the

finish, many of the scenes being big enough to stir anyone, with several of the physical battles decidedly thrilling.

One of the most effective scenes was the fight between Mr. Sutherland and Mr. Cowles in the nigger saloon, which reached a climax when the black bully attacked the hero with a razor. Another very dramatic moment was the scene between Mr. Sutherland and Miss Nova when he found her in the cabin of the colored mammy, whom she thought to be her mother.

Mitchell Lewis had a number of effective scenes similar to those in "The Barrier," where he registered his big sacrifice, and, while there were more of these scenes in this offering, I don't believe they were any more impressive than the one or two which came in "The Barrier" following his big fight.

In the early part of the story, after his introduction, we saw Mr. Lewis rather frequently, carrying a couple of turpentine buckets through the woods, with some incident developing to arouse his anger, with the result that he hurled the buckets to the ground and did a wild rush. The first couple of times he did this it was quite effective, but unfortunately he was permitted to do the same bit of business too often, and after a while it sort of appealed to your sense of humor instead of registering as dramatic.

There was a bit of a question as to the time period of the story, no statement covering this being made, and, because of the presence of negro laborers who were brutally treated by the father of the child, early in the picture, it was suggested that the first of it was supposed to be before the War. If this were true, the scenes which came later were not in keeping because of several details which would not jibe, and it seems to me that it would be advisable to in some way make it clear that the early scenes showed laborers on a comparatively modern plantation instead of slaves of before the War time.

From what I have heard, the incident of the negro camp meeting was entirely authentic, and certainly this brought something out of the ordinary to the picture which was quite interesting.

In the final scenes, where the negro mob was rushing about, it seemed to me that it might have been a bit more effective had there been more men in the mob.

Considered as a production, this is big and certainly worthy of registering as an evening's entertainment. I believe most decidedly that the offering is in need of editing in order to register to the best advantage, not only in taking out much unnecessary footage from the early scenes, but in eliminating a few bits here and there all through the production. I understand that the prologue is to be shortened, and certainly it is decidedly in need of it.

Hedda Nova, who is mentioned as a discovery of Producer Lewis, really registered as a "find." She was an excellent type, screened to splendid advantage in some of her more important close-ups and generally carried her big scenes very effectively.

Victor Sutherland gave a much better performance than he did in "The Barrier," had a bigger, more sympathetic part and a better chance to prove a real hero, since he was the sympathy figure in the biggest thrill scene of the offering—that of the fight in the saloon.

Mitchell Lewis, as the sacrificing lover, made his character big from the start. He will win the sympathy very readily and hold it to the end. His death after the terrific battle with the mob was well handled, since it came at a time that made it logical and eased off the tragedy of it because the hero and heroine had been rescued and were happy. It was his final greatest sacrifice.

Jules Cowles, as Buck Moe, made the part stand out. His characterization helped the production very decidedly.

There were many other excellent types all nicely handled so that they figured into the general scheme of things without appearing to be forced.

In the cast were Preston Rollow, Florence St. Leonard, George Dangerfield, J. R. Chamberlin, W. J. Gross, William A. Williams, Frank Reilly, Mary Doyle, William Anderson and Mack Wright.

The Box Office Angle.

Because of the prestige connected with previous productions by Producer Lewis and the fact that Victor Sutherland and Mitchell Lewis of "The Barrier" appear in this, I believe that you can count on "The Bar Sinister" as a big money-getting film.

The fact that the film deals with the negro race question should be given some consideration, according to the particular community in which you live, but I can tell you that the race problem has been treated in such a manner that no intelligent person can, if he is not unduly prejudiced, take exception to the situations and underlying thoughts.

It is certain that you will have to make mention of "The Barrier" in offering this, because of the many facts which tie the two offerings together, and I believe that you can feel rather safe in promising that this is as stirring and interesting as that other big success.

I would inquire particularly before booking as to whether or not this has been edited, since it will be a much better film when reduced in footage by at least one or one and one-half reels.

Mid-Northwest Trade Journal

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EDWARD WARREN

Producer of

STATE RIGHTS FILMS

1482 Broadway, New York City

MELO SITUATIONS AND THRILLS IN FINE ATMOSPHERE, BUT OCCASIONALLY OVERPLAYED. IS VERY BADLY IN NEED OF PROPER TITLES TO PULL STORY TOGETHER.

June Elvidge, Irving Cummings and Alma Hanlon in

THE WHIP

Paragon Films—State Rights

DIRECTOR ..... Maurice Tourneur
AUTHORS ..... Cecil Raleigh and Henry Hamilton
SCENARIO BY ..... Charles Everard Whittaker
CAMERAMEN ..... John v. d. Broek and Lucien Andriot
AS A WHOLE ..... Much wild melo rather artistically and effectively handled, but fearfully tied together, consequently becoming funny frequently
STORY ..... Old melodramatic ideas, with awful jumps that were not intelligently covered by titles
DIRECTION ..... Made thrills effective and gave some very artistic bits; but permitted overplaying and failed to make story run smoothly or hold it together
PHOTOGRAPHY ..... Generally excellent, but slipped occasionally
LIGHTINGS ..... Some very beautiful; some very effective, but occasionally ordinary
CAMERA WORK ..... Very good; at times exceptional
STARS ..... Rather actory because of melo situations, but at times quite pleasing
SUPPORT ..... Many overdrawn characters, with wronged sister who acted all over the place
EXTERIORS ..... Some very beautiful bits; generally very good
INTERIORS ..... Generally very good; many decidedly distinctive
DETAIL ..... Good, except story development, which was awful
TIME ..... One hour and thirty-five minutes (8 parts)

IF ever a film needed editing, this is it!

As an adaptation of the famous English melodrama we expected much that was wild and thrilly, but the way they pulled situation after situation without any evident attempt to bring the story threads together intelligently was simply awful!

They would go ahead with a sequence which you would think would make the hero and "shero" enemies forever, with the "willun" and "willuness" social outcasts, and then—blooey!—they would start all over again with another sequence, and no tangible reference would be made to what had gone before.

There was an utter lack of intelligent titling to bridge the jumps in the story development, and many of the titles which attempted to explain the relative positions of some of the characters in the plot at certain stages, surely failed to register the desired intent, because the situations certainly did not hang together.

Producer Tourneur gave us a lot of classy, distinctive sets, some truly beautiful exteriors and a general atmosphere of distinction that alone saved this from being classed as a piece of junk. There were some very interesting scenes showing a fox hunt, we got a splendid automobile smash-up, a real train wreck and a good horse race on the finish, with a lot of stuff showing interiors of what was supposed to be the Eden Musee brought in for an entire sequence, which had no particular bearing on the plot except that they wanted to provide some place to imprison Miss Hanlon and the wronged sister for a time.

All of these points and some very beautiful exterior shots, such as one bit shooting across a stretch of water and another very beautiful sunset with a train rushing through the foreground, helped to make this offering unusual and distinctive, but such things are all of no avail if the story itself fails to get over, as this one did.

I believe that film fans today insist upon a story first and then, though they may be willing to accept melodrama, that melodrama must be made at least halfway believable, and certainly it must be kept intelligent. This one ran wild so often, shooting off at a tangent, that it became quite funny in spots, and this effect, together with the curse of overacting of some of the players, will surely discount it for general consumption.

These bad spots in the story development are absolutely inexcusable, because, even with the situations as they stand, intelligently prepared titles and some good editing could put this in condition to make it run rather smoothly.

In the early part of the offering we had a good many scenes that were unnecessary, this superfluous continuity being covered up for the most part by changing camera angles, but still it delays the development of the story. Even though the fox hunt scenes were particularly pleasing, they were permitted to run too long at times to get the proper effect.

One of the funny things to me was the fact that Mr. Cummings was spoken of as "Master of the Hunt," and all during the hunt we saw him calmly riding through a wooded lane with Miss Hanlon paying no attention whatever to what was going on or whether the dogs were busy chasing "Mr. Fox."

They dragged in the "lost memory" stuff on us and pulled a mix-up where a check was forged, and Miss Elvidge claimed that she was to be Mr. Cummings' wife, but this stuff was so messed up in the titling that it never did get straightened out very clearly, and the production just jumped along from one melodramatic situation to another until they got to the horse race and then "The Whip" won; that settled all arguments.

Of course, for the horse race scene the willuns had the jockey arrested at the last minute, and Miss Hanlon had to do the jockey stuff to bring "The Whip" home the winner, but what I'd like to know is—if Mr. Cummings' bank account was wiped out and overdrawn by the forged check, as stated in a title, why should he be so calm when he visited the bookmaker, who told him, "I'm too busy to talk to you now. I'm going to drive an entry in the horse show today," and then a few scenes after go over to bet this same bookmaker $60,000 on the result of the horse race. I couldn't just exactly "get" Mr. Cummings' attitude towards this bookmaker, but possibly it was because he had that bump on the head which caused him to lose him memory. Even at that, I think that "I'm too busy" title is a bird!

The scenes showing the girls locked up in the Chamber of Horrors in the Eden Musee were rather interesting, and this sequence was well handled, the wax figure horror stuff being sufficiently gruesome to cause most any woman to squirm a bit, even though they realize that it is a lot of bum, wax models—or rather, as in some of the instances in this, only "extras" dressed up to represent wax models.

Most of the characters were quite acceptable, except for an occasional bit of acting, with Alma Hanlon and June Elvidge showing to splendid advantage at times, and Paul McAllister, as the willun, registering several little touches that were quite good. However, the awful spot in the cast was Jean Dumar, who "acted" so much as the wronged sister that she was positively a scream at times. How that goil did emote!

Others in the cast were Dion Titheradge and Warren Cook.

The scenes preceding the wreck where we found Mr. Cummings racing in an auto to catch the train, which was carrying the prize race horse "The Whip" to the big race meet, were decidedly well handled, and the tempo of the race worked up beautifully. What I want to know is, how did Mr. Cummings manage to figure out just exactly where the willun was going to uncouple the car carrying the race horse so that he could drive his auto to that exact spot and rescue the horse from the car just before it was hit by the fast train which was following. I fear me that most intelligent fans will ask this same question with rather a disconcerted feeling when it is not answered. Anyway, the train which hit the lone freight car which was standing on the track did a beautiful spill, and it is plain to see that the accident cost some money, because they did wreck an engine and a number of coaches. Unfortunately, the average film fan isn't impressed any more to the extent of raving about it afterwards when he sees an automobile smash-up or a train wreck.

The Box Office Angle.

Because of the fact that this was a famous stage success as an English Drury Lane melodrama, you may be able to arouse quite a lot of interest in this adaptation. As the offering stands at the present time, I would be careful about playing it for any length of time, because the weak spots in the story development are going to keep anyone from enthusing over it. They'll undoubtedly be impressed by some of the thrills and the general atmosphere, but some of the story jumps will appeal to their sense of humor and cause them to say rude things about the offering as a whole.

If you play this, I'd center my advertising upon the melodramatic moments and talk about the beautiful scenes and the big sets, forgetting to refer to the story except to state that it is an adaptation of the famous stage melodramatic spectacle.

Irving Cummings, Alma Hanlon and June Elvidge are all well-known to film fans and their names may pull you some business.

UNDERLYING ALLEGORICAL THOUGHT LIFTS ORDINARY MODERN ACTION

Sheldon Lewis, Marie Shotwell, Charlotte Ives and Walter Hampden in

THE WARFARE OF THE FLESH

Edward Warren Production—State Rights

DIRECTOR	Edward Warren
AUTHOR	Edward Warren
SCENARIO BY	Lawrence Marston
CAMERAMAN	Henry Cronjager
AS A WHOLE	Underlying allegory made elementary modern situations rather effective
STORY	Old situation given good dream twist with allegory characters giving scenes added purpose
DIRECTION	Allegory development excellent, but modern scenes, old-school at times in groupings and compostion, with lack of close-ups, which marred effectiveness of some scenes
PHOTOGRAPHY	Generally good, with some fine and some poor lighting
LIGHTINGS	Some exteriors beautiful; others ordinary; a few interiors good, but generally too uniform
CAMERA WORK	Varied, with interiors lacking in angles, close-ups and proper lightings
STARS	Good types, although acted somewhat at times
SUPPORT	Acceptable, although some rather camera-conscious
EXTERIORS	Allegory locations very good; others acceptable
INTERIORS	A few good; others rather setty
DETAIL	Generally good
TIME	One hour and thirty minutes (7 parts)

DESPITE the fact that, considered technically, this offering is open to considerable criticism, it has a money-getting title and the thoughts have been registered with a production that does not offend.

The technical flaws, for the most part, have to do with the fact that many of the interiors have been so uniformly lighted that they have a "setty" appearance, and there is a general lack of close-ups, which keeps many of the scenes from registering effectively, the grouping of the players at too great a distance from the camera tending to add to the artificiality of some of the situations.

The central thought of the modern story is a very old situation, having to do with the wife who had to have money for an operation to save her husband, with the result that she considered selling herself to a libertine, but the underlying motive back of this modern story lifted the offering out of the ordinary program-release field into the special class.

The presence of the allegorical characters in the modern story gave an added importance to all of the scenes and kept them from being just surface action. They became the exemplification of a moral thought.

The allegory scenes, particularly those used in the first of the offering, were well handled, with fine natural backgrounds which made them decidedly distinctive and certainly caused them to register much better than those we have seen recently in offerings which were made in studio sets.

In the treatment of the modern situations the story development provides a nice element of suspense, which is created by a dream which no one will suspect of being a dream, this resulting in an ending which finishes off with rather a great surprise for the twist at the finish.

In working out the plot the producer has taken us up to a certain point and then drifted into the dream in such a way that no one will think of it being a dream at the time, and yet they will readily realize that it was a dream when that revelation comes.

For the principal characters we find some well-chosen types, since Mr. Hampden, who plays the spirit of Good, has been well known on the speaking stage for his character of the "Servant" in "The Servant in the House." Theodore Friebus is certainly a truly Devilish-looking spirit of Evil. Sheldon Lewis, he who has done so many "willunous" things in the films, was a good type for the libertine, and Marie Shotwell looked the part of the vampire typifying Sin. Harry Benham, as the husband in the modern story, was a good type, but was inclined to act quite frequently, with the result that he seemed very camera-conscious and stiff in most of his scenes. Charlotte Ives, as the wife, was acceptable but didn't make any truly favorable impression.

Since the more important scenes were worked out in the conflict between Mr. Hampden on the one side and Mr. Friebus, Mr. Lewis and Miss Shotwell on the other, it wasn't altogether essential that Mr. Benham and Miss Ives make their characters stand out, although, of

course, the offering would have been much more effective had these characters been more appealing.

In the early allegorical scenes Mary Moore was a very pretty flower-bedecked Eve. She had on her new Spring gown, evidently having discarded the much-talked-of fig leaf costume.

As the story developed, when we reached the point where the wife had decided to sacrifice herself in order to save her husband, we found an incident introduced where she and Mr. Lewis went to a film theatre together and there saw on the screen a story of the prehistoric times registering the origin of the present social laws which forced the recognition of the sanctity of the home. Since these scenes entered into the dream sequence, the exciting bit where the villain was mobbed in the picture theatre seemed entirely acceptable as what might have registered in the wife's mind while dreaming.

The introduction of a number of quotations from "Paradise Lost" in the prologue will help somewhat to impress the average audience, and I believe that the underlying thought will be sufficient to give the necessary strength to the modern scenes to make them register despite the technical weaknesses.

The Box Office Angle.

Because of the title and the fact that the offering itself registers a moral point without offending, I believe that this can be played with satisfactory results. Technically it isn't what we would consider a good production save for the allegory scenes, but we must remember that the average audience isn't conscious of exactly what is wrong with a production when there are such technical flaws as lightings, groupings, a little overplaying and lack of close-ups, and, while they may realize that the offering hasn't the distinction that they would like to see, still if it has a thought forcibly presented, you can figure that most of them will be impressed.

I would say that you can very safely book this, and I believe that if you will bill it intelligently and be careful not to make any unnecessary promises about it being an artistic triumph, but will confine yourself to the fact that it presents a forcible thought, you will be able to get money and find your patrons considering it a worthwhile offering.

I would be careful in my advertising not to go too strong on the allegorical thought, because some people want to fight shy when you say "allegory." The production has enough of this to lift it out of the rut, but it has been so interwoven into the modern story that it doesn't become objectionably prominent.

VERY ORDINARY OBVIOUS STORY GIVEN TOO MUCH FOOTAGE

Norma Talmadge in

THE LAW OF COMPENSATION

Jos. Schenck—Selznick Pictures

DIRECTOR.....Julius Steger and Joseph A. Golden
AUTHOR.....Wilson Mizner
SCENARIO BY.....Edna G. Riley
CAMERAMAN.....John Urie
AS A WHOLE..Painfully draggy and monotonously drab, with tons of superfluous continuity
STORY.....Had no climax and was tiresomely obvious, with long narrative coming too late
DIRECTION....Failed to distinguish between time periods and gave poor story development; too long on one strain
PHOTOGRAPHY.....Excellent at times; generally satisfactory
LIGHTINGS.....Some excellent; others ordinary; too uniform
CAMERA WORK.....Varied, but generally excellent
STAR.....Badly handicapped; should never be asked to do old-woman characters
SUPPORT.....Acceptable, with some quite actory
EXTERIORS.....Ordinary but acceptable
INTERIORS.....Some very good; others ordinary
DETAIL.....Much too much, with time period lapse ignored
TIME.....One hour and thirty-five minutes; much too long; (6 parts)

SURELY this is about three reels too long. To begin with, the story never gets anywhere and is painfully obvious from the start, it being simply two ordinary stories of the serpent-in-the-home stuff with Miss Talmadge shown first as an innocent little boob who gets married and then falls for the advances of a song-plugger in the city, with this affair stopped by her father just before she makes a false move, and then much, much footage is devoted to father telling Norma about her mother, which narrative stuff was shown on the screen in harrowing detail, with Miss Talmadge also playing the mother, this narrative being simply another serpent-in-the-house thing telling how her father's partner had lured her mother from home and then had finally deserted her when she was ill and left her destitute in a charity ward of an hospital, where father found her just before she'd died.

Since, because of the very bad construction, we knew just exactly what the narrative stuff was going to be, the unnecessary detail which was given to it was absolutely painful. They showed us scads of stuff having to do with the details of the serpent's perfidy and the sufferings of the mother in the hospital, with the director playing all the time on the same plaintive strain, which was an appeal for sympathy and tears from the few women who think that such junk as this is so "beautifully sad."

As entertainment, I think this is awful! There is nothing approaching good development, and Frederick Esmelton, as Miss Talmadge's father, was so camera-conscious that he marred the possibility of most of the scenes registering as really human. It was also a serious mistake to have him play the husband in the scenes registering the narrative stuff, because he was so very much older than Miss Talmadge that it sort of killed off the possible sympathy. It would have been much better had they used another man in the narrative scenes.

Figured from the angle of technical construction, they have at least three reels of unnecessary scenes in this offering. Properly edited this would make a fair four-reeler or short five-reel subject, but even then there would be nothing of exceptional value to the production figured from any angle save the fact that Miss Talmadge is in it and she has been exploited as a star.

None of the players in support of Miss Talmadge were able to register anything that could be called a truly capable characterization, and the entire offering moved along the same groove, with so little relief from the drab monotony of the serpent-in-the-house stuff that I can't feel that any intelligent audience is ever going to enthuse over it.

Upon a number of occasions they gave us poetry for titles, and most ordinary ginks will think it very "mushy."

In the supporting cast were John Charles, Sally Crute, Robert Cummings, Chester Barnett, Fred G. Hearn, Mary Hay, Frank Dawson, Marie Reichart and Edwin Stanley.

The Box Office Angle.

Because this is supposed to be a special production, and because the fault is one which many will not be able to put their finger on immediately, possibly you can get by with this.

Any audience will realize that this is very, very slow, draggy and tiresome, but they will not just know exactly why it is, because most of them don't understand enough about dramatic construction to realize that about half the scenes are entirely unnecessary. It is a case of old-school development with bad detail and the effect is that the audience gets tired and dissatisfied and watches with sort of a resigned feeling, but when it is all over they are liable to say, "Yes, it was all right, although sort of sad at the end." This undue and unnecessary emphasis on the hospital scenes and the death stuff on the finish may possibly provoke a tear from some over-sensitive women, but, at the same time, it will antagonize about 80 per cent. of your patrons.

In its present form I would say that the safest thing to do is to forget this. Certainly I'd make no rash promises about it if I had to play it. I can't feel that this was a good part for Norma Talmadge, and certainly the impression she registers will not help her reputation particularly. Fans don't like to see their favorite young stars doing the dying mother stuff with much make-up on to register illness.

HEREDITY BABY VAMPIRE IDEA WITH GOOD PROLOGUE AND SNOW STUFF

Irene Fenwick, Clifford Bruce and Reine Davies in

THE SIN WOMAN

George Backer Production-M. H. Hoffman-State Rights

DIRECTORS	George W. Lederer and Harry Revier
AUTHORS	Herbert Hall Winslow and Edward Carbett
CAMERAMEN	H. E. Butler and Arthur Moses
AS A WHOLE	Will interest generally because of prologue, snow stuff and different vampire characterization
STORY	Allegory prologue helps make modern vampire plot impressive
DIRECTION	Allegory well done; modern story holds in good mountain village atmosphere
PHOTOGRAPHY	Generally very good; had a few only-fair spots
LIGHTINGS	Some excellent; frequently too uniform
CAMERA WORK	Varied from fine to fair
STARS	Personalities that helped offering
SUPPORT	Some good types, although several rather camera-conscious
EXTERIORS	Some beautiful snow stuff
INTERIORS	Scenes preceding story incidents excellent; mountain village scenes fitted atmosphere; but some lighting too uniform
DETAIL	Good
TIME	One hour and twenty minutes (7 parts)

ASSURDEDLY if you can get any money with a vampire picture in your community, this title should pull em in, and, because of the fact that you have the additional advantage of playing up Irene Fenwick as the original baby vampire of the stage and screen, this should take on an added interest.

Miss Fenwick appeared in "The Song of Songs" on the stage as the vampire with the baby stare, and now in the films she has the same sort of part, with this offering taking considerable of the sting out of her characterization by a prologue which went back even to the time of Eve to register through the generations the strain of heredity which brought this sin woman into existence, the victim of influences over which she had no control.

The first part of this offering presents some excellent scenes depicting first the Garden of Eden, then Mary Magdalene, the court of Belshazzar, and on down through several generations of the ancestors of the modern vampire, with considerable footage devoted to a day in her life, which plants the sort of atmosphere in which this baby-stare sin woman lived. All of these early scenes were distinctive enough to give an impression which will be quite favorable.

The scene of the action is then transferred to a village in the mountains, where the vampire girl, fleeing from possible arrest, meets with an accident which places her as the guest of Clifford Bruce in a cabin at his deserted lumber camp. There are a number of scenes in which this woman of the city is shown to exert a strange influence over our powerful young hubby-hero, and we are told that for the first time she really knew the meaning of honest love, only to learn that another woman is this man's wife.

When the villagers rescued the pair from the cabin, where they had been snowed in for the night, there is a suggestion of scandal, but things are satisfactorily explained, and the baby vampire is brought to town, where she meets her last victim in the city, the son of the innkeeper, who has come home to die after spending all his money trying to live in the city.

The plot development then registers the growing infatuation of Mr. Bruce, the husband, for Miss Fenwick, there having been some nice sympathy contrasts provided showing the neglected wife and her child, Miss Davies being the wife.

Finally Mr. Bruce decided to run away with Miss Fenwick, and did so, coming back to tell his wife that he had decided to leave her. When the villagers learned of this there was quite some excitement, and then the son of the innkeeper told of his having been ruined by Miss Fenwick in the city, with the result that the villagers headed for the cabin in the woods, made it plain to the husband that he had been duped and took Miss Fenwick to a shed, where she was tarred and feathered, this rather dramatic finish coming as a contrast to the scene at home where Miss Davies, the wife, had forgiven her husband and placed him again as the happy father and real husband of a real home.

Most of the scenes were made in the mountain country, with many very beautiful snow exteriors, and I believe that this element will give an added interest to all of this action. Many of the situations were not only interesting, but rather dramatic, and, although there was a tendency on the part of some of the villagers to overact, and the son of the innkeeper was particularly actory, I believe that the dramatic moments generally will register quite effectively. Of course, after it gets under way it is a straight vampire story, with very little that is unusual except the fact that Miss Fenwick's characterization is decidedly different from that which we have come to expect of vampires, but I think the atmosphere is sufficiently different from the ordinary vampire tale to make this seem a bit more

human, and the personalities of Miss Fenwick, Miss Davies and Mr. Bruce help many of the scenes very decidedly.

Because she has the main part in the offering, I would center most of my attention upon Miss Fenwick. But Miss Davies, as the wife, has an appealing, sympathetic character which she handles nicely, and since she is well known on the speaking stage, having been in "Canary Cottage" this season, you can make mention of her as a well-known Broadway star.

Clifford Bruce, as the husband, is a big, forceful type, and he handles his part very satisfactorily, particularly in the very important scene where he and Miss Fenwick are snowbound in the lumber camp cabin.

The Box Office Angle.

If your people are sore on vampire stuff, you possibly had better be careful of this one, because it's almost a straight vampire story, despite the prologue which justifies it by heredity and the fact that it is a different sort of characterization.

If you have been getting money with pictures of the vampire type, this title should bring you real business, and the fact that you can tie up this offering with Miss Fenwick's baby vampire work in "The Song of Songs," together with the presence of Reine Davies and Clifford Bruce, should make this a distinctive box office possibility.

You might stir up considerable discussion by starting an argument on the question as to whether or not vampire women are the unfortunate victims of heredity. There is room for "argufying" on that point. If the weather is pretty warm by the time this gets to you, the snow stuff should have a decided appeal. That point is worth taking into consideration.

ROMANTIC DAREDEVIL STUFF IN GOOD ATMOSPHERE IS ENTERTAINING

William Desmond in

PADDY O'HARA

Triangle—Kay Bee

DIRECTOR	Walter Edwards
AUTHOR	J. G. Hawks
ART DIRECTOR	Robert Brunton
AS A WHOLE	War atmosphere romance that will interest and please
STORY	Doesn't convince, but is entertaining
DIRECTION	Provided excellent atmosphere and kept action interesting
PHOTOGRAPHY	Generally fine; some excellent bits
LIGHTINGS	A few very distinctive; generally very good
EXTERIORS	Many very beautiful; all effective as to atmosphere
INTERIORS	Many exceptionally fine sets; generally excellent
DETAIL	Good, because imaginary kingdom stuff can't be questioned
TIME	Sixty-four minutes (5 parts)

CONSIDERED as entertainment; I believe this will register as a very pleasing offering. It is one of those imaginary kindom war things, with the scene supposed to be laid in the Balkans, where two little kingdoms were having a mix-up, with many modern war appliances getting into the action. They used aeroplanes, mountain artillery and all that sort of junk with cavalry making daring dashes at the proper moments.

The general atmosphere was decidedly impressive, their being many big exterior sets used, with some exceptionally impressive interiors that gave the offering a very distinctive, classy background.

The story was a very elementary development of a romance between a wild Irishman, who was correspondent for a London paper, and the princess of one of these countries, whom he married in order to rescue her from the conquering enemy.

She married him under protest, because he had first appeared to her wearing the uniform of the enemy, but after he carried her away, saving her from the enemy, she decided that she sort of liked this guy.

Later, after Bob McKim, the wicked willun, had come up as her prospective husband and had stolen her away via aeroplanes, we found her uncle trying to locate O'Hara in London, in order to have the marriage annulled. The girl said she was willing if Paddy said he wanted it that way, but Paddy, he refused, he did, and when the girl heard that she beat it quickly. When Paddy came home that night there she was, the darlin', curled up in his arm-chair before the fire in a very fine lighting, all nicely provided by Bob Brunton, the master of the light effects of the Triangle-Kay Bee Studios.

Of course, this stuff is a lot of junk, so far as being human or convincing or anything like that, but, then, once in a while we like to see one of these romantic, impossible love stories visualized, and, as such, I think this will prove very entertaining. Giving Desmond an Irish brogue helped a lot, because they pulled some very good titles which sort of lifted the characterization out of the ordinary.

There was quite a lot of fighting, with some very effective camera angles that made it impressive, and we had a few thrills, one of which was a situation where Desmond was riding on horseback carrying dispatches, which had been intrusted to him by a friend who was killed in a duel by the willun, Bob McKim, with this willun spy. Mr. McKim, sailing above Mr. Desmond in an aeroplane. While Desmond was making his horse do his durndest, McKim was directing his assistant in the aeroplane in the dropping of bombs, trying to hit the hero on horseback. For about six scenes they dropped bomb after bomb, but, somehow, each one of them managed to land just about ten feet back of the flying hero. There must've been something wrong with the spy's velocity calculator, because he was awfully accurate about getting just the same distance back of the hero each time.

Upon several occasions our hero was shown to do a few athletic stunts, but in one place the director tried to slip something over, which I am afraid is going to get a laugh in most houses. It did the night I saw it, and I believe that most intelligent fans will be "next."

First we saw Mr. Desmond reaching up his hand and making a wild leap which landed him on top of a rather high wall, which was apparently done by reverse trick photography. Then we found our hero perched on top of a very high wall ready to leap to the back of a horse, quite some distance below—yes "quite" some! We saw him jump, and then we saw him land, but any fan's going to be willing to bet you a quarter or a box of Sweet Caporals that they tricked it in the camera. Not satisfied with this, they pulled the same stunt immediately after with the girl, showing her hesitating before the grand plunge, and then showing her landing on the horse's back.

Several times Mr. Desmond was given a chance to be a real honest-to-goodness hero, one of these occasions being where he permitted three ruffians to enter his room to search it, with an encounter following in which he covered the three of them with a rug from the

floor, while he escaped by way of the door. Another time he had a mixup with about fifteen soldiers, who finally got the best of him, and then he pulled the good old stuff of putting out the light and crawling under the table while all the officers and the young army went outside to look for him, so that he could go up and get the gal and do a getaway from a window, which was followed by the aforementioned wild leap to the back of the horse.

Taken all in all, I believe this will register as one of the best things Mr. Desmond has done. Although a lady next to me spoke of him as "Desperate Desmond" after watching him do some of these things, still I think they'll like it pretty well.

Mary MacIvor, as the gal, was rather good, although she was really only a foil for Mr. Desmond in the scenes in which she figured.

Robert McKim was an accomplished willun, as always. Others in the cast were Joseph J. Dowling and Walt Whitman.

The Box Office Angle.

I'd say that for entertainment this should rank as quite a bit better than the average program release. It has atmosphere, quite a little good war stuff which no one can object to, and the romantic tendency of the plot keeps it registering as semi-comedy, this being helped by the brogue titles supplied for the hero.

I would book this and go to it rather strong as a comedy drama of the exciting experiences of an Irish war correspondent who got mixed up in a war between two small kingdoms in the Balkan Mountains. You can promise them fun, action, battles and romance.

As a catch-line, you might say—"Can you imagine what a real Irishman would do if he got turned loose in a war between two little kingdoms in the Balkan Mountains? See William Desmond as 'Paddy O'Hara.'"

LIGHT COMEDY WITH ENOUGH HUMAN BITS TO BE ENTERTAINING

Dorothy Gish in

HER OFFICIAL FATHERS

Fine Arts—Triangle

DIRECTORS.....Elmer Clifton and Joseph Henabery
AUTHOR.....Hugh S. Miller
SCENARIO BY.....Roy Somerville
CAMERAMAN.....Carl Brown
AS A WHOLE.....Should register as very entertaining anywhere
STORY.....Filled with human touches and nicely handled comedy situations
DIRECTION.....Gave atmosphere of class and kept action human and interesting
PHOTOGRAPHY.....Generally excellent
LIGHTINGS.....Some very fine; generally good
CAMERA WORK.....“Shot” a lot from same angle where close-ups and angles might have helped, but action good enough to keep this from marring seriously
STAR.....Pleasing little personality with “pep” and appeal
SUPPORT.....Some excellent types
EXTERIORS.....Generally very good
INTERIORS.....Distinctive
DETAIL.....Many fine little human bits
TIME.....Sixty-four minutes (5 parts)

I BELIEVE that any audience anywhere will consider this entertaining and rather a relief from the unconvincing melodramatic movie stuff of the average routine program offering.

The story is built principally for purposes of comedy, and the thought of keeping it human is always in evidence, because there are hundreds of little touches that will register with any audience.

Dorothy Gish has an appealing personality, and in this she varies from the "peppy" young person to the appealing little lady, so sweetly that I believe she will register in this as well as, if not better than, in anything in which she has appeared.

The story deals with the effect of a banker having left his great fortune to his daughter, with the bank itself as the guardian. Two prominent directors of the bank were battling to have their opposite policies adopted. The controlling interest was held by this young lady.

After registering some delightful comedy growing ou of her early expenditures when the bank took charg of her affairs, we found one of the directors puttin forward his son to marry Miss Gish, while the othe director decided that he would marry her himself.

Apparently overwhelmed by these two proposals, sh agreed to marry them both on the day she was eighteer making each promise that the wedding would be ker very secret.

Meanwhile, Frank Bennett, a young clerk in the banl who had been sent to help Miss Gish in some of he wild shopping tours, had registered sufficiently with th young lady to make her want to marry him. That pr vided a situation which resulted in a lot of real actio on the eighteenth birthday, with the two bridegroom to-be present at the house in different rooms, and th bank clerk locked up in the bank, from which he e caped only to be made prisoner again by a detecti as he was reaching Miss Gish's home.

From her window the little heroine saw the man s really loved being taken away in an automobile, so s gave chase and finally returned to confront the su prised would-be bridegrooms with a muchly battered b happy, sure-enough bridegroom.

There is action in this, oodles of human stuff a several very good characterizations. It has distincti class as to atmosphere and should prove very pleasi anywhere.

In the supporting cast were F. A. Turner, Sam Grasse, Charles and Jennie Lee, Milton Schumann, I Wilson, Bessie Buskirk and Fred Warren.

The Box Office Angle.

I believe that this can be figured a very good bit f entertainment. It will register a lot of laughs, it h some good action, it is classy as to atmosphere a you aren't exactly sure what is going to happen u the finish. It is certainly decidedly better than te average program release and would be comparativ safe figured for several days, because it is clean com that really entertains.

In advertising this I would particularly emphasize te fact that it is comedy, so that you bring out those wo like to laugh.

HAROLD LOCKWOOD
YORKE METRO
LESTER CUNE
Heavies

GOOD IDEA POORLY HANDLED; NEGLECTED FOR WAR STUFF. NAME A MISFIT

Irene Hunt and Leo Pierson in

THE BIRTH OF PATRIOTISM

Red Feather

DIRECTOR ..... E. M. Ingleton
AUTHOR ..... I. A. R. Wylie
SCENARIO BY ..... E. M. Ingleton
CAMERAMAN ..... Duke Hayward
AS A WHOLE ..... Actory spots marred drama and has too much war horror
STORY ..... Good underlying thought, but war padding made it drag
DIRECTION ..... Permitted, or caused, overacting; gave too much horror
PHOTOGRAPHY ..... Generally good; although occasionally varied badly
LIGHTINGS ..... A few excellent; many poor
CAMERA WORK ..... Generally acceptable
STAR ..... Nothing unusual
SUPPORTED ..... Acted too much
EXTERIORS ..... Mostly body-strewn battlefields
INTERIORS ..... Acceptable
DETAIL ..... Too much unpleasant stuff
TIME ..... Fifty-eight minutes (5 parts)

I HAVE a hunch, from what I've heard of the intentions of the War Department, that if this is not stopped it will certainly be cut up quite a bit, because they have a lot of battlefield scenes that show the harvest of war in a manner which is surely not pleasant nor liable to inspire rapid recruiting.

The story, as a story, really didn't call for so much emphasis on the war stuff, and it almost seems as if the excess footage of battlefields and fighting was tacked on in order to make this a five-reeler.

The English atmosphere of the offering was rather well registered, in fact, it was decidedly better registered than is generally the case with routine program releases. The important characters were played by English types, but they seemed a bit youthful.

In the dramatic moments throughout the story there was a decided tendency, particularly on the part of the wife, to act upon any and all occasions. This marred the possible effectiveness of the dramatic scenes.

The development of the story was slow and frequently it dragged decidedly. Because of this and the repetition of the battlefield stuff, the offering fails to impress.

The central thought of the story is based on the very good situation of proving that the fault-finding wife frequently learns how much she really loves the erring one when he is reported killed. In this instance we found the husband leaving the wife and going to live with another woman, only to find that he was unhappy, with the result that he answered the call of war.

The wife, after the baby came, was destitute, and she went to the "other woman" to demand money which she said belonged to her because her husband had earned it. The other woman bawled wifey out a bit and then took her to live with her because of the baby.

Finally word came that hubby wasn't dead but was returning, and the other woman moved out, leaving the wife and the happiness that was now appreciated.

There was a very good possibility here for some big moments, but the cast and the director failed to realize on them.

The solemn tragedy of some of the battlefield scenes were seriously marred by the fact that on two or three occasions, where soldiers went to pick up men supposed to be so badly wounded that they had been lying on the battlefield for hours, these men suddenly became sufficiently alive to almost rise of their own accord.

In the supporting cast were Ann Kronan, Ernie Shields, Lydia Yeamans Titus, Edward Brown and Frank Coffrey.

The Box Office Angle.

At the present time I can't figure that this is a very attractive offering. The mixing of the war stuff with the domestic troubles situation doesn't add to the value of either, and I am afraid that most audiences will fail to be very enthusiastic over this production. With better handling, the dramatic situations might have been developed into something rather impressive, but as we see them they'll hardly register with any punch.

There is no personality in this capable of drawing real money at the box office and I doubt very much if you can either get money with it or make good with it after showing it. It is a bit too drab and lacks the patriotic punch, since both of the men who really figure in the story went to war not because they were patriotic but because they were trying to get away from unpleasant things at home. That may be a human condition, but it is hardly the sort of film to show just now.

I believe I'd dodge it!

PLEASING KID STUFF ENTERTANING DESPITE SURFACE MELO ACTION

Baby Marie Osborne in

SUNSHINE AND GOLD

Balboa—Pathe

DIRECTOR ..... Henry King
AUTHOR ..... Will M. Ritchey
CAMERAMAN ..... Joseph Brotherton
AS A WHOLE ..... Kid makes it entertaining
STORY ..... A little melo and "reforming grouchy grandparents" stuff
DIRECTION ..... Rather ordinary except cute kid stuff
PHOTOGRAPHY ..... Some very good; some ordinary
LIGHTINGS ..... Many splendid effects; sometimes too uniform
CAMERA WORK ..... Varied
STAR ..... Truly cute kiddie
SUPPORT ..... Acceptable; not remarkable
EXTERIORS ..... A few very good; others ordinary
INTERIORS ..... Acceptable
DETAIL ..... Had some slips
TIME ..... Fifty-eight minutes (5 parts)

LITTLE Mary Sunshine has won a real place in the hearts of film fans, and I believe that you can figure her stuff as entertaining and sure to please, even though the background is a bit crude. They seem to insist on putting melodrama in back of this charming little kiddie, the thought being probably that they need a certain amount of "action."

In this story, as in many others, Baby Marie becomes the savior of a grouch grandfather. After considerable melo, with gypsies kidnapping her, she wandered into the old guy's home in the woods where he had gone to live because he didn't like the way his son refused to follow orders.

There were some good scenes here in the cabin between the old man and the kid, there being one truly delightful bit which will get a big laugh anywhere. Baby Marie was saying her prayers kneeling at the feet of the old man, in her nightie, when the dog came over and licked the bottoms of her feet. That was a small bit but it will register.

The melodrama was not altogether convincing as shown, but it was sufficiently well done to hold the interest between the times when Little Marie was on the screen.

As a sample of some of the crudities in this production, we found a sign in front of the police sergeant's desk where the word "sergeant" was spelled as big as life—"S-a-r-g-e-n-t."

Henry King was guilty of pulling the old hand-to-ear stuff once when he was out in the woods chasing the lost kiddie. He should be spoken to gently for that.

In the supporting cast were Daniel Gilfether and Neil Hardin.

The Box Office Angle.

Personally, I think Little Mary Sunshine is a real bet to pull business if you know how to exploit her. Last week at the Rialto in this city they played her recent release, "Told at Twilight," and it seemed to go very big.

Figured for community houses, I'd say that her stuff is particularly good. She is a cute youngster and is always shown doing little human things in a story that centres about her reforming an old grouch by her kiddie optimism.

I would say that this should be a particularly pleasing film to bring out a big matinee audience, and if you would play hard for the children you should get a great turn-out. There is quite some melodrama, but none that could be called objectionable, and I should think that the average kid would enjoy it very much. It also has enough cute stuff to make it register for any average adult much better than the junky sex and vampire stuff which we have had too much of.

TOO MUCH STAR IN STORY THAT NEVER ARRIVED; STAR AS INGENUE POOR

Theda Bara in

HER GREATEST LOVE

Fox Film

DIRECTOR	J. Gordon Edwards
ADAPTED FROM	Ouida's "Moths"
SCENARIO BY	Adrian Johnson
CAMERAMAN	Philip E. Rosen
AS A WHOLE	Distinctive, but never convinced or appealed
STORY	Never impressed
DIRECTION	Held interest with close-ups and distinctive atmosphere, but missed human note
PHOTOGRAPHY	Generally excellent, although at times contrasty
LIGHTINGS	Many very fine; generally distinctive
CAMERA WORK	Excellent
STAR	Doesn't appeal as ingenue; was a bit too much of her
SUPPORT	Rather good, although melodramatic at times
EXTERIORS	Some very good; big exterior sets good, but real locations could have been better
INTERIORS	Some excellent; generally good
DETAIL	Quite elaborate; generally satisfactory
TIME	Seventy-five minutes (6 parts)

THEY must have had in mind, in making and assembling this picture, that those who will come to see it are chiefly interested in Theda Bara. In any event, we find that the production is made up for the most part of close-ups of the star or scenes in which she is the central figure, with a title every now and then to bridge a jump. Of course, there were some scenes in which she was not in evidence, but they were decidedly in the minority.

The general atmosphere of the offering was quite classy, and many of the interiors and exteriors were sufficiently impressive to give this the general effect of being a comparatively big film, but the offering lacked the human note and was nothing but surface action built around the star.

Unfortunately, some one took a notion that Miss Bara should play a good "young innocent," and the early part of the film was devoted to our famous vampire star trotting around as a youthful ingenue, she appearing in some scenes in an outfit that was about like what Mary Pickford might wear. Miss Bara don't belong in that sort of a part! She can do straight stuff but not cute, innocent kid stuff.

The story told about how Theda's mother tricked her into a marriage with a guy she didn't like because mother wanted the advantage of being mother-in-law to this wealthy influential Russian. We knew the guy was Russian right away, because he had a big muff on. It's a funny thing, but I've never yet seen a Russian in pictures what didn't wear one of those funny beards.

After the Russian got sort 'uv rough with Theda, she told him that she didn't love him and explained why she'd married him, and then hubby, he told her that her mother had tricked her.

To sort 'uv get even, hubby sent her out to Siberia in sort of a semi-prison home, and, somehow—it wasn't just clear—we found a couple of her lovers floating out there during the latter part of the picture trying to get a peek at her, with one of them coming openly and the other one sneaking in, in disguise.

Of course, about the time they landed there comfortably, the willun, he showed up in a sleigh, he did, wearing a big fur coat and said, "Ha, ha! I've discovered you and your lovers!"

He then wanted to fight the guy that was supposed to be the favorite lover, played by Harry Hilliard, but hero looked him over and said he wouldn't fight—he was a gentleman! Since Walter Law, who was playing the willun, is a pretty big guy, many may sympathize with Harry's attitude.

Glen White, who was the other lover present, didn't take just the same view of the situation, and said he'd fight. So Glen and the willun went out in the street and shot at each other, with both dying, so that hero and Theda could be happy ever after. That's all there is—there isn't no more.

It's quite possible that your average fan who enjoys Theda Bara will like this stuff, and say, "Isn't she beautiful!" and think it's all right. Several of the girls wore L. & B. H. gowns, and there was quite some magnificence about a couple of the big sets, but I've a hunch that your discriminating, intelligent fan, particularly in a community house, will dope this out as stuff that isn't worth while.

Miss Bara, as before stated, had most of the film to herself and developed from the innocent ingenue to the pretty wise wife.

Harry Hilliard was as camera-consious as he has been in most offerings, and Walter Law, the guy wearing the muff, was so well concealed behind it that he was impressive as the willun.

Glen White fitted in all right as the "other guy," and the remainder of the cast were acceptable, despite the fact that some of them wanted to act a bit too much. This was particularly true of Theda Bara's mother, who

was not only hard-looking but a hard "actress."

In the cast were Alice Gale, Grace Saum, Callie Terres and Marie Curtis.

The Box Office Angle.

You know better than I do just what Theda Bara can do for you in your own particular little bailiwick. This production has class but lacks the very important element of sincerity and human appeal, so that while it may be accepted it will never create much enthusiasm.

I wouldn't advise you to play it for more than one day, because I hardly think that any one will go out and suggest to their friends that they see it, since there ain't nothin' about it to enthuse over.

Certainly I wouldn't call it a big, special "De Luxe" production, or anything of that sort, because, despite the few big sets, it isn't De Luxe, since it lacks a De Luxe story. Close-ups of Miss Bara may interest her admirers, but I believe they will get tired of a feature production made up for the most part of aforesaid close-ups.

There's nothing about the story to justify any advertising from that angle. The only thing you can do is to talk Theda Bara and trust to luck, being sure not to play it too long, because, if you do, they'll "get next" to you.

DELIGHTFULLY HUMAN CHARACTERIZATION; WILL MAKE HIT ANYWHERE

Charles Ray in

THE PINCH HITTER

Triangle—Kay Bee

DIRECTOR	Victor L. Schertzinger
AUTHOR	C. Gardner Sullivan
CAMERAMAN	Paul Eagler
AS A WHOLE	Delightful character story; sure hit anywhere
STORY	Simple, but full of human touches
DIRECTION	Kept action just short of overplaying and gave effective atmosphere
PHOTOGRAPHY	Very good
LIGHTINGS	Generally good; not many effects, but a few good
CAMERA WORK	Good
STAR	Truly delightful characterization
SUPPORT	Types very well handled
EXTERIORS	Good
INTERIORS	Quite satisfactory
DETAIL	Some fine little touches; many bits get laughs
TIME	Sixty-two minutes (5 parts)

YOU can go to this big. It is a human comedy that is going to register anywhere as real entertainment.

Charlie Ray has one of the best opportunities of his screen career and again he registers most effectively in the very difficult part of the awkward young man who goes to college and is ridiculed.

Charlie Ray stands alone as the most successful young man doing this sort of character portrayal. It is always a difficult sort of part to handle and keep free from overplaying, but I have seen Mr. Ray doing these characters time after time without hitting a false note.

In this latest offering, Mr. Ray registers scores of little movements, little turns of the head and body, which are certainly going to get a laugh. He handed me a dozen or more real ones and a lot of snickers, which is a better record than some of the Chaplin and "Doug" Fairbanks stuff.

This offering is a combination of comedy and pathos, and as such will register particularly well in community houses where they like to mix tears and smiles.

The story is certainly not new, and most every one will know what is going to happen, because of the title, and yet it has been so nicely handled that there is a genuine thrill in the big scene where Charlie finally lays against the leather for a home run over the fence in time to save his school team from defeat. To be true, it is old stuff, but then, again, the point is proved that as long as the situation has possibilities the most important question is how to handle it.

The aftermath following the big baseball climax was rather well handled, there being a couple of gulps and several smiles, and the change of heart on the part of Charlie's father and the clutch between Charlie and the girl who had given him the proper confidence in himself to make his success possible, were given just the proper shading to register very effectively.

The early part of the offering was devoted to such incidents as Charlie finding a quarter and hurrying to the cream puff parlor to get the little girl in charge to take her out to buy her a soda water. His father had not given him any money and he had been in a pretty tough hole, because all the other boys had kidded him about being a tightwad.

When he asked the popular little waitress to go have a soda, one of the wise chaps pulled a faint and there was much similar commotion. They then decided to trail along, and did so, ordering expensible drinks and then walked out, informing the proprietress that Charlie would pay. There he was with the lone quarter and a check for ninety cents. It was funny, and yet it was pathetic.

Finally the girl realized Charlie's position and slipped him a dollar. Immediately afterward, taking him to her shop, she stood him up and said: "What you need is a trainer, and I'm going to be it! Don't look like a sheep! Look like a reg'lar Abraham Lincoln." From that time on Charlie began to be an "Abe."

Sylvia Bremer, as the boss of the cream puff parlor, was excellent. She screened very well, had a pleasing personality and handled her rather important scenes with the necessary authority without forgetting the human touch. The other members of the cast were rather well chosen as to type and filled in very nicely. They were Joseph J. Dowling, Jerry Storm, Darrel Foss and Louis Durham.

The Box Office Angle.

I would say that you should get real money with this, because by referring to Charlie Ray's work in "The Coward," "Back of the Man" and scores of other Ince-Triangle productions you can rest assured that your patrons will remember him favorably.

You can safely promise that this is one of the most human characters Mr. Ray has ever done, and I would refer particularly to the fact that he appears as an awkward country lad up against the first battle of life in a small college.

Since the keynote of this story is "self-confidence," it has, in a way, something of the elements which made "Skinner's Dress Suit" such a tremendous success. I believe, in my advertising, I'd refer particularly to such thoughts as the following:

"Have you confidence in yourself? See 'The Pinch Hitter.'" "Do you realize the need of self-confidence if you wish to succeed? See 'The Pinch Hitter.'" "If you don't believe in yourself no one else will! See 'The Pinch Hitter.'"

Understand, this is not an elaborate nor an artistic triumph, but it is a very human character study with scads of good comedy and many little effective bits of pathos. It ought to register very big anywhere.

I would go to this strong!

CRUDE ORDINARY MELLER BADLY PLAYED, HANDICAPPING STAR

Alice Brady in

DARKEST RUSSIA

Peerless—Brady—World

DIRECTOR	Travers Vale
AUTHORS	H. Grattan Donnelly and Sidney R. Ellis
CAMERAMAN	Max Schneider
AS A WHOLE	Crude, mechanical, overplayed "penny-dreadful"
STORY	Wild Russian melo with all the old frills
DIRECTION	Very crude; bad groupings; permitted much overplaying
PHOTOGRAPHY	Varied decidedly
LIGHTINGS	A few good; many ordinary
CAMERA WORK	Same angle too long; became tiresome
STAR	A shame to put her in such junk
SUPPORT	Quite crude; very actory
EXTERIORS	Some good; others ordinary
INTERIORS	Lacked distinction; were rather setty
DETAIL	Quite convenient; didn't convince
TIME	Sixty-two minutes (5 parts)

IT seems to me to be rather a pity to place Alice Brady in this sort of a production. Miss Brady has a personality that would win her a very large following if she were given a chance by having the proper atmosphere for a background, some capable people in the supporting cast and intelligent direction.

This offering never has a chance, because it's the old Russian melodramatic junk which doesn't at any time convince. It is overplayed, mechanically produced and presented in an artificial atmosphere. The same old elements of anarchists and domineering officials enter into this with the aristocratic boy in love with the girl of the people, and the aristocratic girl in love with the brother of the girl of the people. They even had the final junk of the lovers being stood up to be shot, with father blowing in from nowhere in particular, just in time to stop the execution. Oh, boy!

From start to finish the groupings were all posey and crude, the "extras" being truly funny in their attempts to "act" whenever they landed in the foreground. The camera angles were seldom changed, and consequently became very tiresome, with most everybody coming down to the foreground to play to the camera.

In the first part of this, Miss Brady was supposed to be a violinist, and maybe Alice can play the violin, but to the ordinary gink watching the picture it will look like she is doing quite some stalling.

In the latter part of the offering they pulled the very convenient twist of having one of the governors fired with his regime to last until 12 o'clock midnight. It was ten minutes of twelve when the news came, and so he was just able to sentence the young man who wanted to marry Miss Brady, and Miss Brady, to ten years in Siberia doing this despite the pleadings of the young man's father. At 12 o'clock the young man's father became governor, and then the daughter of the former governor was brought in, she having been picked up at the same time in a nihilists' meeting, and she was also sentenced to ten years in Siberia. Why the new governor didn't pardon his son, I can't tell you. Eventually he did. Maybe they needed more footage.

There was a lot of "acting" in this, but I fear that most any audience will consider it more of a comedy than a drama. Some of the players were truly ridiculous because of the flourishes with which they tried to register their points.

In the supporting cast were Norbert Wicki, John Bowers, J. Herbert Frank, Boris Korlin, Herbert Barrington, Kate Lester, Lillian Cook and Frank De Vernon.

The Box Office Angle.

It is possible that Alice Brady's name may be worth money at the box office, but, since the story of this regime ters what might have been true of life in Russia in the past, it is questionable whether or not this is altogether good stuff at this moment. Of course, you have the opportunity of saying that it is a story of scenes in Russia such as caused the revolution.

However, if you will take my tip you will jump to or be very careful about planting an alibi that this is a melodrama dealing with the tyrannical methods of former Russian officials.

Hardly any one will think this convincing or really entertaining unless they enjoy it because of the laughs it provides. Miss Brady wasn't at her best and the entire supporting cast overacted in a truly painful manner.

FAIRLY INTERESTING ACTION MELO THAT NEVER REALLY REGISTERED

Wilfred Lucas in

HANDS UP!

Fine Arts—Triangle

DIRECTOR	Tod Browning
AUTHOR	Al Jennings
SCENARIO BY	Wilfred Lucas
AS A WHOLE	Fairly interesting because of handling and story twists
STORY	Had convenient twists but held interest
DIRECTION	Gave rather good action in fitting atmosphere
PHOTOGRAPHY	Generally good; not many effects
LIGHTINGS	Good; not exceptional
CAMERA WORK	Generally good
STAR	Impressive; forceful
SUPPORT	Rather good types; well handled
EXTERIORS	A few very good
INTERIORS	Good
DETAIL	Acceptable, but star's black tie jarred
TIME	Fifty-eight minutes (5 parts)

WE find on the press matter that this is marked "'Hands Up!' featuring Wilfred Lucas." I believe that this change is due to Triangle discovering, along with several of the other companies, that it is pretty hard to get money on a picture which stars a character man. "Doug" Fairbanks, Bill Hart and Charlie Ray are all doing characters, but they are also heroes. Lasky has found Theodore Roberts to be rather a hard pull on money, and Triangle is having the same difficulty with Wilfred Lucas. I think Frank Keenan was worth money at the box office, but, as a rule, it's a pretty hard battle to try to get fans to enthuse over the possibilities of seeing just a character man.

This story was written by Al Jennings, ex-holdup man, and consequently we think the details of the bandits' methods were all right. In any case, it must be said that the story holds the interest despite the fact that several very, very convenient twists are resorted to, which carry you to a certain point believing one thing only to turn you around after a certain situation has

been gained and show you that something else happened. That sort of construction is good for holding the interest, but it leaves somewhat of a feeling with an audience that they have been tricked.

The story started off with the robbery of an express train to which the special car of the president of the road was attached. The youthful leader of the bandits made a hit with the president's daughter, and instead of robbing her he traded rings with her. Later he obligingly stopped at the same hotel where she was living, in the city. They recognized one another by the rings and began to meet in secret.

Very soon her father discovered that the ring the bandit had given his daughter was one he had given his first wife years before. Then the two kids eloped and father went in wild pursuit to keep brother and sister from marrying. The bandit carried the girl away to his mountain retreat, and here he got surt 'uv rough and the willun streak came out again.

He slapped his former sweetheart a bit and then started to attack the girl who had eloped with him, but the members of his gang interfered.

Now, in the cut-back scenes showing the father's vision in reference to the ring, we had discovered that father, in his youthful days, had hung out at the same cabin in the mountains now occupied by the youth and his bandits. When father arrived he kicked the door in, in Bill Hart fashion, and held up the whole gang. He then bowed all out but the boy leader and the owner of the hut. He was just asking the boy why he had failed to go straight as he had promised, when the boy's former sweetheart shot the bandit from the window just as he was getting ready to kill the railroad president by shooting him from behind.

The railroad president then pulled a pathetic scene about "his boy," but a second later we found that it wasn't his boy after all, the owner of the cabin explaining that his first wife had gone away and come back with a Mexican, the bandit-leader youth being a half-breed greaser.

Mr. Lucas, who was the railroad president, then took daughter back home, a wiser young lady.

While this can be figured as an offering that will prove rather interesting and even above the average program release as to satisfactory production, still I fear that it lacks the very important essential—money-getting value. It is also true that many fans fail to enthuse over this sort of an offering because there is no real young hero and beautiful "shero" carrying the dominant thread of the story to a happy finale.

Mr. Lucas was forceful and impressive and kept his playing nicely within bounds at all times, suggesting strength without acting all over the place.

Colleen Moore as Mr. Lucas' daughter, was quite pleasing, although a little thin.

Monte Blue, as the young bandit, gave a very nice bit of characterization, and Beatrice Van and Rhea Haines were pleasing ornaments as the sweethearts of Mr. Lucas and Mr. Blue respectively.

Bert Woodruff and Kate Toncray were the old folks who ran the cabin in the mountains.

The Box Office Angle.

You undoubtedly know by now whether or not you can get any money with an offering in which Wilfred Lucas appears. I have been told by a great many exhibitors that they find it very hard to make the fans turn out for Mr. Lucas, despite the fact that they, the exhibitors, like the offerings very much personally.

You have the additional advertising angle on this of the story having been written by Al Jennings, who had a very widely read series in The Saturday Evening Post called "Beating Back," and you can surely guarantee that the story will prove interesting all the way because of the splendid plot development.

If you have to take this in regular program routine I would plug the fact that Mr. Lucas appeared in "Acquitted," "Hell-to-Pay Austin," "The Rummy," "Jim Bludso," etc. You will probably find many who are particularly partial to his work.

CRUDELY DONE SURFACE MELO WITH MUCH ACTING MISSED FIRE

Violet Mersereau in

LITTLE MISS NOBODY

Bluebird

DIRECTOR	Harry Millarde
AUTHORS	Alfred Solman and Robert F. Rodin
SCENARIO BY	John C. Brownell
CAMERAMAN	Harry Forbes
AS A WHOLE	Action "meller" with much actin'
STORY	Obvious and convenient; never impressed
DIRECTION	Permitted bad overplaying in fair atmosphere
PHOTOGRAPHY	Occasionally good; generally ordinary
LIGHTINGS	A few very good; generally too uniform; occasionally contrasty
CAMERA WORK	Varied decidedly
STAR	Pretty as ever, but allowed to "act" too much
SUPPORT	Very actory, particularly hero
EXTERIORS	A few good snow bits
INTERIORS	Some very good; others ordinary
DETAIL	Convenient but acceptable
TIME	Sixty-two minutes (5 parts)

THE wild overplaying of most of the characters in this surface melodrama makes it impossible as entertainment. The story will be fairly interesting, although it is very obvious and convenient, but surely no one will ever enthuse over this or consider it worth recommending. As the action develops it becomes more melodramatic, until in the last two reels we have situation after situation where they act—oh, boy!—how they act!

Violet Mersereau is presented as a "Sis Hopkins" waif brought up in a lumber camp, where her chief duty seemed to be to slap the guys who wanted to kiss her when she served them with drinks.

Of course, about the second reel our hero was on hand for the knock-out stuff when the big bully wanted to embrace shero, and then she ran away and asked him to take care of her, with the result that the lumberman told him that he'd compromised her, and so the hero readily agreed to marry her.

We then had the very new (?) situation of some one insisting that she be sent to school before they began to live as man and wife, and, of course, the result was that our star came back the finished product of a boarding school—some chicken!

After a lapse of time, our hero was introduced to his wife at a house party and he seemed to like her quite much. In the year that had passed he'd been to Japan, according to one title, an interior that showed a lot of chop suey furniture and a news-weekly scenic exterior which he looked at (?) through a window.

The willuness, who wanted the hero, was trying to get another guy to make good with the hero's wife, and her progress had been fairly good until the time hero returned from Japan. Then Miss Mersereau overheard the willuness and her accomplice discussing their plans and realized that they'd been making a boob of her. She asked the willuness' assistant to meet her at the bridge

at nine o'clock, and she left a note telling her hubby she'd run away with this guy and intended to stay with him that night at the lodge in the woods.

Of course, this brought hubby out there in a hurry, and he landed just in time to save his wife from the lumber camp bully, who had seen the light in the window and come in to call on the girl he used to try to kiss.

After whipping the big bully, hero turned to his Frau and asked her where "Billy" was, Billy being the guy she was supposed to run away with. She said, in the other room. Hero rushed in to find a dog that the heroine had named Billy just so they could pull this scene on the finish.

Meanwhile, Billy, poor cuss, was waiting at the bridge, just about froze to death. They quit there.

In the several situations which were supposed to be dramatic, everybody acted so much that it became rather funny. In one scene Sidney Mason, who was doing the hero hubby, was shown in "terrible mental anguish." He was trying to decide whether he wanted to continue to play with the willuness who had loved him before she married another guy who had more money. The way Sidney tore up her picture and then threw papers all over the cabin should be good for a laugh anywhere.

Unfortunately, Miss Mersereau seemed camera-conscious in most of her scenes, there being a rather noticeable effort to do cute things. Miss Mersereau has given us some very good work in past productions, and it must have been the atmosphere of this one which led her astray. She needs direction.

There was a close-up in one place supposed to be a book in which Miss Mersereau had been writing. It was shown in her hand in the long shot and then the close-up showed a thumb and finger holding the book. As is so often the case, unfortunately, the thumb and finger were about as black as if whoever had been holding the book had been shoveling coal. Those are little points, but they certainly should be given attention.

In the cast were Clara Beyers, Helen Lindroth, Dean Raymond, Willis Baker, Robert Clugston, John Mackin and James O'Neill.

The Box Office Angle.

I believe it would be advisable to dodge this, because it is surface "meller" that never convinces and most any one will think the overplaying is funny. Of course, if you are catering to audiences which like wild meller-drammer, they may think that some of this is "Jest grand!" In a five-cent house where your audiences aren't discriminating, this might please very much because you have the fightin' 'ero who whips the bully and saves the innocent ingenue.

I wouldn't figure that you should use this in a community house where your patrons know what good pictures are.

Violet Mersereau is now under the direction of Rex Ingram again, and it is quite possible that you will get some good stuff in the near future with her as star. It seems to me that it would be advisable to save her reputation in order to get the money on the better things which will probably be released soon.

"DOUBLE" CHARACTERIZATION MELO MADE JUST FAIRLY INTERESTING

Frederick Warde in

HINTON'S DOUBLE

Thanhouser—Pathe

DIRECTOR	Ernest Warde
AUTHOR	Lloyd Lonergan
CAMERAMAN	William M. Zollinger
AS A WHOLE	Fairly interesting "double" story
STORY	Holds, although convenient and like all "double" stories, questionable as to probabilities
DIRECTION	Permitted some "acting" but made situations rather interesting
PHOTOGRAPHY	Generally acceptable; sometimes very good
LIGHTINGS	A few excellent; generally acceptable
CAMERA WORK	Varied from fine to good
STAR	Made characterizations distinctive, but acted with flourishes
SUPPORT	Quite acceptable; a cute kid
EXTERIORS	Some very good; others ordinary
INTERIORS	Generally good
DETAIL	Acceptable; with a few bad spots
TIME	Fifty-eight minutes (5 parts)

WHENEVER we get one of those stories where they find a man's double, there is always an element of artificiality about the situations, because we are constantly reminded of the fact that one artist is playing two parts. This is particularly true where we have double exposures or scenes where some one fakes one part, the fault with such situations being that the audience is forcibly reminded of the mechanics of the production, which is bound to mar the effectiveness of the story values.

Mr. Warde is shown first as a faithful old clerk who is called a "private in the ranks of business life," and then as a get-rich-quick promoter. The clerk was fired when he asked for a raise, and then he was conveniently found by the lawyer of the get-rich-quick man who was about to be sentenced to term in prison.

On an agreement which was to give him a large salary a month, the clerk consented to go to prison in place of the other man, providing the money was paid over to his daughter and her baby.

The clerk went to prison, but the daughter never got the money. In prison the clerk became a trusty and saved the life of a detective who was attacked by a newly arrested roughneck. The detective then proceeded to secure a pardon for the clerk, thinking he was the get-rich-quick man, with the result that the get-rich-quick man hunted up the clerk, put him out on a farm with his daughter and grandchild living in comfort on a salary, so that the promoter could open offices again under his own name.

The convict who had tried to kill the detectives escaped —rather easily, by the way—and went to the office of the get-rich-quick promoter, where he attempted to kill him, thinking he had been the man who had stopped him in his first attempt to escape. This was done in order to plant a scar on the real promoter's arms, which point will be painfully evident to any one.

When again in danger of arrest, the promoter sent word to the police that he could be found on the farm in New Jersey where he'd sent his double, and the detective was sent there to arrest him. Meanwhile the detective had fallen in love with the daughter, and when he arrived to arrest her father he, of course, discovered that father wasn't the right guy after all, because he didn't have the scar on his arm. All ended happily with the capture of the real crook.

This sort of a story is always rather interesting, even though it doesn't convince, and I believe that you can figure this as a very satisfactory program release.

Mr. Warde was inclined to put a few flourishes on his acting in some of the scenes, but, taken as a whole, the

production will get by as a very satisfactory one.

There was a very cute kiddie who had a number of delightful scenes with Mr. Warde.

Upon several occasions they handed us rather melodramatically worded titles which jarred a bit. If the titles had been more intelligently prepared to harmonize with the action more smoothly it would have helped the story.

In the supporting cast were Wayne Arey, Eldean Stuart and Kathlyn Adams.

The Box Office Angle.

Frederick Warde has been in several productions now, but I fear that he hasn't built up any considerable following, and I would suggest that you centre your attention upon making it plain that he has an opportunity here to give two distinctive characterizations—one of them a delightful old clerk who has worn himself out in the service of an ungrateful employer, and the other, a successful get-rich-quick promoter who has lived off the fat of the land by using his wits. Most every one who knows anything about Mr. Warde will be quite interested in seeing him in such characterizations, and the chances are that you can get some business on that angle.

This can hardly be considered anything more than just a good program release, because I doubt if it has any big box office value, even though you plug Mr. Warde in your advertising. However, I think it will satisfy generally and register as an interesting little bit of entertainment.

FAIRLY INTERESTING THEORY AND PRACTICE IDEA——TOO MUCH ACTING

Crane Wilbur in

THE SINGLE CODE

Horsley—Mutual

DIRECTOR ..... **Thomas Ricketts**
AUTHOR ..... **Crane Wilbur**
AS A WHOLE ..... **Action melo on morals in theory and practice**
STORY ..... **Wandered a lot, with much unnecessary stuff**
DIRECTION ..... **Permitted overplaying, gave rather good atmosphere, but unnecessary continuity**
PHOTOGRAPHY ..... **Varied at times; generally poor**
LIGHTINGS ..... **Generally good; no attempt for effects**
CAMERA WORK ..... **Generally good**
STAR ..... **"Acted" quite a bit, appearing camera-conscious**
SUPPORT ..... **Generally camera-conscious and actory**
EXTERIORS ..... **Some very pretty; others ordinary**
INTERIORS ..... **Generally good**
DETAIL ..... **Convenient but acceptable**
TIME ..... **Sixty minutes (5 parts)**

THIS was rather a slowly developed story registering an argument in favor of the single code of morality, which gave the human touch of the difference between preaching and practice, with the man who had preached it refusing to practice it until a doctor pleaded with him to be fair.

A great portion of the first two or three reels was devoted to registering the manner in which the girl had slipped and the man's affair with a "vamp" who had trimmed him for a settlement, with the assistance of a crook attorney.

The man began issuing a magazine in which he wrote beautiful editorials that made all the old hens make a fuss over him, and at one of these tea party things where he made a speech, the girl who had erred "fell hard" for him because he professed his belief in the single standard.

With a couple of scenes and a few titles they jumped us into a marriage, and when they showed the "vamp" getting busy on hubby and the jealous girl friend who knew about the wife's early error getting busy on the wife.

We had the blow-up where it was explained to wifey that hubby had lived with the "vamp." and wifey forgave him. Then came the scene where hubby learned that his wife had slipped, and he wanted to rave around the place and say that, in her case, it was different—"she was his wife."

In the offing all through the production there was a doctor chap who blew in whenever necessary to straighten things out, and he "just happened" to come for a visit about the time the big scene was at its height. He took hubby off in a corner and showed him that he was all wrong, and we finished with happiness again.

This would have been much better if there had not been such a decided tendency on the part of most every one to act "with gestures." Even the servants had to slip in occasionally with a gesture to prove that they were entering into the spirit of the thing.

There were many close-ups of the star and quite frequently—in fact, a bit too frequently—the scene ended with the cameraman irising down on Mr. Wilbur's face. It is a mistake, to my mind, to centre too much attention upon a straight hero. It antagonizes many who would otherwise feel favorably inclined towards the guy what was making a hit with the "wimmin." Mr. Wilbur also seemed to be rather conscious of the fact that the camera was out front, and in many of his close-ups he seemed to act to his audience too much. One reason for this was that a great many of his scenes showed him thinking alone, and, instead of doing some natural business, he looked out front and "thought" to the audience.

All the women in this wanted to act, with the girl who played Mr. Wilbur's wife pulling several little bits, particularly a scene at the piano, which was quite funny.

Considered as a whole, I'd say that this may possibly be accepted as a fairly interesting action melo because of the "single standard" thought. Certainly no one is ever going to enthuse about it or recommend it to their friends.

In the cast were Ernesto Garcia, J. A. Johnson, Harrish Ingraham, Florence Printy, Nan Christy and John Oaker.

The Box Office Angle.

You know better than I can tell you what Mr. Wilbur can do for you at the box office in your own particular community. In many ways, principally because of the story thought, this is better than some of his other offerings, but it still has the bad spots, with too much acting.

Certainly this is not a film that you should enthuse over or make any particular effort to get, and I wouldn't advise showing it for more than one day. If you play it, I'd dwell almost entirely upon the "single code" thought, asking such questions as these:

"Do you believe in the single or double standard of morality? What would you do if it came to a question in your own family? See 'The Single Code.'" "Do you practice what you preach? See 'The Single Code.'"

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Only $1,000 of preferred stock has been issued, this being owned by Fred Desberg and Frank J. Seng, both exhibitors.

Statement of the Ownership, Management, Circulation, etc., required by the Act of Congress of August 24, 1912, of "Wid's," published weekly at New York, N. Y., for April 1, 1917. (State of New York, County of New York), ss. Before me, a Notary Public, Queens County, certificate filed N. Y. County, in and for the State and county aforesaid, personally appeared F. C. ("Wid") Gunning, who, having been duly sworn according to law, deposes and says that he is the Editor of the "Wid's" and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and address of the publisher, editor, managing editor, and business managers are: Publisher, "Wid's" Films & Film Folk, 1475 Broadway, New York, N. Y.; Editor, F. C. ("Wid") Gunning, 1475 Broadway, New York, N. Y.; Managing Editor, None; Business Manager, G. H. Fickardt, 1475 Broadway, New York, N. Y. 2. That the owners are: "Wid's Films & Film Folk," Inc., 1475 Broadway, New York, N. Y.; F. C. ("Wid") Gunning, 1475 Broadway, New York, N. Y.; John Harvey, 117 W. 45th Street, New York, N. Y.; G. H. Fickardt, 1475 Broadway, New York, N. Y.; F. J. Seng, 1450 Dayton Street, Chicago, Ill.; Fred Desberg, 322 Euclid Avenue, Cleveland, Ohio.; Joe Brandt, 1600 Broadway, New York, N. Y. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. 5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.) (Signed) F. C. "Wid" Gunning, editor. Sworn to and subscribed before me this 4th day of April, 1917. Frank S. Stanley, [seal] Notary Public, Queens County. (My commission expires March 30th, 1918.)

IN FORM A MAGAZINE—IN FACT A SERVICE

THE BRADSTREET OF FILMDOM

WID'S

INDEPENDENT REVIEWS OF FEATURE FILMS

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THE ROLL OF HONOR!!

These features have at least five reports, and all have a combined average for Pleased Patrons and Box Office of 80 per cent or more.

In the case of several Features having the same percentage, we have placed the one with the higher percentage of repeats first.

Reports	Features	Company	% P. P.	% B. O.	Repeats
6	The Birth of a Nation	Griffith Special	100	100	5
6	Easy Street	Mutual Chap.	98	100	6
10	The Floorwalker	Mutual Chap.	97	100	2
10	The Americano	Triangle	99	97	7
7	The Rink	Mutual Chap.	96	99	6
11	Truthful Tulliver	Triangle	98	96	8
10	Mister Forty-four	Metro	88	93	4
5	The Goose Girl	Paramount	95	95	4
16	Snow White	Paramount	95	95	10
35	Hulda from Holland	Paramount	95	94	22
11	The Matrimaniac	Triangle	94	95	5
12	Miss George Washington	Paramount	94	94	9
8	The Ne'er-Do-Well	Vitagraph	94	94	6
5	Behind the Screen	Mutual Chap.	94	93	4
22	Peggy	Triangle	95	91	15
24	Under Two Flags	Fox	94	92	16
10	Still Waters	Paramount	95	91	6
5	Cinderella	Paramount	88	98	3
5	The Eternal City	Paramt. Spec.	90	95	3
13	The Devil's Double	Triangle	92	93	7
21	Manhattan Madness	Triangle	94	91	11
6	The Serpent	Fox	92	92	1
10	The Iron Claw	Serial	93	92	
14	Bought and Paid For	World	92	91	9
9	Rags	Paramount	91	92	5
18	Hell's Hinges	Triangle	93	89	11
7	The Shielding Shadow	Serial	91	91	
12	American Aristocracy	Triangle	92	88	7
16	The Wolf Woman	Triangle	89	91	6
5	Destruction	Fox	86	94	1
9	Out of the Drifts	Paramount	90	89	3
5	Graustark	K. E. S. E.	88	90	4
11	The Sin Ye Do	Triangle	96	82	7
12	The Habit of Happiness	Triangle	92	85	5
7	Prince and the Pauper	Paramount	91	86	2
7	Back of the Man	Triangle	94	82	2
12	A Corner in Colleens	Triangle	91	84	6
6	My Official Wife	Vitagraph	91	84	3
17	Return of Draw Egan	Triangle	88	87	6
5	Green Stockings	Vitagraph	87	88	2
24	Little Lady Eileen	Paramount	86	89	9
12	The Battle Cry of Peace	Vitgraph Sp.	95	80	4
22	The Bugle Call	Triangle	95	80	7
18	The Cheat	Paramount	94	80	12
22	Silks and Satins	Paramount	86	88	16
15	The Count	Mutual Chap.	88	85	8
20	East Lynne	Fox	87	86	9
10	Romeo and Juliet	Fox	87	86	4
16	Fifty-Fifty	Triangle	90	83	6
6	The Soul of a Woman	Metro	93	80	1
10	Old Homestead	Paramount	88	84	7
27	Flirting with Fate	Triangle	87	85	10
15	Ashes of Embers	Paramount	87	85	6
10	The Weaker Sex	Triangle	89	83	4
13	Her Double Life	Fox	84	88	3
12	Poor Little Peppina	Paramount	87	84	6
19	Home	Triangle	91	80	9
23	Reggie Mixexs In	Triangle	92	79	10
10	The White Raven	Metro	85	86	4
11	The Eternal Sapho	Fox	84	87	4
14	The Common Law	Selznick	82	89	4
9	Molly Make-Believe	Paramount	87	83	5
12	The Two Orphans	Fox	84	86	3
15	The Good Bad-Man	Triangle	89	81	4
21	Apostle of Vengeance	Triangle	88	82	7
5	Patria	Serial	89	81	
16	The Flying Torpedo	Triangle	88	81	8
6	Bella Donna	Paramount	91	77	3
9	God's Country and Woman	Vitagraph	81	87	1
5	Shadows and Sunshine	Pathe	94	75	2
5	The Virginian	Paramount	90	78	1
7	Madame Butterfly	Paramount	80	88	1
8	Little Mary Sunshine	Pathe	90	78	1
7	Undine	Bluebird	80	87	3
5	The Dawn of a Tomorrow	Paramount	82	85	1
7	Island of Regeneration	Vitagraph	85	81	1
11	The Rise of Susan	World	81	85	6
6	Mice and Men	Paramount	84	82	3
6	Man In His Soul	Metro	83	83	2
7	Camille	World	86	79	3
17	His Picture in the Papers	Triangle	89	76	5
11	Carmen	Paramount	82	83	3
17	Plain Jane	Triangle	87	78	4
5	David Harum	Paramount	87	78	1
14	The Combat	Vitagraph	81	84	1
5	Little Girl Next Door	Special	77	87	3
7	Wildflower	Paramount	88	76	4
5	Chimmie Fadden Out West	Paramount	88	76	2
5	A Hungry Heart	World	86	78	2
5	What Will People Say?	Metro	80	84	
8	Gentleman from Indiana	Paramount	86	78	
15	The River of Romance	Metro	87	76	7
20	The Social Secretary	Triangle	90	73	7
6	Excuse Me	Pathe	90	73	2
12	Trail of Lonesome Pine	Paramount	75	88	3
8	Where Are My Children?	Univ. Special	79	84	2
7	Helene of the North	Paramount	85	78	1
15	Stepping Stones	Triangle	87	76	2
6	Kindling	Paramount	81	82	
6	Madame X	Pathe	71	91	3
5	Alice in Wonderland	Special	76	86	1
17	Man From Bitter Roots	Fox	82	80	2
8	The Silent Battle	Bluebird	78	84	
6	The Libertine	Mammoth	83	78	4
5	The Soul Market	Metro	84	77	2
17	Not My Sister	Triangle	82	79	4
5	The Soul of Broadway	Fox	83	78	1
5	Chimmie Fadden	Paramount	90	70	2
5	The Man from Mexico	Paramount	90	70	2
18	Honor Thy Name	Triangle	88	72	4
14	Bullets and Brown Eyes	Triangle	85	75	3
5	Pretty Sister Jose	Paramount	82	78	1
8	The Wall Between	Metro	78	82	1

BIG PREACHMENT MADE ENTERTAINING BY SPLENDID HANDLING WITH EXCEPTIONAL CHARACTERIZATIONS, MUCH HUMAN STUFF AND SWINGING, STIRRING ACTION

THE HONOR SYSTEM

William Fox Special Feature

DIRECTOR.....Raoul A. Walsh
AUTHOR.....Henry Christeen Warnack
SCENARIO BY.....Raoul A. Walsh
TITLES BY.....Hettie Gray Baker
CAMERAMAN.....Georges Benoit
AS A WHOLE....Forceful preachment very humanly done with virile, swinging action and tender bits of pathos effectively handled
STORY.....Romance built about prison reform problem; principally propaganda, but kept interesting
DIRECTION.....Made big and little scenes register; had excellent atmosphere and exceptionally effective tempo; missed fire rarely
PHOTOGRAPHY....Generally excellent; frequently very artistic and effective
LIGHTINGS..Generally very good; frequently exceptional
CAMERA WORK.....Very fine
PLAYING.....Wonderful characterizations finely drawn by excellent types
EXTERIORS.....Very good atmosphere, with many effective long shots
INTERIORS.....Well done; atmosphere nicely maintained
DETAIL.....Generally excellent; many fine little touches
TIME.....Two hours and five minutes (3 parts—9 reels)

RAOUL A. WALSH has definitely and forcefully placed himself among the very few big directors of distinctive feature films capable of being considered an evening's entertainment. "The Honor System" provided a big subject as propaganda, and it meant that Mr. Walsh had to treat the subject very carefully to keep it from being objectionably heavy as preachment. The result is very gratifying from the viewpoint of the offering being a human one, but it must be confessed that, as entertainment, the production slumps in the third part due to the fact that the preachment dominates at the end. The effect was as if the producer and author had builded and builded to big climaxes until he hit the highest point in the second part of his production and then found it impossible to go any higher or get down gracefully.

To be true, the interest is held right up to the finish, but the final scenes are plainly melodrama, a bit forced at times and certainly obvious, with the result that the effect upon an audience is decidedly that of a slump.

"The Honor System" is a big picture, carries a forceful arraignment of prison conditions and is also a delightfully human bit of entertainment. Producer Walsh has combined hundreds of little human incidents with swinging action that stirs, so that the first hour is truly absorbing.

Early in the production we get an effectively handled raid on a border town suggesting the well-remembered Columbus, N. M., outrage, and then at intervals through the offering we had other swinging action which was very, very well handled, the final bit being a free-for-all fight in a slum resort which was broken up by a squad of motorcycle cops who swept down on the place in the same dramatic manner as the cowboys rode to the rescue of the border town.

Producer Walsh must be given particular credit for his work in keeping the atmosphere well-nigh perfect. His selection of types was most commendable and these players gave characterizations that stood out in such a manner that it certainly seemed as if here was a conclusive proof of the fact that the story centered on a star is bad for the general effect.

Milton Sills did by far the best work he has ever shown on the screen, making the character of the falsely accused inventor who was afterward instrumental in having the Honor System installed, one which will be remembered forever by any who see him in the part. His characterization was manly, human and always held nicely within bounds, so that it convinced and impressed.

Gladys Brockwell had a big part in the early reels of the offering, and she gave a splendid performance. She made you understand the inner thoughts of this temptress of the dance-hall.

Miriam Cooper, as the sheriff's daughter, had one of the best opportunities ever offered her on the screen. She created a mystic something about this girl that was part characterization and part personality, the result being that you couldn't help but appreciate the appeal of her face, and she seemed perfectly human, and yet there was a sort of halo about this character of "The Lady of the Flowers."

James A. Marcus, as Governor Hunter, looked the part and played it so well that you almost thought he was not an actual official working in this production. At times Mr. Marcus seemed a bit camera-conscious, but he acted so nearly as a governor would have, had he been appearing in such a big drama, that you unconsciously appreciated the way he was doing it.

Of course, every one will, without knowing it, be thinking of the two separate sides to this production. That is, they will enjoy the thrill of the action and the pathos of the story, and yet at the same time they will feel that, after all, it is just a play to prove a point. That is true because prison reform applies to every State, and we know all through that this is a situation where we are watching a hypothetical case presented to register a point.

Charles Clary, as a politician, gave a heavy characterization which was nicely handled and never allowed to become "heavy." He was sufficiently "willunous" without overstepping.

Arthur Mackley was ideal for the sheriff. Because of the fact that Mr. Mackley has played the part of the Western sheriff in many more films than some of our best known players have ever appeared in, in all their characters, I believe that Producer Walsh was decidedly wise in choosing him for this part. There is something about Mr. Mackley which instinctively suggests the character of the Western sheriff as we generally picture him. His playing in all of the important scenes was truly human.

George Walsh had a minor part in the early scenes, but he made it stand out, and his death was quite dramatic.

P. J. Cannon, as the warden of the penitentiary, gave another of the characterizations which have made him generally acknowledge as one of our sure-fire character men.

Roy Rice was a wonderful type for Miss Brockwell's lover friend, and Johnny Reese as "Mugsy," surely looked and acted the part.

From start to finish Mr. Walsh provided relief from the tense drama and the rushing action, by slipping in kid and animal stuff. He did not overdo it, and the bits

which were used were brought into the action intelligently, so that they helped the offering without at any time jarring.

Certainly with the present situation of war in the land the rush of the cowboys to the rescue in the Mexican border raid scenes is going to register with a bang.

Frequently we had a bit of pathos that was well enough handled to bring a tear, and I want to mention Mrs. Florence Drew as a perfect type of the little mother who waited and waited for word from her boy. One of the dramatic moments which will certainly bring tears to almost any one's eyes was the situation where Mr. Sills broke down and cried after being taken from the snake-hole dungeon of the prison.

As a preachment for prison reform, this hits hard and registers the desired points from a human angle, presenting specific conditions. Occasionally it was a bit rough and brutal, but that was absolutely essential to secure the proper impression.

Figuring this as a dramatic story or as entertainment, I believe it went up and up, ringing true every minute and scoring effectively until we turned to the scenes registering the methods used after the Honor System had been adopted. From this point on, as drama, it slumped.

The introduction of the episode where Mr. Sills was permitted to leave the prison on parole, with the result that the willuns planned different ways to keep him from returning again, made it ordinary melodrama at the end. Most every one will immediately figure, that although he is going to have a lot of trouble doing it, Mr. Sills is certainly going to get back to the prison, and I believe the director has overstepped in providing suspense.

There is one incident which certainly should come out at once, and intelligent cutting will do this without any difficulty whatever. That is the bit where Mr. Sills, after the terrific battle in the resort escapes and starts for his train, but stops to go back to his hotel to pay his board bill. That hit me right between the eyes, and I'm sure that it will jar badly with every one, making them want to laugh It's all wrong, it's unnecessary and entirely unreasonable. This incident is used now in order that "Mugsy" might pick up Mr. Sills again, but this can be done just the same without having him go back to the hotel, and if this is eliminated the fight on the freight train, which follows, will register much better, because it won't be just another of those "added suspense" things.

The scenes where Mr. Sills is running through the night in order to reach the prison in time have been worked up with a nice tempo, so that they were quite effective. There is absolutely no need for him to return to pay his hotel bill, because it would have been a very simple matter for him to have sent the money from the prison after he had arrived there. He could have missed his train because of the delay due to the fight in the resort and the action would have been much more logical.

We had, also, one very short flash of a "horned" gentleman who appeared to Mr. Sills in a nightmare. We could do without him very nicely.

Upon several occasions Producer Walsh moved his camera while a scene was in progress, which is never advisable, because it brings to mind "mechanics."

I want to commend the producer particularly for his effective exterior shots taken from a height and at great distance, because these were all very well chosen.

The Box Office Angle.

"The Honor System" should be a financial clean-up anywhere if intelligently exploited and played for a reasonable length of time, because it is a film that has sufficient stirring action, enough human incidents and the proper balance of pathos and comedy to make folks recommend it to their friends.

I understand that it is to be offered on a booking basis to the film theatres instead of attempting to present it as a road show, and, while it is quite long, I would say that you can feel safe in playing it, particularly if in your State there has been any question whatever raised as to prison reform.

Many people may not feel that this production really proves anything very definite, but to the average audience it will be decidedly impressive and thoroughly convincing. As entertainment it is far superior to the ordinary offering, and you can safely class it as one of the very, very few truly big films.

PADDED ETERNAL TRIANGLE SITUATION THAT BECOMES TIRESOME

Earle Williams in

THE HAWK

Greater Vitagraph

DIRECTOR	Paul Scardon
AUTHOR	Garfield Thompson
CAMERAMAN	Robert A. Stuart
AS A WHOLE	Tiresome because of very slow development
STORY	Eternal triangle plot lacking in incident and padded with meaningless scenes
DIRECTION	Shifted camera often to cover unnecessary footage, but couldn't save offering from tiresome monotony of padding
PHOTOGRAPHY	Varied; generally good
LIGHTINGS	A few good; generally too uniform
CAMERA WORK	Good
STAR	Had too much footage with too little to do
SUPPORT	Good, but "extras" very camera-conscious
EXTERIORS	Acceptable
INTERIORS	Generally good, except too uniformly lighted
DETAIL	Acceptable, although cheating at cards a bit too plain
TIME	Sixty-four minutes (5 part)

THE chief fault with this offering is that it moves entirely too slowly and has too little incident for the amount of footage. There are scores of unnecessary scenes, which become draggy, and the effect upon any audience will be to make them impatient for something to happen.

Unfortunately, many of the "extras" used in several of the scenes were decidedly camera-conscious and quite apparently doing something to be sure that they'd be noticed in the picture. The result is that these little bits tend to cheapen the impression made by the entire offering.

The story is a simple eternal triangle plot, with a friend trying to horn in on domestic happiness.

We found a Hungarian gambler, known as "The Hawk," apparently very much in love with his wife, although he made her help him cheat at cards in order to keep their income up to what he needed to supply her with luxuries. After listening quite some to the tempting pleadings of the serpent in the house, the wife decided that she couldn't go on with this cheating stuff to help hubby, and so she got ready to depart with her affinity.

Hubby discovered this "friendship" at the psychological moment and pulled a scene, with the final decision to walk out and leave the wife to her fate. He went

out and became a bum, having lost his daring at card playing and his incentive to win on his nerve.

Then we found the wife and her lover figuring on getting hubby to agree to a divorce so that they might go on and be happy, and hubby was brought in to be paid for signing the agreement. He said he would agree if the wife asked him to, and then he pulled one of those sympathy faint things, which, of course, brought wifey to his side with a glass of water, and they finished it with her saying that she didn't want to leave him after all.

That's about all there was to it, and it certainly was not worth five reels. As presented, it became very draggy because of the scenes of people in and out of the many bits where the players tried to be dramatic putting on and taking off their coats.

In the "sassiety" scenes there were a number of L. and B. H. gowns, and on one occasion the hero was stopped by a young lady who asked him why he wasn't dressed, which was a very child-like title to insert into a drama, it being done in order to provide the reply from him that he thought he was about as muchly "dressed" as she was.

In the cast were Julia Swayne Gordon, Ethel Gray Terry, Denton Vane, Mario Majerone and Katherine Lewis.

The Box Office Angle.

If Earle Williams gets you money, this may go over as an acceptable offering for one night if you have been playing the ordinary program junk, but certainly it lacks the essentials to make anybody become enthusiastic and there is very little relief from the monotony of the straight obvious intent of the entire story development. The many unnecessary scenes slow up the action so that any audience will become impatient, whether they realize it or not.

"The Hawk" is rather a good name to bring those who are curious, and since mystery-detective melodramas are popular and this sounds like one, you may be able to get some business with it.

However, be careful that you don't register anything in your billing that is going to mislead your patrons into thinking that this is a mystery story, because, believe me, there is no mystery about it. You might say that Mr. Williams appears as one of the most famous gamblers of Europe, known as "The Hawk." That sounds interesting and doesn't tip off in any way that your story is the ordinary eternal triangle stuff.

ATMOSPHERE, LIGHTINGS AND HANDLING OF HUMAN STUFF LIFTS STORY

Vivian Martin and Jack Pickford in

THE GIRL AT HOME

Lasky-Paramount

DIRECTOR	Mashall A. Neilson
AUTHOR	George Middleton
SCENARIO BY	Beulah Marie Dix
CAMERAMAN	Walter Stradling
AS A WHOLE	Atmosphere and human touches make slender story very entertaining
STORY	Slender and done before, but director has made it distinctive
DIRECTION	Gave artistic lightings, many human bits and splendid characterizations which put offering over beautifully
PHOTOGRAPHY	Generally excellent
LIGHTINGS	Many very artistic and effective
CAMERA WORK	Splendid
STARS	Played humanly and registered points nicely
SUPPORT	Very good; Olga Grey excellent
EXTERIORS	Distinctive; fine compositions; beautiful snow stuff
INTERIORS	Radiated class and distinction
DETAIL	Many nice little touches, but method of raising check not explained
TIME	Fifty-five minutes (5 parts)

HERE is a splendid example of what can be done by a real director with a very slender little story that provides a few human moments.

Vivian Martin and Jack Pickford in this offering show up as well as they ever have in anything, simply because the producer has kept them perfectly human at all times and has provided an atmosphere and supporting characterizations which maintained the quality of the offering all the way.

The story was quite elementary and has been done before. It has to do with the young man whose mother couldn't send him to college at the last minute because of financial trouble, with the result that his sweetheart, who had been living at their home, secretly arranged to pay his expenses at school out of the estate which she had just come into on her birthday.

At school the young man, as most freshmen do, slipped for a vampiring dame who worked in the cabaret at one of the students hang-outs.

As things developed, the freshman fell pretty hard which stuff was handled very humanly, and then he slipped Thanksgiving Eve, went to dinner with some friends, missed his train and got "stewed."

At home we had the disappointment of mother and sweetheart, and at school we found the "vamp" getting a check for twenty-five from the youth, which was promptly raised to one houndred and fifty, she thinking the kid got a hundred a week from home. Since the kid got only a hundred a month, and this was the first month the bank wouldn't honor the check, and a detective arrived to gather in the youth just as his folks landed for a visit.

We all know that this is very convenient stuff and an elementary story, but Producer Neilan gave it enough of the human touch to make you like it.

Pulling the upstage stuff about going away and waiting until they were ready to treat him as a man, the boy walked out on his folks, and then the little sweetheart looked at his check book and discovered that he had been tricked by the check being raised by the wicked vampire.

We then saw the kid unable to make good as a freight handler, with the detective, who had meanwhile gathered in the vamp as the real crook, discovering him on the day before Christmas very much down and out. There was a nice human bit where the emphatic gumshoe takes the kid for some food and change, and then we had the happy home-coming of the boy, who promptly and willingly wanted to do all the work around the place, from carrying in the wood to washing the dishes.

Even up to the finish this was kept interesting by little touches, despite the fact that we knew exactly what was going to happen. That is real direction—and, believe me, the sooner producers learn that they must hire directors—real ones—in order to get results, the better it will be for the industry, and in most cases they'd better let the directors alone and put it up to them to deliver or not, since interference has spoiled more pictures than it has made. It is so ridiculous for a fifty-dollar-a-week guy to try to tell a real director how he should make

his picture that in no other business in the world would it be permitted.

And it is just as ridiculous for the thousand-dollar-a-week business executive to try to tell the real director, as it would be for a contractor putting up a beautiful home to attempt to tell an artist how he should paint a beautiful painting that was to go into the home. Too much organization is much worse than putting it up to the one man who knows his job and asking him to make or break himself.

"Mickey" Neilan has made good. A number of other directors have made good. If you will check over all the really fine pictures you will find that they are made by a few directors. The answer is—Don't try to make good pictures without good directors!

But, to get back to this particular picture, I want to mention the work of Olga Grey. As the vampire of the college cabaret she had almost as much to do as Miss Martin, and she handled it beautifully.

Billy Elmer as the emphatic gumshoe made a small part distinctive, and the cast was generally very pleasing.

Jack Pickford gave us one of the best characterizations he has put over, and Miss Martin was human and pleasing all the time.

James Neill and Edythe Chapman, as the older lovers, kept nicely in their characters.

The Box Office Angle

I believe this will register as excellent entertainment. The story is quite slender and elementary, but the handling makes it very pleasing.

There was one point which you should be advised of, in case there is some question about it, that being the failure to show anything as to the method of the raising of the check. This is a minor technicality, but some may ask how it was done. If they do, simply tell them that the censors do not permit the showing of such details. That's your alibi.

As a program release, I would say that this is decidedly above the average, because it is distinctive and human, don't expect too much on this, but you can feel very sure that it will please generally because of the intelligent handling.

RATHER ENTERTAINING, BUT LACKS FINISH—WILL GET BY

Jack Devereux in

THE MAN WHO MADE GOOD

Fine Arts—Triangle

DIRECTOR.....Arthus Rosson
SUPERVISED BY.....Allan Dwan
AUTHOR.....Robert Shirley
CAMERAMAN.....Roy Overbaugh
AS A WHOLE.....Registers good thought; entertainingly done, with good and bad spots in handling
STORY.....“Necessity of confidence in fighting business battle” idea registered by example
DIRECTION.....Some few scenes excellent; generally acceptable, but occasionally lacked smoothness and finish
PHOTOGRAPHY.....Generally good
LIGHTINGS.....Ordinary; few effects
CAMERA WORK.....Generally good; could have been better
STAR.....Pleasing personality
SUPPORT.....Some good types, but played unevenly at times
EXTERIORS.....Fitted atmosphere; a few pretty, but generally ordinary
INTERIORS.....All right for atmosphere, but not effectively lighted
DETAIL.....Generally good
TIME.....Fifty-eight minutes (5 parts)

THIS offering is based on the thought that a young man in business may bump into the idea which will lead to his success in a small town as well as in a city.

The story started off as if they intended to make it a demonstration of the need of confidence in registering business success, but they sort of slipped on that lead, brought the hero's career around to a point where he accidentally stumped into an idea which he could successfully develop, with the result that he gained in confidence, not because of any inner strength but because of his aptitude for the work which he stumbled into making him understand that he was good.

The production has been kept interesting, with a nice balance of human touches, but occasionally the title writer over-reached in an attempt to be funny. Some of the human bits will register big, but in other places the points miss fire and seem a little crude, with the result that the offering sort of lacked the smoothness and finish which it should have had to have made a truly big, successful offering.

Jack Devereux has a pleasing personality. He gives a natural characterization of the young feller from the small town who was encouraged to get out of the rut by his young wife, with the result that he quit his job and then starved for a while before he jumped into the idea of demonstrating groceries to promote sales, which resulted in his securing such orders that his salary jumped from the one-time twenty a week, on which he had quit, to the more pleasing figure of one hundred and fifty a week as a salesman.

As a contrast for our hero, we had the noisy, flashily-dressed salesman, played by Henry P. Dixon, and of course there was the employer and the old clerk who had worn himself out in the company's employ.

Winifred Allen as the wife was quite pleasing, although she had little to do except smile and be an “innocent young thing.”

Primarily, this was comedy, and because of that the melodramatic touches which entered will never jar and the few little crudities will be overlooked. As a whole, the production lacked distinctive class as to atmosphere, but it was entirely satisfactory for program release quality.

The Box Office Angle

I believe that you can get some business on this, and I have a hunch that it will prove quite satisfactory as a whole. The action registers quite a number of little bits of business which will please the average audience and it has an underlying thought which lifts it out of the ordinary rut.

If you found that your people liked Jack Devereux in “Her Father's Keeper” I would make a particular mention of that production in billing this. I would use lines of this kind in my advertising.

“Are you working in a rut hoping that some day somebody will hand you something? Why don't you dig around and find just what you are best fitted for? See ‘The Man Who Made Good.’”

By playing up that angle in your billing you can undoubtedly arouse a lot of interest in this offering. Most of your patrons would rather see something which has a thought back of it and is still entertaining, than be forced to look at the old chessboard melodramatic junk.

FAIRLY INTERESTING TWIN SISTER ACTION MELO; JUST GOOD

Bessie Barriscale in

THE SNARL

Triangle—Kay Bee

DIRECTOR.....Raymond B. West
AUTHOR.....Leona Hutton
SCENARIO BY.....Lambert Hillyer
ART DIRECTOR.....Robert Brunton
CAMERAMAN.....Charles Stumar
AS A WHOLE....Not very convincing but interesting melo
STORY.....“Twin sister” stuff, with much melo and good fake blindness twist at end
DIRECTION..Handled mechanics nicely; gave right good atmosphere; but permitted acting, and melo overbalanced human element
PHOTOGRAPHY.....Generally good; lacked distinction secured in other of director's releases
LIGHTINGS.....A few fine; generally ordinary; not much attempt for effects
CAMERA WORK.....Very good, except lightings
STAR.....Pleasing personality with nice shading of characterizations
SUPPORT.....Generally very good, although occasionally too much acting with gestures
EXTERIORS.....Many excellent; generally good
INTERIORS.....Generally excellent, although not well lighted at times
DETAIL.....Double character stuff made mechanics noticeable, but was well handled
TIME.....Sixty-two minutes (5 parts)

I BELIEVE this will register as an entertaining bit of unconvincing melodrama, because the interest is held right well, despite the fact that we guess about what is going to happen before they get to it. The personality of the star helped quite a lot, and the fact that the director gave us considerable action tends to keep the interest aroused.

Whenever we find a “twin sister” story, the possibilities of it being convincing are immediately discounted very decidedly. In this case we had some excellent double exposures and substitution scenes which were perfectly timed, early in the offering, and these will be appreciated as good trick stuff, but they don't advance the story value particularly because they immediately give you a feeling that it is all artificial.

The action which develops later is comparatively obvious, but they bring in enough additional excitement to keep you wondering what they are liable to pull next, and, as a consequence, an average audience will watch this, enjoy it fairly well and consider it a very acceptable bit of romantic melo.

Bessie Barriscale was presented as “twin sisters.” One could sing; the other couldn't. The singer was promptly crippled by the hero's auto so that there would be a difference between the two, and then the one who couldn't sing took the singer's place in the opera, acting on the stage while the crippled one sang from behind the scenes.

The hero married the uncrippled non-singer, thinking that he was marrying the singer, this marriage being pulled after a wild party at which every one got “stewed.”

Then they transferred the action to the hero's yacht, with some obliging guy—probably we must blame it onto the scenario writer—deciding that the other sister must go along also. We had a little footage of “stew” stuff aboard the yacht before they got to the next point, which was hero being blinded by accident, which made it possible for the plot to thicken.

Of course, by now the hero's wife, whom you will remember was the non-singer, had fallen in love with another gink, and, with the hero blind, she entertained her lover while the crippled singer, who, oddly enough, had a voice similar to her sister, entertained the blind husband. Of course, these two unfortunates then fell in love.

The husband recovered his sight after an operation, he having overheard a conversation between the lovers which made him suspicious, but he arranged that it should be thought he was still blind after the bandages were removed.

With this very convenient situation, he discovered his wife and her lover robbing his safe, preparatory to departing in haste. He walked in on 'em, made the wife who thought he was blind, lie to him, and then he dramatically informed her that he thought her gown was quite becoming—which proved, by heck! that he could see! This was a climax, but, just to prove that they could go beyond that, they pulled a convenient fire aboard the yacht and hubby was spared the trouble of shootin' the willun by the panic which followed.

Of course, in the mad rushing hither and thither over the burning yacht the willun and the wife were drowned in trying to escape before the others, and the rest of the passengers started away, leaving the crippled girl in the cabin. Of course, our hero bravely returned to the rescue, and—there yer are.

The producer's ability to register rather good tempo in dramatic moments and the fact that Miss Barriscale, Mr. Hickman and Charles Gunn held the dramatic situations fairly well, will get this over. It falls far short, however, of some of the better things which Mr. West has done.

In the supporting cast were Thomas Guise, Aggie Herring and J. Barney Sherry.

The Box Office Angle.

As a program release, if you frankly bill this as a “twin sister” melodrama of action and surprising developments, I believe your regulars will consider it worth while. To be sure, it is better than the average program junk, and while it isn't nearly so good as we would like to have had it, it should get by.

In your advertising I would start an argument about the old-time question of whether or not it is possible to distinguish between twins. In this case, at least, you have the better of it, because they make the characters twins rather than some one who was picked up some place as a double.

I can't figure that “The Snarl” means anything from an advertising angle, and I question the advisability of your making very much fuss about this, because if you tell them it has been produced by Raymond B. West, who has done so many good things, the chances are that they will be very much disappointed when they see it.

If you are running routine Triangle program stuff I would play this quietly and let it slide over, although really it's a pity that you have to do such a thing when you can make so much more money by having a good picture which may cost you more, but which will certainly bring you more money when you can plug it strong.

DOUG IN WILD FARCE THAT GETS LAUGHS ALL RIGHT

Douglas Fairbanks in

IN AGAIN—OUT AGAIN

Fairbanks—Artcraft

DIRECTOR	John Emerson
AUTHOR	Anita Loos
CAMERAMAN	Victor Fleming
ART DIRECTOR	Eric von Stroheim
AS A WHOLE	Is certainly funny, has action and some situations that will surely register
STORY	"Nut" stuff, but gets laughs—and that's what it's made for
DIRECTION	Kept it moving; made every scene count and had some good little touches
PHOTOGRAPHY	Generally very good
LIGHTINGS	Good; little attempt for effects
CAMERA WORK	Excellent; particularly vignetting and close-ups
STAR	SOME boy! Nobody else can do it just his way
SUPPORT	Some good types and all fitted in
EXTERIORS	Good for action
INTERIORS	Some classy; others good for laughs; all well done
DETAIL	Lots of funny little bits; titles excellent
TIME	Sixty-six minutes (5 parts)

JUST because this is an Artcraft and "Doug's" own company you mustn't think that he has tried to make a "Birth of a Nation." But I can tell you that he has incorporated a lot of corking good stuff into the action, has a story that provides situations which are really humorous on their own account, and added to g these values we have "Doug's" own personality—like which there is none other—and many very clever titles written by that "Champion Bantamweight," Anita Loos.

The basic idea of this was centered around the thought that "Doug" was a wild Indian and landed in jail, with the result that the sheriff's daughter made his cell so "homey" and delightful that he spent the rest of his time trying to get back into jail, which provided many exciting and humorous adventures.

There was a "defective," who also wanted to marry the "goil," and on "Doug's" first visit with the sheriff, this "defective" got him pardoned to break up the joy sessions of the pet prisoner, who was being lulled to sleep too regularly by the ukelele of the sheriff's daughter.

I don't know when I've ever seen anything that struck me funnier than the stunt where "Doug" drove up to a traffic cop, asked him if he was a traffic cop, to make sure, and then backed away for a good start so that he could go past the cop speeding some, to make sure of arrest. In that particular instance he got over into the next county before the cop grabbed him, and so had to spend ten days in the wrong jug, which was only one of the several misadventures which he had in trying to get back to his sweetheart jail songstress.

All through the offering we heard about the mysterious bearded stranger who was blowing up the munitions plants, and we saw several of these done in miniature, blown to bits. I think most wise fans will know that they are miniatures, but that doesn't matter much for the purposes of the story.

Finally, to be sure of arrest after having failed as a burglar and as a disturber of a peace meeting, "Doug" determined to pretend that he was the bomb-fiend. After sending due notification to the sheriff that the gink who was guilty could be caught at a certain time, he proceeded to the spot wearing a beard and awaited arrest.

When the "defective" learned whom he'd caught, however, he was sorry that he made the arrest, although he figured that he would now get rid of "Doug" for sure, telling him that he always knew that he was a desperate criminal.

A mob of neighbors who had been disturbed "severial" times by having shells dropped in on them while asleep peacefully at night, as a result of the explosions, decided to lynch the guilty guy. A prizefighter pal, who had been a cellmate of "Doug," happened to be visiting him and stuck along with him when the mob took him out. They did a getaway and managed to reach the cheese factory, which was to be blown up by the bomb-fiend, who "Doug" now knew to be a peace propagandist, because his prizefighter pal had found a "poiper" in this guy's desk when they had tried to burgle the house, aforesaid "poiper" containing a list of past explosions and those to come.

There was a good chase of the typical Fairbanks kind after "Doug's" escape from the mob and then some good action when they arrived at the cheese factory, just in time to catch the "wicious willun," who really looked like the pacifist he was supposed to be.

Five-reel comedies are mighty hard to make, even with "Doug" Fairbanks as the central figure. I think this one gets more than the required quota of laughs, and there are a few spots that are sure for yells. I think one of these incidents was the automobile escapade, before mentioned, and the other was where the prizefighter burglar took from under his toupee the "poiper" which he was bringing in to "Doug" in jail. There was another good laugh on the finish when "Doug" was getting married and the prizefighter was best man, because he had to search himself to find the ring, and every bit of burglar equipment which he brought forth from his splendid array of store clothes should get a laugh, unless you have a mighty "hard" audience.

In the supporting cast were Arline Pretty, Ada Gilman, Helen Greene, Walter Walker, Betty Tyrel, Albert Parker, Arnold Lucy, Homer Hunt, Bull Montana, Frank Lalor and "Spike" Robinson.

The Box Office Angle.

I don't have to tell you anything about what you can do with "Doug" Fairbanks today because he is probably about the biggest money-getter in the game at this moment.

You can go to this with a feeling in your heart that it is going to deliver, because if your patrons don't get their money's worth out of this production they're sore on the world or have come to expect "Doug" to keep them yelling every second for an hour—which no one can do. We get the required amount of little Fairbanks tricks, plenty of good titles, several real situations, good action and some acrobatics, so I think it is a very good bet for a feature comedy.

Go to it and get the money!

HAROLD LOCKWOOD LESTER CUNEO
Heavies
YORKE METRO

PAINFUL FRENCH ARTIST MESS—"POOR BUTTERFLY" FOR SURE

Douglas Gerrard in

THE ETERNAL LOVE

Butterfly Universal

DIRECTOR	Douglas Gerrard
AUTHOR	E. Magnus Ingleton
CAMERAMAN	Mr. McKenzie
AS A WHOLE	Crude; actory; awful
STORY	Never registered; certainly not unusual
DIRECTION	Very bad
PHOTOGRAPHY	Generally poor; sometimes fair and better
LIGHTINGS	A few good; generally very poor
CAMERA WORK	Poor; contrasty photo and not enough angles
STAR	Bad
SUPPORT	Very crude
EXTERIORS	A few good; generally ordinary
INTERIORS	Registered as sets
DETAIL	Messy
TIME	Fifty-eight minutes (5 parts)

THERE can be no question as to the proper music to accompany this. In the past few months a selection sung at the Hippodrome has become very popular. I fear me, if this is a criterion of what the new "Butterfly" brand of Universal is to be, that the song "Poor Butterfly" will become even more widely sung, particularly among film folk.

Honestly, this was awful!

The story was one of those French-artist-poor-peasant-girl things, with the artist forgetting the peasant girl when he landed in the city again, and then we saw her walk all the way to Paris because she thought he had been hurt in an automobile accident, only to find him in the arms of another, and the poor young thing wore out her wooden shoes on the trip. Too bad!

All the time the poor thing was walking to Paris we had much footage devoted to the director's conception of wild life among artists. Oh, boy!—how they did rave! They chased in and out, danced around, made gestures to prove they were "French," and kissed one another, and they always called for "more wine." Had they pulled this once, they might have been forgiven, but they did it so many times that it commenced to be truly funny.

After we had been made so sick of this stuff that the picture was definitely classed as impossible, they then pulled the old sympathy gag of the hero who had slipped, becoming ill, which gave a reason for heroine coming back to nurse him. The title which registered his illness because of his having lost his inspiration to do good work read like this: "When one doesn't wish to live, pneumonia is very convenient."

Well, there were a lot of things in this script that were convenient, but I didn't think they'd have the nerve to label it so in the title. But the worst blow came when we got a look at the director-star after the "pneumonia" thing had hit him. Gosh, what a make-up! His face was splotched with white and black in one of the funniest attempts at make-up that I think I've ever seen before the camera. It'll get a laugh anywhere.

There is nothing to redeem this offering, figured from any angle. The story never gets anywhere, the acting is awful, the atmosphere is poor and the producer has made practically all of his scenes in each set from practically the same angle, forcing the players to come down to foreground and "act" to the camera. Truly, "Poor Butterfly" has a new meaning after seeing this!

There was no intention that this should be funny, but I believe the average audience will have rather a good time laughing at the crudities of it all.

In the cast were Dan Duffy, George Gebhart, Edward Clark, Ruth Clifford, Miss Marvin and Myrtle Reeves.

The Box Office Angle

The only thing I can tell you about this is to forget it, unless you want to book it and play it as a drama that is so funny that you want to offer it as a comedy. Under those conditions, with an intelligent audience, you might amuse them.

Certainly you will insult their intelligence if you present this as a serious offering.

CHARACTERIZATION SWAMPED BY OBVIOUS MELO ACTION MAKES THIS FAIR

Robert Harron in

AN OLD-FASHIONED YOUNG MAN

Fine Arts—Triangle

DIRECTOR	Lloyd Livingston
AUTHOR	Frank E. Woods
AS A WHOLE	Rather obvious, convenient melo, just fairly interesting
STORY	Had twists, but was much too convenient
DIRECTION	Kept it fairly classy, but material was weak
PHOTOGRAPHY	Generally good, although varied to bad at times
LIGHTINGS	A few fine; generally good and some poor
CAMERA WORK	Varied, but generally good
STAR	Human, but asked to do rather odd things
SUPPORT	Acceptable; not distinctive
EXTERIORS	Acceptable; travelogue in spots
INTERIORS	Generally good; vignetting helped
DETAIL	Convenient; had one assembling slip; generally acceptable
TIME	Sixty-two minutes (5 parts)

OUTSIDE of the fact that Bobby Harron was presented as a young man who had been brought up to act under what were called old-fashioned notions of a proper respect for the fair sex, which character gave him an opportunity to do some of the awkward chivalrous stuff, there was nothing to justify this offering, because the story was surface melodrama that was quite obvious and convenient, despite the attempt to make it a mystery plot.

We found a woman running for mayor, with the political boss uncovering from her past the fact that her husband had left her, taking their son, because he had refused to believe her story about a girl she had adopted.

Bobby Harron was in the employ of the political boss, but quit after a fight in which he defended the name of the woman candidate for mayor. Meantime, he was falling in love with the candidate's adopted daughter.

Then the candidate wanted to find a doctor who had been witness when she adopted the baby girl, and so Bobby appealed to her as a woman—which was very, very unconvincing—and finally we found the boss'

henchman arriving in New York ahead of our hero to secure "the poipers" which would clear the woman candidate's name. Now comes the "wery," "wery" bad spot.

Instead of destroying this evidence, as a trusted henchman would naturally do, the gink carried it all the way back to the home town, with the result that Bobby arrived in time to see him, bat him one in the eye and secure the precious record.

Meanwhile, we had discovered that Bobby's father was the missing husband, and they tried to give us a little added suspense when father refused to allow Bobby to think of marrying the adopted daughter until proof of her adoption was secured. Of course, this came before Bobby saw the gink what had the important "poipers," and the recovery of these settled both the political boss and his blackmailing plot and the question of why the two kids shouldn't marry.

Sam De Grasse, as the political boss, was very good, as he always is, and Winifred Westover made her little bit stand out as the girl who swiped some "poipers" from the candidate's home, but the other members of the cast weren't particularly impressive.

There was an error in assembling where Miss Westover secured the papers from the secret drawer of the desk in the candidate's bedroom, because she was seen to hand them through the window to an accomplice before she had stole nthem, and then after stealing them she went back and the ngave us a repeat on the scene of handing them through the window. This may have been only in the one print, but you should look for it.

During Bobby's efforts to secure the lost documents, we had a few flashes of New Orleans, Atlanta, Washington and New York, thereby making this something of a travelogue.

In the cast were Loyola O'Connor, Colleen Moore, Adele Clifton, Charles Lee, Wilbur Higby and Bert Hadley.

The Box Office Angle.

Considered on the program release standard this may get by, but it fails to register as anything more than movie stuff, because the characterization idea is lost in the development of the melo action, which fails to remain a mystery, because your wise fans will all jump to the conclusion that Bobby is the son of the mean husband long before that fact is brought out in the plot development.

You can figure that this is fairly interesting—that's about all. Some of the lightings and the fact that most of the interiors were intelligently vignetted gives a certain amount of distinction to the atmosphere, but not enough to offset the fact that i is only an ordinary movie plot.

In advertising this you might attract a little attention by the name, suggesting that it would be better if we had more "Old-Fashioned Young Men."

You might use the query—"Are you a 'new' or an 'old-fashioned' young man? See Bobby Harron! He's the old-fashioned young man in this Triangle release!"

MESSY MELLER RATHER POORLY DONE AND THEN PATCHED TOGETHER

Genevieve Hamper, Robert B. Mantell and Stuart Holmes in

TANGLED LIVES

Fox Film

DIRECTOR	J. Gordon Edwards
AUTHOR	Wilkie Collins
SCENARIO BY	Adrian Johnson
CAMERAMAN	Philip E. Rosen
AS A WHOLE	Messy surface "meller" that never registers
STORY	Much plot and wild "meller"; lacks human note or love interest
DIRECTION	Evidently made under difficulties, with poor atmosphere and bad overplaying
PHOTOGRAPHY	Varied from good to very poor
LIGHTINGS	A few good; generally poor
CAMERA WORK	Sometimes good; sometimes bad; occasionally out of focus
STARS	Miss Hamper has distinctive personality, but "acted" and make-up showed; Holmes a "wicious" willun; Mantell quite "ravey"
SUPPORT	Ordinary; Lee Kids make two scenes bright
EXTERIORS	Ordinary
INTERIORS	Poor
DETAIL	Fair at times
TIME	Sixty-five minutes (5 parts)

UERY evidently this was a bad boy that someone has worked pretty hard on trying to doctor it with titles. To the average public, the doctoring will prove fairly successful so far as smoothing out the very tangled threads of the story, which lives up to its name, but still, the titles can't kill off the terrible acting which loomed up all too frequently, and the very messy tragic atmosphere of the story will make most anyone say that they think this is a bunch of junk.

As an interesting sidelight on the fact that some of our speaking stage stars fail to even make a dent when they land on the screen, it is decidedly noticeable that the Fox Company are billing Genevieve Hamper in this without mentioning the fact that her illustrious husband, Robert Mantell, is also in the offering. I presume that the reason for this is that Mr. Mantell has proven rather a "flivver" as a drawing card in his Fox pictures, because most of them were pretty punk, and the Fox offices decided to kid the public into believing that this was a new picture with Miss Hamper starred, instead of one of the old ones made at the same time that the former series was produced.

Most any intelligent fan will be able to dope out that this was made when the others were ground out, because some of the same players were used in this, and it is decidedly noticeable that the sets were certainly not such as we find in Fox productions made in their regular studios now.

It was painfully jarring and almost funny to note that they had a lot of three-cent wall-paper with abominable figures in it slathered over the walls of what was supposed to be the home of an heiress. They also showed us a very cheap iron bed in this same home. I presume Director Edwards had quite some difficulty in getting what he wanted in Jamaica, where this series of films was made, to represent a classy home, but, then, those facts can't be diagrammed on the screen, and the fans are going to feel sort'uv peeved over seeing such sets as loom up in this.

The story was one of those things where the star played her own half-sister, with the willun, "Stu," trying to marry one sister in order to gain possession of the estate. He was aided and abetted by Mr. Mantell, with indications pointing to the Fox Company having cut the Hon. Robert out of about all the film they could, and when the other sister who had been kept a prisoner in a "dopey" condition until her mind was weakened, got "next" to what the willuns were up to, we had some

melodrama wherein she was kidnapped and poked away in a sanitarium while the willunous "Stu" completed arrangements for his marriage to the heiress sister.

By means of a title this weak-minded sister escaped from the sanitarium—how, we know not—and then they did some more "shinannigan," with the final result that they exchanged sisters and put the wife in the sanitarium while the dopey sister conveniently died, so that they could bury her as the heiress wife.

This time they showed us how the escape was pulled, although I can't understand how an inmate who was being guarded as this female was supposed to be guarded would be allowed to send out a letter, as she did, in which she requested a friend to assist her in making an escape. Anyway, the letter got out and the friend was on the job to assist in the getaway.

The aforesaid friend was Claire Whitney, and, after greeting the escaped wife, Claire started for home and arrived there wearing another hat, not the one she had left the previous scene with. Those things will happen when you are making pictures in a far-away land.

They finished this off with a couple more deaths, both the willuns cashing in towards the end while Walter Miller, who had been hanging around in the offing, as the artist in love with the wife, appeared in a final scene as the happy husband, with Little Janey Lee as the daughter who had come to bless their home.

They pulled one scene which was bad enough to be pretty sure of a laugh most anywhere. There had been some discussion about a Society of the Sons of Italian Freedom or the Sons of Italian Liberty, who had been doing some plotting, and we saw Mr. Mantell as the traitor who was going to put the police "wise" to the guys. They were supposed to be holding a secret meeting in a small room and had just sworn "death to all traitors," when the Hon. Robert got up and walked over to the window about three feet from the table, opened the shutters wide and waved a big handkerchief two or three times. It may have been that the ginks who were facing him were blind and the rest of them thought that he was flirting with a passing "chicken," but, anyway, no one seemed to pay any attention to him until the police rushed in and gathered them into the fold.

Others in the cast were Henry Leone and Genevieve Blinn.

The Box Office Angle.

Personally, I think that you should dodge this sort of junk, because it is cheap "meller" that has no excuse for being and certainly no one will take this messy sort of stuff seriously or consider it entertaining. There is no real thread of heart interest and never at any time do the actions of the players seem human or convincing. The doctoring of the titles, in a way, smooths over some of the bumps of the story development, but the situations are so impossible as drama that I can't believe anyone will consider them enjoyable.

If, by any chance, you happened to do some business when you had Mantell and his wife and Stuart Holmes in the series in which this trio appeared, you might play one more and get by with it, because some of the others were almost as bad as this one. But, from what I have heard of the fate of the ones which have gone before, I'd say that you will be very wise if you immediately forget that Fox ever released this one.

PAINFULLY ORDINARY SURFACE

Marc MacDermott and Miriam Nesbitt in

BUILDERS OF CASTLES

Edison—K-E-S-E

DIRECTOR ..... Ben Turbett
AUTHOR ..... Henry Albert Phillips
CAMERAMAN ..... Fred S. Brace
AS A WHOLE ..... Ordinary surface-action stuff never impressed
STORY ..... Was chessboard hero-willun-suffering-heroine stuff
DIRECTION ..... Made players camera-conscious, had poor composition, bad groupings and generally ordinary atmosphere
PHOTOGRAPHY ..... Generally very good
LIGHTINGS ..... Too uniform; occasionally good effects
CAMERA WORK ..... Good straight stuff; few effects or camera angles
STARS ..... Routine wicked he-wampire and helpless shero
SUPPORT ..... Very camera-conscious and actory
EXTERIORS ..... Ordinary
INTERIOR ..... Rather setty
DETAIL ..... Acceptable; rather convenient
TIME ..... Sixty-one minutes (5 parts)

THERE is nothing about this to justify any one considering it worth while.

The story is one of those chessboard melodramas with the willun who runs away with the coin of an "Investment Co." and the sacficing hero who says he did it, which puts shero in bad because she believes the he-wampire-willun.

A lot happens in this, but nobody will care. It just wanders along with incident after incident having to do with how bad the willun was and how good the hero, who had sacrificed his home, reputation and everything else, was.

MELLER THAT NEVER ARRIVED

The he-wampire even forced shero to become his mistress, which, of course, led to interesting developments later on, because we knew that sooner or later she was going to "get" this guy, and she finally did by tipping off the police at the psychological moment.

Some one—possibly the scenario editor—told Marc to inform his mistress that he would be back for her at midnight, when he was going to do his getaway, because that gave her time to get the cops and beat him to the coin and also get him with the goods.

Of course, on the finish the hero, who had sacrificed himself, came home to his folks happy, and all was lovely.

There was a minister guy in this who was trying to decide whether he loved the willun's mistress or not before she became a mistress. You see, foxy old willun had to put an article in the paper stating that the minister was out of town, when, as a matter of fact, he had the guy hit on the head with a blackjack and sent to a hospital. It was certainly obliging of the newspaper to print this article about Friend Minister going away, because it made the lady feel that she just simply had to go live with this willun, because there wasn't anything else to do, since the newspaper had said that the man she had expected to marry had gone out of town to marry some one else.

If you figure that you can afford to play this ordinary surface-action stuff I can tell you definitely that that is all this is. There's nothing about it that is distinctive.

Marc MacDermott led the league in acting, and in several places he did certainly act, but all the other members of the cast tried to do their share, and certainly they didn't forget for a minute that they were right

in front of that camera and that the bloomin' thing was turning and that they had to act or they wouldn't be seen.

In the cast were Robert Brower, Simon Gillies, Florence Stover, Miriam Nesbitt, Jessie Stevens, William Wadsworth and Edward Longman.

The Box Office Angle.

I don't believe that you want to play this sort of stuff if you are any place where they check you up. It is ordinary, figured from any angle, and while an audience may look at it, try to wonder whether the story is going to get anywhere and think that they are all acting too much, they may come out and not ask for your scalp, but, believe me, they're not going to rush down to your place the next time they decide that they want to go to the theatre, without looking up to find out what is being shown.

You must remember that there is a large percentage who go to one theatre or another on faith. Of course, we all know that the percentage of those who "shop" to find out just exactly what is to be shown is growing larger every day, but in communities there are hundreds, even thousands of people who go to certain theatres because they feel that at those theatres they will find good pictures.

Now, if you hand 'em this sort of stuff very often, it is a "long shot" better that they're going to take a chance on the other feller, and if he is any better "picker" than you are they'll forget you. Think it over!

"Builders of Castles" doesn't mean anything as a title. In fact, it is about as near to meaning nothing as it could get. You may have some fans who like Marc MacDermott, but if they like him very much I believe it'd be advisable for you to keep them from seeing him in such stuff as this.

CRUDELY DONE, POORLY PLAYED LIGHT ROMANCE THAT MISSES BADLY

Marie Doro in

HEART'S DESIRE

Famous Players-Paramount

DIRECTOR	Francis J. Grandon
AUTHOR	Shannon Fife
SCENARIO BY	Eve Unsell
CAMERAMAN	Lawrence E. Williams
AS A WHOLE	Awful junk burdened with worse titles
STORY	Inane attempt at romance that was pitiful
DIRECTION	Atmosphere lacked class; characters acted and "extras" were camera-conscious; development of incidents poor
PHOTOGRAPHY	Good and poor; lacked distinction
LIGHTINGS	Generally ordinary; one or two effects, but never classy
CAMERA WORK	Too much of same angle, with bad composition
STAR	Pretty but wasted
SUPPORT	Bad
EXTERIORS	A few good; generally ordinary
INTERIORS	Rather setty; lacked distinction
DETAIL	Much too much
TIME	Fifty-eight minutes (5 parts)

WE have had several "bad boys" on the Paramount program lately, but certainly it seems criminal for a concern which is supposed to be one of our best to offer such a release as this alongside of better things, with the same price for all.

Miss Doro is a pretty thing and has had one or two good production, which proves that, properly handled, she is all right.

I would certainly advice you to dodge this, and if you have to play it I would plainly state that it misses fire, if you have any respect at all for the opinion of your patrons.

To begin with, the story is an inane attempt at romance in the costume setting of a French village, with some incidents that are absolutely awful, and much footage devoted to mushy stuff that can't appeal to anything save the sense of humor of your patrons.

The story devoted a lot of attention to such incidents as the hero shooting the heroine's cow because he thought it was a deer and then giving her another, which she thought came from the saints, with this acquaintance developing to the extent that he brought her a book which told the "language of the flowers." Then they showed us several pages in this book, proving that the rose means "love," etc., etc—Oh, boy!—and they expect real human being to pay good money for this stuff and be pleased with it!

It is possible that some exceptional director could have taken this fanciful little romance and, by wonderfully artistic atmosphere and delightful human touches, have developed it into an offering that might have been accepted because of its beauty. But, unfortunately, in this case we have atmosphere that is painfully ordinary, actors that rave all over the place and a lot of "extras" that stand around in very badly grouped scenes with that same evident camera-conscious nervousness which you have seen people register who are having their pictures taken in news-weekly scenes when they are trying to register that they "don't know their picture is being taken."

The "extrees" were awful!—and surely there was no need for the gang hanging around at all, so far as I could see, except that every now and then they didn't have anything to cut to, and so they showed a flash of this bunch of five-dollar-a-day people.

They even pulled the old Keystone stuff of having a kid put a piece of pie on a chair, so that the wrathful, overacting landlord could sit down on it. Poor Paramount—you have come to this! It was evident that some money had been spent on the production to attempt to register atmosphere by costumes and scenes showing villagers, but at no time does this get to you and register as anything except a lot of people having their picture taken.

The titles were terrible! The story was bad enough with so much attention given to unimportant points and so much footage devoted to arguments about paying the rent, but some of the titles were about as bad as anything I've ever bumped into.

As a sample of how they ran all through the picture, they pulled these two when the hero shot the heroine's cow, thinking it was a deer:—which only proved that he was some boob. She said: Oh! why did you shoot? He replied: "I am sorry; I thought it was a deer." Since it had already been planted that he was going out hunting for deer I certainly consider those two, beautiful examples of what titles should not be. There were many other as bad, and some worse.

In the cast were Albert Roscoe, Helen Dahl, Harry Lee, Marie Majerone, Gertrude Norman and Jean Gauthier.

The Box Office Angle

Forget it!

If you have to play it, tell them the truth about it being bad, or else sneak it through like a submarine.

BEAUTIFUL SNOW STUFF LIFTED ORDINARY SURFACE MELLER

Carlyle Blackwell and June Elvidge in

THE PAGE MYSTERY

Peerless—Brady—World

DIRECTOR	Harley Knoles
AUTHOR	Frank R. Adams
CAMERAMAN	Arthur Edeson
AS A WHOLE	Fairly interesting surface melo
STORY	Ordinary, with mystery very short-lived
DIRECTION	Gave some beautiful atmosphere, but didn't make action convince
PHOTOGRAPHY	Many beautiful bits; generally good
LIGHTINGS	Some quite effective, particularly exteriors; generally good
CAMERA WORK	Good
STARS	Good, but melo made action unconvincing
SUPPORT	"Acted" quite a little
EXTERIORS	Some beautiful snow stuff; generally very good
INTERIORS	Rather setty, with some lighting too uniform
DETAIL	Quite acceptable
TIME	Sixty-two minutes (5 parts)

WHILE there are some beautiful snow scenes in this which have been nicely photographed, with several of them having excellent lightings, the story is one of those surface melodrama things with a coincidence that hits you in the eye and no mystery to justify the title until you get almost to the finish, where three people who have just cause to murder the willun all shoot at once, apparently, and the question arises as to which one succeeded in doing the "doity" deed. All three confessed, each believing in their own guilt, but finally the woman who had been the willun's "friend" insisted that she had done it, took "pizen" and cashed in, with the result that everybody agreed that maybe she did and let it go at that.

This story had to do with a wealthy willun who was wicked with the "wampires," and we found June Elvidge forced to marry this gink because father got into a financial jam—of course, that's a new (?) situation—and the development led up to the point where, after she had left him, we found her befriended by Carlyle Blackwell, the son of good family, working to make an honest living, who had taken a job as her husband's caretaker for the lodge in the country.

The wicked husband called himself "Colonel Page" when he lived in the woods, so that his wife knew not whom she was working for when she was summoned to act as maid for one of her husband's guests.

When she discovered how Hubby was behaving, she wanted to kill him. One of Hubby's new friends being jealous of another new friend wanted to kill him. The backwoods gink wanted to kill him because he'd ruined his daughter. They all had the impulse at the same moment, and the muchly-to-be-shot-at willun walked out to his death, with three weapons pointed at his heart from different directions.

After Arthur Ashley, who was playing the part of the willun, had done a dramatic "die" in the snow, we had the guests assembled, with the three aforementioned "aimers" all confessing. Of course, we finished off with a love clutch between Miss Elvidge, the ex-wife, and Mr. Blackwell, the hero son of aristocrats.

Miss Elvidge was good looking, as she always is, and registered better than anyone else in the cast.

Mr. Blackwell was an acceptable hero, and Mr. Ashley was a willunous willun, although his make-up was not very good and he "acted" quite a bit.

The remainder of the cast were just ordinary. In the cast were Frank Goldsmith, Alec B. Francis, Charles Duncan, Pinna Nesbit and Albert Hart.

The Box Office Angle.

The best thing about this picture is the beautiful snow stuff. As a program release it will undoubtedly go over all right, but certainly I wouldn't enthuse over it, because no one else will.

It is possible that Carlyle Blackwell and June Elvidge have a following, and I can understand Miss Elvidge having admirers, but from the stereotyped hero stuff that Mr. Blackwell walks through I can't figure out why anyone should rave very much over seeing him in a film.

Possibly when it gets real hot you can play this and put enough emphasis on the snow stuff to make 'em enjoy it, because it looks cool. I can't see any other angle that justifies any particular emphasis.

SPLENDIDLY PRODUCED AND PLAYED DRAMATIC STORY THAT HOLDS

Harry T. Morey and Alice Joyce in

HER SECRET

Greater Vitigraph

DIRECTOR	Perry N. Vekroff
AUTHOR	Perry N. Vekroff
CAMERAMAN	Arthur T. Quinn
AS A WHOLE	Splendid dramatic situation beautifully developed, play and handled
STORY	Coincidence provided situation, but was naturally and effectively worked out
DIRECTION	Gave splendid atmosphere, excellent tempo and effective dramatic values
PHOTOGRAPHY	Generally excellent
LIGHTINGS	Many very effective bits; generally good
CAMERA WORK	Very good
STARS	He, forceful and human; she, very appealing
SUPPORT	Excellent types; played smoothly
EXTERIORS	Good; very few
INTERIORS	Well handled; not exceptional, but fitted atmosphere
DETAIL	Little touches very well done
TIME	Sixty-five minutes (5 parts)

UNUSUAL credit must go to the producer and author, Perry Vekroff, for this offering. He has built the story around a coincidence, but he has developed it smoothly, without making it obvious, and when the big situation comes it is decidedly effective and perfectly natural, without the coincidence itself marring the force of the dramatic moments.

The story combines action, pathos, real heart interest of the sort that makes you swallow hard once or twice, and we get a logical happy ending after several very dramatic moments wherein we face the problem of the double moral standard, with the husband astounded at a revelation concerning his wife, at first, and then the wife shocked even more by discovering something concerning her husband.

I am not going to tell you the plot, because I believe you will enjoy the story more when you see it, but I will give you an idea as to the character of the story, which I can tell you is clean and not objectionable because of the manner in which it has been handled even though the entire story is built upon a scene in a Western dance hall hotel where an innocent school teacher is

attacked by a drunkard in her bedroom, who mistakes her room for that of one of the dance hall girls.

After these dance hall scenes, which have been exceptionally well handled so that they would not be too rough, and, at the same time, carry the atmosphere perfectly, the scene moves to the East, where it carries through almost the entire remaining footage dealing with the home life of Mr. Morey and Miss Joyce and charming Little Kittens Reichert, who is Miss Joyce's daughter, adopted by her without her husband knowing that she was the mother of the child.

Both Mr. Morey and Miss Joyce do some splendid work in the dramatic moments, and Producer Vekroff has held the scenes to a tempo which made them very effective.

In passing, I want to comment upon the fact that this production is a forceful demonstration of the need of giving more time and attention to the scenarios which are to be put on the screen. It happens that Producer Vekroff mentioned this story to me some months ago, so that I know that he has had it in his heart for a long time. That means that he has had an opportunity to develop it intelligently, and consequently he has been able to give us a decidedly worth while production. The old method of writing them tonight and going to work on them tomorrow is all wrong, and always will be.

Patsy De Forrest, who did a bit in the dance hall scene, certainly made it stand out. She was dressed a la Vamp—and, boy—she did look like a million dollars! She had only a few scenes, but they certainly registered.

Mother Maurice had a chance to register several little pathetic touches in the part of Miss Joyce's aunt.

Others in the cast were George Cooper and Robert Kelley.

The Box Office Angle

I would go to this pretty strong, promising that it is an exceptionally well-done dramatic story of human situations and you can surely, by giving them something of a personal guarantee, get them in by playing up the presence of Harry Morey and Alice Joyce.

This is far above the average program release, and, while, of course, it isn't a tremendously big production, it is certainly an intelligently developed dramatic story, very well played and handled.

You might arouse particular interest in this story by advertising along these lines:

"Have you a secret from your husband? See Harry T. Morey and Alice Joyce in 'Her Secret.'" "Should young people tell their past before they are married? See 'Her Secret.'"

ENOUGH HUMOR IN CHARACTERIZATION TO MAKE THIS ENTERTAIN

Jackie Saunders in

THE WILDCAT

Balboa—Mutual

DIRECTOR	Sherwood Macdonald
SCENARIO BY	Daniel Frederic Whitcomb
CAMERAMAN	William Beckway
AS A WHOLE	Light comedy rather entertaining
STORY	Very, very slender; end was combination of "Taming of Shrew" and "Misleading Lady"
DIRECTION	Registered many human bits, but let action slump towards end
PHOTOGRAPHY	Generally excellent; sometimes fair
LIGHTINGS	Some very fine; many ordinary
CAMERA WORK	Good
STAR	Personality pleases
SUPPORT	Good, except funny attempt to disguise girl as man
EXTERIORS	Beautiful snow bits; generally good
INTERIORS	Very setty; lacked distinction
DETAIL	Girls' make-up bad; comedy element disarms criticism
TIME	Sixty-two minutes (5 parts)

FIGURED from the viewpoint of entertainment and classing this as a program release, I would say that your fans will probably enjoy this and feel that it is much better than the general run.

There was just one truly weak spot in the entire development, that being the disguising of the hero's sister as a man by putting her in an old suit and a funny slouch hat, with a fake mustache adorning her upper lip. Anyone, at a glance, will know that she is a girl and will marvel at the heroine's inability to realize this fact. Had this disguise been better handled, or a girl chosen for this character who could have been made up to more nearly resemble a man, there would have been a surprise in this twist and it would have helped the story instead of hurting it.

The first three of four reels are devoted to many little incidents of no particular value to the story, but of decided entertainment value because of the comedy touches and the human note. This footage, for the most part, was used to plant two or three thoughts. First, that Jackie Saunders was a wild Indian who refused to be a society "goil," and insisted upon being just a plain human being.

We found her having a good time in association with a little nigger kid, pushing a society man into a fountain, chasing a chauffeur up a tree, etc., and then, on the other hand, we saw her give her money to a nursery as a fund to care for the children of mothers who were unable to pay the small fee.

There was no willun or "wampire" in this, for which we thank the author.

The hero was planted as rather a hard successful business man who held the heroine's father in his power, and then we found almost immediately that the heroine's father had befriended the hero when he was a boy, and consequently the hero had been laying plans all these years to be of real assistance to this old man when he would need it.

From that point on the story became a combination of "The Taming of the Shrew" and "The Misleading Lady." Miss Saunders got some good comedy out of an incident where she came down dressed as Sis Hopkins to meet the wealthy hero at dinner because she had an idea that he was there as a wife-hunter.

Finally the hero, through a plan which was plainly a frame-up on the part of the hero and the girl's family, kidnapped her and carried her away to a cabin in the hills, where he looked mean and pulled the caveman stuff until finally, after she had been handed a few good scares, she pleaded with him to protect her and marry her. Since that was the desired finale, they quit.

Miss Saunders made her most favorable impression by her personality. At times she screened to advantage but frequently her make-up was quite in evidence and then it was only her pep and sense of comedy values that kept her registering favorably.

The remainder of the cast were quite satisfactory, except for the make-up of the hero's sister as a man.

The general atmosphere of the offering was good, with some particularly pleasing exteriors. Unfortunately, the

interiors lacked the artistic distinction necessary to make them seem proper for the elaborate exteriors shown, and in several places the interior sets had a decided "setty" appearance.

Considered as a whole, however, the atmosphere was satisfactory and surely the production will entertain.

In the cast were Daniel Gilfether, Mollie McConnell, Arthur Shirley and Nell Hoffman.

The Box Office Angle

I believe that you can safely play this, providing you don't promise too much as to the merits of the production. Confine your advertising to the statement that it is pleasing entertainment. Those who did like Jackie Saunders will undoubtedly enjoy her work in this.

The story idea has enough good stuff to hold the interest, and it is chiefly to be commended for the fact that it hasn't a lot of bad stuff. Its merits are more in what has been left out than in what has been put in.

I believe the title is rather a good one coupled with the name of Jackie Saunders, and I would see to it that the impression created is plainly that she is "The Wildcat."

You might say : "Have you any daughters who act like 'Wildcats'? What would you figure would be the proper method to tame a girl who acted like a 'Wildcat'?"

ORDINARY SURFACE MELO OF POOR STORY PLAYED TOO FAR FROM CAMERA

Marjorie Rambeau in

THE DEBT

Frank Powell—Mutual

DIRECTOR ..... Frank Powell
SCENARIO BY ..... Clara S. Beranger
CAMERAMAN ..... Billy Wagner
AS A WHOLE ..... Ordinary surface action never convinced; generally played too far from camera
STORY ..... Lacked human element, heart interest and interesting development
DIRECTION ..... Photographed sets rather than people; gave too few closeups; failed to make action register as human
PHOTOGRAPHY ..... General effect good; sometimes out of focus
LIGHTINGS ..... Much spot-lighting; frequently quite bad
CAMERA WORK ..... Very bad because same angle too much; too much foreground
STAR ..... Beautiful if lighted intelligently; has poise and real personality
SUPPORT ..... Very ordinary; some very actory
EXTERIORS ..... A few very good; others ordinary
INTERIORS ..... Some good; others very setty
DETAIL ..... Many things unexplained
TIME ..... Sixty-one minutes (5 parts)

I CERTAINLY would not consider this an offering that would please.

The chief faults with this are that the lightings fail to show the players to proper advantage, this being particularly true of Miss Rambeau, and throughout the offering the director used too much foreground in all of his scenes, playing every one far from the camera. He persisted in photographing sets rather than people, there being a very objectionable lack of close-ups which would bring the characters in sufficiently intimate touch with the audience to make their thoughts and actions intelligible.

The story was very ordinary and really never registered at any time. It started off with a lot of business about father contracting a moral obligation because of some mining property, with the daughter saying that she would pay "The Debt." We then had much footage of daughter marrying a guy who was supposed to make a sacrifice in doing so, the two going to America where they slaved for years, according to a title, to pay "The Debt."

The willun, who had refused to marry the daughter when the scandal broke about "The Debt," afterwards decided he would like to make her his'n without marrying her, so he chased off to America and found her immediately, with the result that her husband's mother misunderstood when she found the willun embracing his wife, and so she was chased out of the house and made to work in a factory in order to earn a living.

The willun knew right where to find her when he got ready again, and this time he planted her in a beautiful home, where Hubby finally picked her up when their child became ill and wanted mother.

Of course, the real wife of the willun showed up at the right time, she having found the apartment where Miss Rambeau was living, very easily, and when she told about the willun having deserted her, of course, Miss Rambeau decided to walk out on the willun, and just then Hubby blew in so that there could be an encounter between him and the willun. This resulted in both men being shot, and they died, with the husband stating as he cashed in: "The debt is paid. You can go back now." Since we had forgotten all about the debt, it was nice of them to remind us at this time, because it provided an excuse for the title of the picture.

There were several struggles, most of which were very badly done, with the result that they became sort of funny. The chief weakness of this offering, however, after remembering that the story is poor, was the failure of the director to bring his characters within a sufficiently intimate distance of the camera to allow an audience to know what they were doing and thinking.

An attempt had evidently been made to get good lighting all the way through this, but frequently the photography was out of focus and some of the lighting on the faces of the various characters was truly awful!

Miss Rambeau is a very beautiful woman, as proved by a few short flashes which gave her intelligent lighting, and consequently the many scenes where she was so abnominably lighted seemed to be all the more criminal.

The mother of Miss Rambeau's husband acted upon any and all occasions. She certainly did emote "with gestures" in a painful manner!

The story was utterly lacking in heart interest, because there was no development of a real love story. The suggestion that the willun had provided Miss Rambeau with the beautiful home simply because they intended to get married was very evidently a situation which had been titled for the censor's benefit, because, according to the action, it would surely seem that the star had decided to take the easiest way with the willun.

The Box Office Angle

I don't think that you are justified in offering intelligent patrons this sort of a production, because it lacks so many of the essentials that they will certainly not be pleased with it. If you are playing ordinary program stuff this may possibly get by, without serious kicks, but certainly it isn't the sort of film that anyone would ever really enjoy or enthuse over, and I can't see the percentage of playing this sort of thing, no matter how cheap you get it, because everyone of these that you show your patrons just does that much more towards making then think—"What's the use of going any more—you so seldom see anything that you really like."

EXCEPTIONAL CHARACTERIZATION IN FAST, FINE TEMPO MELO; WILL GO BIG

Stuart Holmes in

THE DERELICT

Fox Film

DIRECTOR ..... Carl Harbaugh
AUTHOR ..... Carl Harbaugh
CAMERAMAN ..... Georges Benoit
AS A WHOLE..... Exceptionally well-done combination of characterization, pathos and effective gripping melodrama
STORY..Had one convenient spot, but affords exceptional characterization opportunities, convincing action and good climaxes
DIRECTION..... Made atmosphere distinctive; had wonderful tempo and developed situations to climaxes beautifully
PHOTOGRAPHY..... Distinctive and effective
LIGHTINGS..... Many artistic and exceptionally effective
CAMERA WORK..... Excellent, with some very fine "doubles" and visions; close-ups and composition very fine
STAR..... Gave wonderful characterization; forceful; human; pathetic
SUPPORT... Some splendid types; Wanda Petit beautiful
EXTERIORS..... Well chosen and splendid composition
INTERIORS ..... Very good
DETAIL..... Some fine little bits
TIME..... Sixty-five minutes (5 parts)

THIS is one of the best Fox Films in many, many weeks.

Stuart Holmes has the best opportunity for real characterization that I can remember since the days of "Should a Mother Tell?"

The story was not wonderful as a script, but it has been developed with a swinging tempo and exceptionally human characterization so that it had a compelling grip that held you perfectly, with several climaxes that hit hard.

Mr. Holmes appeared in a sympathy heavy part which started him off as a "rotter" who realized his unworthiness, with the result that he became a bum, having sacrificed himself so that the woman he loved might be happy.

After he had hit the depths of the down-and-outers, by a convenient twist we found his daughter in the hands of a roue who had slipped her into a disreputable house, and there was some beautifully handled rushing action leading up to the climax where the derelict entered this home by climbing over the veranda and killed the old roue, while his daughter escaped.

The girl was apprehended and put through the third degree, while we saw the bum in the saloon tortured by his guilty conscience, with an exceptionally effective vision where the saloon, filled with loafers, was transformed into a court-room where he was being tried, the judge of which court sat drinking beer from a pitcher while other characters were curious combinations of saloon bums and court-room officials.

Driven to desperation by this vision, the derelict rushed out to police headquarters, where he gave himself up and confessed, this being kept very dramatic all the way, with the producer doing the very difficult stunt of bringing a vision into this confession without halting the tempo of the action for a second. This was done by the splendid work of Mr. Holmes and the unusual camera effect secured.

From start to finish this picture belonged to the star. He dominated the action at all times and certainly gave a forceful bit of work.

There were some splendid types in the supporting cast, and Wanda Petit, who played Mr. Holmes' daughter, was a particularly beautiful youngster.

Mary Martin was excellent, as she almost always is.

In the cast were Dan Mason, Carl Eckstrom, June Daye and Olive Trevor.

The Box Office Angle.

This should be a very, very good production for any house where they like action and gripping melodrama. There is enough good characterization to make it certain that most any audience should enjoy it very much, but it will particularly please where they like fast, compelling melodrama.

There is a chance here for you to get some money—real money—because Stuart Holmes is very well known throughout the country because of his having appeared in so many big Fox productions. While he has only been starred alone recently, he, personally, has been known for many months—even years—and his name has been known to most fans at least a year. I would play this up, making particular mention of the fact that Mr. Holmes has a chance in this to do a sympathy character part which is exceptionally human and very dramatic.

You can safely promise that this is far superior to the average program release.

Mid-Northwest Trade Journal

AMUSEMENTS

Four Thousand Theaters in Eight Live States
Established 1914. Published Weekly.

Thomas J. Hamlin, Managing Editor.

T. E. Mortensen, Business Manager.

Lumber Exchange, Minneapolis, Minn.

Benjamin Chapin

Author and Director General of the Lincoln Cycle Photoplays

The Benjamin Chapin Studios and Executive Offices: Ridgefield Park, N. J. Telephone 583 Hackensack

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Producer of

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JOSEPH KAUFMAN
DIRECTOR
FAMOUS PLAYERS

HARLEY KNOLES
FEATURE DIRECTOR
WORLD FILM CORPORATION

FRANK KUGLER
DIRECTOR
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ROBERT LEONARD
PRODUCER
FEATURE FILMS

O. A. C. LUND

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LOIS WEBER
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Address Screen Club, 117 W. 45th, N. Y.

JAMES YOUNG

WID'S Is Read Not Skinned

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Your Reports

It Means Better Pictures, Better Business

IN FORM A MAGAZINE—IN FACT A SERVICE
THE BRADSTREET OF FILMDOM
WID'S
INDEPENDENT REVIEWS OF FEATURE FILMS

Always Independent Issued Every Thursday VOL. III. THURSDAY, MAY 10, 1917. NO. 19 25 Cents a Copy $10.00 a Year

Published by Wid's Films and Film Folk, Inc., Times Building, 1475 Broadway, New York, N. Y.
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IT'S UP TO YOU!

Make a real Howl for Help!

TO anyone who is **NOT** familiar with the inside workings of big film organizations as they have always been constituted, it seems absolutely ridiculous to size up the advertising helps and general run of advertising matter prepared for the use of the exhibitor.

The reason for all this, in a very few words, is just this:

The big executives who might know better never give this any attention, and never have, and the men who are hired to do this sort of work either don't know, which is the case in the larger percentage of instances, or else they've landed in a rut and as a consequence grind out junk without rhyme or reason.

Any intelligent exhibitor knows more about what the lithographs should be, what sort of heralds he ought to have, what sort of slides he would like to have, the proper subject matter for cuts, and the usable sort of press matter than does the average press agent who is employed to do this thing.

I have on many occasions howled about this point. I was a press agent once myself and quit for the very good reason that they didn't pay press agents any money to speak of, and there seemed to be no inclination or tendency to ever do so. I can't say accurately as to how much money any of them are getting now, but, boy!—I know about what most of 'em deserve.

The trouble with the present condition is that the men who really know what sort of material to put out fail to get off in a corner and look at their work often enough to realize whether they are hitting the mark or not. They go along in the same rut month after month and year after year like a lot of sheep. Because one concern has always used scenes from the film, on their lithographs, all the rest of them do the same thing. And, regrettably enough, when some of the intelligent boys want to get away from this routine, the big boss who should be making buttonholes, says: "Oh, no—you can't do that! Give 'em the same stuff they've been getting. It has been good enough in the past." Well, it hasn't been good enough in the past, and you fellers who are running theatres know it! But, unfortunately, you don't yell loud enough and often enough, and so nothing is done.

There are several very, very important reforms that are needed. One of these is for paper that will really sell your seats—paper that will be distinctive, different, classy and carry a sales talk. The next is the lobby display stuff, which, instead of being the routine junk of twelve assorted still photographs that generally mean nothing, should have the same seat-selling sales value.

When it comes to slides with which you are to make your preliminary announcements, you get the cheapest of the cheap, for which you pay 25 cents, while the manufacturer pays 7 or 8 cents. Make them give you better slides. They're made.

Now, I appreciate the fact that the manufacturer must make a good profit on most of his advertising material, because, unfortunately, there is always a lot of this left on hand, so that unless he makes a very good profit on what he does sell, the advertising department shows a big deficit.

Personally, I have always been very much in favor of the manufacturer giving free with his film a certain amount of advertising, this to be figured as sufficient to properly and intelligently sell the picture.

To my mind, this would result in better business, which would make it possible for the exhibitor to pay a larger film rental, and, because of the very elastic condition of film rentals, I believe that the cost of all advertising matter can be tacked on to the film rental and the exhibitor would pay it much more readily than he does in the present system.

As it stands now, many exhibitors are short-sighted on advertising. They count the cost of the different necessary adjuncts and stint themselves on their orders, with the result that it mars the possible seat-selling value of what is used.

However, to get back to the main point, which is one reason why they don't buy more stuff—most of it is **rotten.** No other word is expressive enough.

For instance, take the newspaper cuts which are provided by most companies for exhibitor use. You will find in the trade papers elaborate plates which have cost real money, and frequently are well done. On this same picture the exhibitor is handed a lot of impossible junk. Here is an instance of the assinine methods of many companies. In a very large percentage of cases where a star appears in a production, you will find that the newspaper cuts show a scene in which the star isn't

present, and I insist that there is nothing that really means less for real advertising value than the ordinary still picture from a film.

By all means give them pictures of the star or of the essential advertising points of the production. As, for instance, in the case of a play which has a great reputation, give them a picture of the author; or in case the producer is the man that has the box office value, give them a picture of the producer, or preferably the producer in action.

Another very essential point is this: The story of any production should never be told in synopsis form in any advertising matter.

Of all the boob tricks in the world, none is greater than to print in synopsis form on a herald or in press matter the story of the picture. Of what earthly use is it for a director to work to secure a certain dramatic development carrying suspense, when the advertising matter elaborately explains just how the story finishes. It's all wrong, Hezekiah!

The same thing applies to still pictures. Never should any scene be shown in any advertising matter which deals with a situation which would give away the important, essential suspense elements of the story.

When it comes to press matter which is handed out to the exhibitors to be used in newspapers, there is another real yell coming.

Most exhibitors have to pay real Honest-to-Jerry "coin of the realm" to get into the newspaper columns. Why in the world do the press agents evolve these marvelous quarter-column, half-column and full column stories about nothing in particular, instead of giving short, snappy readers that really contain a sales talk.

Now, emphasize that point, **"Sales Talk."** Every one of these little paragraphs should have at least one specific reason why the man or woman you are trying to reach should see this picture, instead of pet dog and fancy pajama pipe dreams.

I can rave on here for another hour or two about this pathetic situation, but I'm not going to. You boys who are running theatres know just how right I am.

Now, what I am going to yell about the hardest is just this:

Make some noise! Write some letters! Take this up with the boss and mark your letters "Personal." Insist upon an answer. State specific instances. You can take any of your recent productions and find one good-sized kick. Now, go to it!

No one can do these things for you like you can do them for yourself. Most of the big fellers will read this and it'll maybe make a dent. He'll probably call in his press agent and advertising man and start an argument, and then two weeks from now it'll all be forgotten in the mad rush of New York routine, which keeps them going in the daytime and entertains them at night with the bright lights and restaurant stuff. These fellers here can't help it if they get into a rut. It's an awful battle to keep out of one. It's up to you boys who are sitting out in the open, facing the public, to tell these men who, for the most part, want to give you what you want, what you actually do want.

Tell him forcibly—don't mince words about it! Let him know you mean it. That may get you some action!

Most of the men who are now working on the advertising and press agent jobs are capable enough. They simply have to be guided instead of being lulled to sleep with the boss' expression of satisfaction because they got a certain amount of space in the "House Organ" trade journals which are seen each week by the boss.

It is an unfortunate condition that our big executives don't take the trouble to go out and check up the advertising matter issued on each picture, but they are busy with what they consider more important items, and it is up to you boys who are affected to make them realize that there is hardly anything of more actual importance at the present moment than the providing of intelligent seat-selling ad. helps for exhibitors.

Don't let 'em kid you about this, because any one of 'em will come back and tell you that they have the greatest stuff in the world and are doing everything in their power to intelligently co-operate with the exhibitor.

State specific instances. Send in the dope. Show them just what you are kicking about. Then you will get action.

It will do you no good whatever to argue on general principles. You might as well "sing" to the Woolworth Building.

A Binder

for **WID'S**

$1.50 Prepaid Everywhere

Romaine Fielding

THE LAMBS

[*Engaged*]

Mid-Northwest Trade Journal

AMUSEMENTS

Four Thousand Theaters in Eight Live States

Established 1914. Published Weekly.

Thomas J. Hamlin, Managing Editor.

T. E. Mortensen, Business Manager.

Lumber Exchange, Minneapolis, Minn.

DELIGHTFUL HUMAN BITS, BUT DRIFTED INTO AN OLD STORY

Mary Miles Minter in

ENVIRONMENT

American—Mutual

DIRECTOR.....James Kirkwood
AUTHOR.....James Kirkwood
AS A WHOLE.....Rather human small-town stuff, but central story situation very ancient
STORY.....Girl sacrifice to shield friend stuff, made interesting by little touches
DIRECTION.....Gave splendid village atmosphere with many human bits, but couldn't make old situations impress
PHOTOGRAPHY.....Generally very good; some excellent effects
LIGHTINGS.....A few quite effective; generally good
CAMERA WORK.....Good
SCENAR.....Screens beautifully; pleasing personality
SUPPORT.....Some very good types; a few camera-conscious
INTERIORS.....Fitted village atmosphere
EXTERIORS.....Good; particularly commencement set
DETAIL.....Some good little bits
TIME.....Sixty-two minutes (5 parts)

THIS started off as if it were going to be an exceptional little film, because it was human from the start with some excellent village atmosphere and an evident attempt to place characterization above action.

Unfortunately, after all of the characters had been nicely planted and the atmosphere clearly understood, they started into the action. Blooey!—it was the good old misunderstood situation, with the shero defending her girl friend who had done in wrong, taking the blame of the other's error upon herself in such a way that her sweetheart, who was the minister, thought it was all wrong.

Of course, in due time, when they got to the fifth reel, the minister overheard a conversation between the shero, who had been sacrificing herself, and the girl friend who had been shielded, with the result that the hero knew it was all right now, and we had a clutch for the finish and such is life—in scenarios.

In this offering Mary Miles Minter had a chance to register her pleasing personality to rather good advantage, because she appeared as the daughter of a village drunkard, and in the early part of the film we had several very pathetic little bits where she was fighting her battle to hold her position with the other children in the school so that she would make as good an appearance on commencement day as the others.

We saw Mary working on her own graduation gown, and the scenes showing the commencement exercises were well handled and will undoubtedly appeal particularly in the small towns where they appreciate the importance locally of such an occasion.

There were a number of inserts where the little star wrote in a diary to her dead mother. Several of these were good for a gulp.

Following the commencement exercises. the entire gathering came out into a very bad storm, which was effectively shown, and we saw the little star's father staggering down the street, with a child in the crowd calling out to his father: "Oh, look at the funny drunken man!" There was a kick in that little title and in the scene which followed, and, as I say, up to that point the production had shown promise of being distinctive because of the human touches and the atmosphere.

From that time on, however, the action quickly turned to the love stuff between the daughter of the wealthy man of the town and a he-wampire, which was busted in on by our shero, who pulled the sacrifice, and consequently got in so bad that the villagers planned to send her to an institution.

Of course, when the truth came out, the minister did the grand heroics and arose in his pulpit to announce that he was handing in his resignation, and that he intended to marry the daughter of the drunkard on such and such a date. Inasmuch as he did not ask the young lady, this was quite a bit of nerve—but, then, they do this in the movies.

George Fisher, as the minister, was a bit better than any juvenile I've seen with Miss Minter to date, and while George isn't a marvel as a juvenile, he was quite a bit more than satisfactory.

Certainly I believe as much as ever in the possibilities of Mary Miles Minter if she is properly handled, and it seems a pity to me that she isn't given better opportunities.

Playing the part of the self-willed little daughter of the wealthy gink of the village was Miss Minter's sister, Margaret Shelby. She handled this part beautifully, getting over without exaggeration the flippant mannerisms of the youngster in the small town who feels that she is better than the others because her dad has a little coin.

Others in the cast were George Periolat, Harvey Clark, Emma Kluge, Arthur Howard, Al Vosburg, Lucille Ward and Jack Vosburgh.

The Box Office Angle.

Despite the fact that this is a very ancient tale when it gets down to real story, I believe there is enough human stuff in it to make it quite worthy of booking, and I would say that Mary Miles Minter, despite the fact that she has had some bad pictures, is still a good bet at the box office.

You can safely take a chance on this, figured as a program release, and I should think it would prove rather good entertainment.

It is to be regretted that these obvious, ancient story ideas are "wished" into otherwise good productions, because this film, for instance, would have been much better had they continued along the atmosphere-characterization lines without ever arriving anywhere in particular as to story action, because, after all, people want to see human things. They don't want to see action which, the moment a certain incident starts, is perfectly obvious to them for two or three reels to come.

Concentrate your attention on the star, in your advertising, and don't say too much about the picture itself unless you play up the one point that it is a human story of small-town life with several effective bits of pathos interwoven with a bit of romance.

HAROLD LOCKWOOD LESTER CUNEO
Heavies
YORKE METRO

DELIGHTFUL LITTLE HUMAN BITS, BUT LOVE STUFF MADE IT SLUMP

Marguerite Clark in

THE VALENTINE GIRL

Famous Players—Paramount

DIRECTOR	J. Searle Dawley
AUTHOR	Laura Sawyer
CAMERAMAN	H. Lyman Broening
AS A WHOLE	Delightfully entertaining until father arrested, finish slumped badly
STORY	Very slender and hardly good, except provided whimsical touches of contrast at first
DIRECTION	Gave excellent atmosphere and registered plenty of little human bits
PHOTOGRAPHY	Generally excellent
LIGHTINGS	Many very effective and artistic
CAMERA WORK	Excellent; many fine close-ups
STAR	Delightful personality; appeals most as child
SUPPORT	Very good, except for juvenile who didn't register
EXTERIORS	A few very good
INTERIORS	Distinctive and nicely handled
DETAIL	Story a bit hazy, but little touches and atmosphere good
TIME	Sixty-seven minutes (5 parts)

AFTER stopping to analyze why the last of this absolutely failed to register and seemed to be a decided slump, the thing which struck me most forcibly is just this: I don't believe we like to see Marguerite Clark grow up when she has played most of the film as a kiddie. That doesn't mean that Miss Clark can't do love scenes delightfully and doesn't make a charming little sweetheart for any hero, but I believe the trouble lies here.—She is so convincing as a kid that I believe that when she has a kid story she should be kept a kid. If she is to do love stuff, I think she should be started off at an age that won't make too much of a jump.

This production went along wonderfully for about three reels and a half, and we were just having a grand time with "Marg" and her kid stunts contrasted against the grim life of her father, who was by profession a gambler, and by instinct a gentleman.

Then, all of a sudden—Bang! They arrested father, "wished" charming little "Marg" into a kid party in a church, and pulled a juvenile on us wearing knickerbockers, when—Bless Pete!—he was big enough to be driving a truck!

From that point they jumped five years and sent this juvenile back into the story, saved from a wreck, and the rest of it was occupied with him trying to make good with our beautiful little kiddie, who somehow didn't seem "grown-up" to us yet. Of course, she was afraid of her past because she'd been telling a lie about her identity in order that the kind minister would keep her in his home, and so father had to finish his term in prison and come to the house so that she might tell whom she was.

When she pulled the fact that father was an ex-convict, this juvenile, the minister and his wife all threw up their hands in holy horror and turned away from both this charming youngster and her father. We wanted them both to get up and walk out on this gang, but they didn't do it, which made us sore again.

Then father said: "But I wasn't guilty—I was falsely accused"—and, Good night!—the whole bunch immediately turned around, shook him by the hand, told him he was a grand feller and the young boob said, all right—he'd marry the girl. That guy couldn't have h any daughter of mine, whether I was guilty or n guilty, after he'd pulled such a "bone!"

In other words, there was no question about the cor plete illusion in the early part of this film as to Mi Clark registering as a youngster. We all loved her f the cute kid things she did, and the action was very i teresting. But, unless I'm sadly mistaken—and I do believe I am on this point—this offering is going slump badly on the finish for everyone.

Frank Losee, who is a mighty capable actor, appear as Miss Clark's father, and these two carried the fi of the story beautifully. There had been a mother w had left Mr. Losee, or else she had died, this never bei exactly cleared up, but, anyway, this father and daught had some mighty good scenes for both comedy a pathos in the first three and one-half reels.

It is surely too bad that some simple little hum development couldn't have been used to have carri this through to the finish, with Miss Clark still a kid and father brought out to have a decent chance.

As is too often the case in Famous Players prod tions, we had a number of bad titles. In one place had a title which said that Miss Clark "made history h playmate." It seems to me that this would be pretty ha to do. She might make historical characters her pl mates, but the statement that she had made hist her playmate will certainly jar anyone and make th stop to figure out what is meant, which is always pr of a bad title.

When Mr. Losee came home from prison and sou out the old man who had been his friend and his dau ter's friend, they pulled an awful title on him. He h come in to the little novelty store and taken a seat, a the title registered: "I have served my sentenc where is my child?" Oh, boy!—Whoever wrote t title knew that those two points were to be got over—First, that he had not escaped from prison, had served his sentence; and the other, that he wo naturally inquire about his child, but, believe me—e would not have said it in that way.

In the scene where the juvenile and the minister his wife had turned him down when they found was an ex-convict and then suddenly took him to th arms, they had hardly acknowledged him, when minister walked over to the door and said: "Good-b and good luck." It was sort'uv a "kick in the ey because it sounded like one of those "Here's your ha what's your hurry?" things.

There were a number of good sets, with the gambl house scenes well handled, and the entire offering car an artistic distinction which gave it a register of cl

In the cast were Kathryn Adams, Richard Bart mess, Maggie Holloway Fisher, Adolph Menjou Edith Campbell Walker.

The Box Office Angle.

Marguerite Clark is a sure-fire box office proposit and she has enough good stuff in this offering for to have no fear as to it proving more than satisfact However, I fear that most of your fans will sort of that the production lets down on the finish, and mos them will not know exactly why, because they will o stop to realize the theory which I advanced in the view—that we don't like to see her "grow up" so denly. For that reason I doubt if you'll have any criticism from your patrons. They'll all admit tha is very good entertainment, and there is enough plea stuff that most of them will be willing to recommen

Certainly this is decidedly better than the Param average.

BEAUTIFULLY DEVELOPED MYSTERY ROMANCE WELL DONE; SLUMPS AT END

Dorothy Phillips in

THE FLASHLIGHT

Bluebird.

DIRECTOR ..... Ida May Park
AUTHOR ..... Albert M. Treynore
SCENARIO BY ..... Ida May Park
CAMERAMAN ..... King D. Gray
AS A WHOLE ..... Interestingly developed in pleasing atmosphere until very end, when slumped a bit with vision stuff
STORY ..... Murder mystery romance nicely handled
DIRECTION ..... Kept action interesting; gave splendid plot development in pleasing exterior atmosphere
PHOTOGRAPHY ..... Generally excellent
LIGHTINGS ..... Many distinctive and effective
CAMERA WORK ..... Very good
STAR ..... Forceful personality; rather pleasing
SUPPORT ..... Very good
EXTERIORS ..... Well chosen; mostly mountain and forest stuff
INTERIORS ..... Good except vision scenes at end, which were setty
DETAIL ..... Nicely handled, except leaving scarf in cabin, which was forced
TIME ..... Sixty-two minutes (5 parts)

FIGURED on the average basis, I would say that this will register as an excellent film in any community where they have been getting Bluebirds regularly.

This is the first production from Ida May Park as director, and since she also wrote the scenario full credit must go to her for the intelligent development of this murder mystery romance. Without question, she can, on this picture one, take her place among the worth-while producers.

The plot isn't tremendous, but is a simple murder mystery situation with a novelty touch added by the introduction of a young hero who was hunting animals for ashlight photographs instead of using a gun to kill em.

After setting his camera one night, the flash was suddenly discharged and then two shots rang out. Hero ook his camera to his cabin thinking he had secured e photograph of a fox, or some other animal, but found the plate the picture of a girl. The next morning he arned that an old hermit had been murdered in his abin.

Because hero had visited the cabin the day before and s footprint was found, the sheriff arrested him for the urder. He denied that his gun had been discharged, ot knowing that his valet had used it, and that made e circumstantial evidence against him rather strong.

In the night he did a get-away, escaping by canoe down e river, only to be wrecked and found the next morng by the girl of the photograph, who mysteriously eaded with him to help her get out of the woods.

The two then had an exciting escape from a pursuing posse, which ended after several days of wandering, with their discovering that they were back at the scene of the crime. Here the girl went to the authorities and accused the hero of the murder, with the result that he was placed on trial, and we had a very dramatic backwoods trial with the audience nicely twisted as to the intent of the heroine and the result of the situation, until finally, when placed upon the stand, the heroine was caught in cross-examination by the introduction of her scarf as evidence. It had been left by her in the cabin where the murdered man was found.

The hero, by the introduction of the photograph, had endeavored to prove that she was leaving the cabin instead of going to it before the shots were heard, but the fact that she wore the scarf in the photograph proved that the picture had been taken before the murder.

Just at this point, where everybody will be wondering as to how it is all going to end, they pulled the real surprise by introducing the hermit, who wasn't dead at all. It was his half-brother, who looked exactly like him, and then we had a vision explaining why this man had come to kill the hermit, who had in turn killed him, and the explanation proved that it had been self-defense, so that everything was lovely.

The moment the "twin brother" stuff was pulled the production slumped, and the vision stuff, which is always hard to register at such a point in the story, lacked distinction as to settings, and thereby let the production down a bit as to general tone. Since this came very late in the offering, however, the favorable impression will have been so thoroughly registered that I am sure most any one will consider this an entertaining offering.

Dorothy Phillips, as the heroine, did very pleasing work, she having a forceful personality that dominates and still appeals.

William Stowell was a very pleasing six-foot hero.

Lon Chaney, as the hermit, had rather a bum beard, but was very satisfactory.

A number of good types were introduced as mountaineers.

Others in the cast were Alfred Allen and George Berrill.

The Box Office Angle.

Playing this up as a mystsery romance, I believe it will register very satisfactorily in communities where they are accustomed to the average program quality. The story development for the first four reels is excellent, and surely it will hold the interest of any one. The woodland and mountain stream exteriors were good locations, and the photography made the general impression very pleasing up to the finish.

I would emphasize the name of this and the fact that it is a mystery story, with the additional note that it has been produced by a woman. That angle will interest many, because women like to feel that their sex can do things as well as, if not better than, the men. You might center your attention upon the fact that Miss Park has been a successful scenario writer and that now she has proven her ability to direct as well.

Benjamin Chapin
Author and Director General
of the Lincoln Cycle Photoplays
e Benjamin Chapin Studios
d Executive Offices: Ridgefield Park, N. J.
Telephone 583 Hackensack

EDWARD WARREN
Producer of
STATE RIGHTS FILMS
1482 Broadway, New York City

TREATMENT, CLOSEUPS, PLAYERS MAKE UNCONVINCING ACTION INTERES

Gladys Brockwell in

HER TEMPTATION

Fox Film.

DIRECTOR ..... Richard Stanton
AUTHOR ..... Norris Shannon
SCENARIO BY ..... Ben Cohn
CAMERAMAN ..... J. D. Jennings
AS A WHOLE ..... Unconvincing melo made distinctive by camera work, lightings and close-ups
STORY ..... Lacked human note of conviction, but treatment helped it
DIRECTION ..... Gave excellent tempo to individual scenes, although cameraman and editor responsible for much of this
PHOTOGRAPHY ..... Excellent, although occasionally make-up of star was noticeable
LIGHTINGS ..... Many very artistic and truly effective
CAMERA WORK ..... Splendid close-ups, with effective vignetting all the way
STAR ..... Dominant personality with emotional power; particularly effective in close-ups; displayed figger at times
SUPPORT ..... Willun had poise and authority but would look at camera; others good
EXTERIORS ..... Good
INTERIORS ..... Generally distinctive and well handled
DETAIL ..... Good; although hypnotism incidents unconvincing
TIME ..... Sixty-four minutes (5 parts)

ANYWHERE that program stuff is accepted this should register as a very good film, because the treatment has made an unconvincing melodrama rather effective. We get excellent lightings, a distinctive atmosphere, and find most of the action played in close-ups, with the individual scenes so cut as to give a splendid tempo. This moves along in such a manner as to hold your interest, even though the story itself never registers.

The plot has to do with hypnotism, it being one of those things where a willun hypnotizes a wealthy man's widow and then afterwards works on her sister, becau she is a bit more youthful and attractive and he fin that the money will eventually go to her.

The climax comes where a doctor friend of the wido who loves sister, goes to the church where willun a sister are to be married and hypnotizes the groom the altar, with the result that he forces him to confe to having murdered the wealthy man, whose widow afterwards convinced that she had committed the crim

After the confession, when he was aroused from h hypnotic condition, the willun rushed to the belfry the church and jumped to his death, which is very mu "movie meller."

Of course, the doctor and sister were reunited, and t widow, who had really learned to love the willun, w left weeping over the corpse.

Gladys Brockwell had much to do in this and did quite well. Most of her scenes were played in close-u and she held the attention by her playing. Unfortuna ly, in a few places the lighting was such as to regist her make-up too noticeably, but this happened or occasionally.

Bertram Grassby, as the willun hypnotist, was ve good except for his insisting upon looking at the came every once in a while—which is always bad stuff.

James Cruze, as the doctor, was used as the domina will to overcome the willun hypnotist.

Beatrice Burnham as the younger sister was rath pleasing as a contrasting personality to Miss Brockw

Ralph Lewis, as the wealthy "wictim," was very go

The Box-Office Angle.

If you are playing regular Fox releases, I believe th will hold the interest and satisfy generally because the manner in which it has been done. I wouldn't pro ise anything very specific regarding the production, l cause many may not like it, since the story fails to co vince. I would center my advertising upon Miss Bro well, who has done a number of very good things late and if you want another point for exploitation purpos talk about the power of hypnotism.

Don't promise too much, but figure that it will regis as a good program offering.

OLD STORY JUNK BADLY PLAYED AND POORLY PRODUCED

Jean Sothern in

A MOTHER'S ORDEAL

Van Dyke—Art Dramas

DIRECTOR ..... Will S. Davis
AUTHOR ..... Will S. Davis
CAMERAMAN ..... William Black
AS A WHOLE ..... Cheap surface mellerdrammer mostly junk
STORY ..... Very old stuff that never registered
DIRECTION ..... Bad grouping, poor tempo, permitted overacting and never impressed
PHOTOGRAPHY ..... Acceptable
LIGHTINGS ..... Ordinary
CAMERA WORK ..... Fair
STAR ..... Isn't one
SUPPORT ..... Bad, amateurish and camera-conscious
EXTERIORS ..... Ordinary
INTERIORS ..... Setty
DETAIL ..... Convenient
TIME ..... Sixty-two minutes (5 parts)

IF you are playing cheap program stuff possibly you can get this sort of surface melodrama junk by, but, for my part, I say "No!"

This is the old story about the woman wo was wronged by her husband and decided o commit suicide and afterwards changed h mind, with the result that when she grew p she wanted to get even with this one-time h band of hers, who had now become the district attorn and married again, this resulting in her kidnapping adopted daughter and pulling a little white slave sti all of which action led up to the psychological mom when a "defective," who was the young hero, pulle rescue and the woman learned that this child was h own daughter. Ha, ha!—SOME junk!

This hasn't been done more than six hundred a eighty-three times to my recollection, and surely e excuse for it, in this case, isn't that it has been wl done.

The hero was awful, the father, when appearing a father, was funny, because his make-up didn't m him look old, and on the whole the production was g erally "Blaa!"

I can't see any particular reason for starring Jean Sothern, because she lacks the dominant personality needed for a star, and certainly she should not be put out in this sort of a mellerdrammer with much emoting to do, because she can't put the stuff over.

The "rescue" scene was truly funny. The "defective" stood outside across the street in a set position, looking up at the window, apparently watching for a signal. The persecuted female, Jean Sothern, ran to the window, made a lot of noise, and then we had a lot of struggling in the room. When they cut back to the "defective," he was still standing in exactly the same position we'd left him in. Then it became time for him to do a wild rush, and he turned and ran for a few feet to where several "extras," supposed to be his plain-clothes men, were standing on the curb, all set ready to do a wild leap across the street, and if there was ever bad grouping, this was it! If this doesn't get a laugh, it is simply because your patrons have no sense of humor or don't know good stuff when they see it.

The general atmosphere of the offering was ordinary, in that there was nothing distinctive about the sets, the lighting, the camera work, or any of the technical requirements, and the cast certainly didn't lift the tone of the production.

Among those who appeared in the cast were Arthur Housman, Walter Miller, Chas. Boyd and Alice May.

The Box Office Angle.

If you haven't much respect for the opinions of your patrons and want to play cheap stuff that you can sneak by, dodging them when they come out to tell you about it, possibly this will go over as routine stuff. But, take it from me—if you expect to stay in business and want to keep your patrons thinking that you know anything at all about pictures, you'd better start to picking good ones and laying off on this stuff.

I can see no particular advertising angle in Jean Sothern or "A Mother's Ordeal." Neither one means anything in the average patron's young life. Certainly there is nothing about the picture worthy of recommendation, and if you did tell them anything about the story, they would say: "I saw that last week"—or last month—either one—because the chances are that they saw it both times.

FINE SNOW STUFF CANNOT SAVE SERIAL MELLER AND FUNNY FINISH

H. B. Warner in

THE DANGER TRAIL

Selig—K-E-S-E

DIRECTOR	Frederick A. Thompson
AUTHOR	James Oliver Curwood
AS A WHOLE	Wild, unconvincing "meller" with funny finish
STORY	Ridiculous as screened
DIRECTION	Registered good snow scenes, but made action too "melo"; gave fearful plot development
PHOTOGRAPHY	Generally good; not truly distinctive
LIGHTINGS	A few very good; generally acceptable
CAMERA WORK	Good
STAR	Personality helped otherwise ordinary scenes
SUPPORT	Acceptable—nothing more
EXTERIORS	Much beautiful snow stuff
INTERIORS	Acceptable
DETAIL	Several slips
TIME	Sixty-three minutes (5 parts)

OF all the assinine plots for the screen that I have seen in a long time, this just about draws the prize.

We find two bush-bearing brothers of the snowbound North trying, through five reels, to kill a young engineer who has come to that country to work, with the sister of the brothers always assisting in his rescue. The reason for this desire to murder was held a profound secret until the last of the fifth reel, when we suddenly learned that they were after this gink because his father had trifled with their mother, and then they learned that he was the wrong man and simply bore the same name. Good night! Can you imagine anything more ridiculous than five reels of attempted murder with a sudden twist on the finish where these murderous willuns walked in and offered to shake hands with the persecuted hero?

There was a lot of very pretty snow stuff, and Mr. Warner's personality kept it fairly interesting until the mystery got to be entirely too dense, but at no time did it register as big, because it was simply a continuous performance of attempted murder and we knew that they couldn't kill Mr. Warner, since if they did they wouldn't have any star for the rest of the film.

In one place they had "our hero" bound hand and foot lying next to a few hundred tons of dynamite, with the fuse burning. Instead of rolling over on top of this fuse and thus smothering it, hero was forced by the scenario to take out a revolver and shoot the fuse in two. This was, of course, much more "intrickut." After doing that, he calmly unloosed the bonds which had been holding him.

The action of the various murder incidents came to be very much like "serial stuff," and the picture lost its grip before the third reel, since it was such a plain repetition of willunous workings.

Violet Heming, as the girl, walked into many scenes, registered a smile or a sigh and walked out. She screened rather well, but was quite camera-conscious. The general impression which she registered will be quite acceptable, however, because, after all, there was nothing much to this except scenes between Mr. Warner and Miss Heming and the humorous side of the wild meller.

Others in the cast were W. Lawson Butt, Richard Thornton, Arthur Donaldson, Arthur Cozine, William Cooper and H. Howard.

The Box-Office Angle.

Certainly if you play this you are going to be at a disadvantage, because the finish will send them out with a sort of peeved feeling, since the ending is so ridiculous. After an audience has sat through five reels watching the brave hero meet death face to face time and again, each time refusing to speak to it, they are worked up to a stage where they want to see something happen other than to have the willuns come in and say, "We're sorry, but you aren't the guy we wanted to kill." That's absolutely Keystone Komedy stuff. I can figure Charlie Chaplin working in such a script, but I can't conceive how it was possible for a real producer to take such a story seriously for the screen.

If you are willing to chance the "kick in the eye" on the finish, there is enough melo to hold the interest and the snow exteriors make it rather beautiful, so that it will get by as acceptable program stuff save for the flop at the end.

SPLENDID COMEDY IDEA MARRED BY STAR'S ACTING, BUT INTERESTING

Lionel Barrymore in

THE MILLIONAIRE'S DOUBLE

Rolfe—Metro

DIRECTOR	Harry Davenport
AUTHOR	June Mathis
CAMERAMAN	John M. Bauman
AS A WHOLE	Good comedy idea that will get by nicely
STORY	Becomes obvious, but will hold interest
DIRECTION	Satisfactory atmosphere, but permitted star to act
PHOTOGRAPHY	Generally good; not exceptional
LIGHTINGS	Just good
CAMERA WORK	Acceptable
STAR	Camera-conscious and tried to be funny, with result that missed fire
SUPPORT	Acceptable; not distinctive
EXTERIORS	Acceptable
INTERIORS	Satisfactory
DETAIL	Satisfactory
TIME	Fifty-eight minutes (5 parts)

THERE was a comedy situation in this which "Doug" Fairbanks could have had a wonderful time with. Unfortunately, Mr. Barrymore has been permitted to act in an attempt to be funny through facial expression, this resulting in making him camera-conscious, and he seemed to be doing an imitation of Eddie Foy rather than giving a human characterization.

The general treatment and atmosphere was quite satisfactory, but the star's forced grimaces reduced the laughs to about one-tenth of the possibilities.

The idea of this had to do with a millionaire who started for Japan only to learn in Frisco that he was thought to be dead because a crook had robbed his house and had in turn been robbed, with the result that the yeggs who blackjacked him thought they'd killed the real millionaire.

A confidence man forced a young lady to pose as the millionaire's widow because he threatened to put her father, an escaped convict-forger, back into prison, and when the real millionaire, Mr. Barrymore, read of the widow thing, he decided to come back and investigate.

Shaving his mustache, he sought the hotel of the confidence man, and, as expected, was immediately picked up as a "double" who might pose as the supposedly dead millionaire, thereby making the collection of the estate much easier and safer. This was a good situation, although, of course, we immediately knew that the finish would be exposure for the crook with hero keeping the persecuted heroine as his honest-to-goodness wife.

It took a couple of reels to get to this finish, but the situations would have been quite funny had not Mr. Barrymore insisted on making faces all the time. That stopped the fun. There's nothing more un-funny on the screen than a palpable attempt to be funny.

While the sets were all right and the players satisfactory, there was nothing about this to lift it out of the ordinary routine. The story idea will get it by, but no one will enthuse over it as a production.

In the supporting cast were Evelyn Brent, Harry S. Northrup, H. H. Patee, John Smiley, Jack Raymond and Louis Wolheim.

The Box Office Angle.

I would go easy on this because they won't rave over it. Centre your advertising upon the story idea of a man playing the part of his own double, rather than upon Lionel Barrymore himself, because I think his work in this isn't nearly so good as what he has given us in other productions.

As a program release it will be accepted—that's about all. It never really gets below the surface and Mr. Barrymore's "acting" hurt more than it helped.

TIRESOME, TECHNICALLY CRUDE TWO EPISODE PLOT DRAGS BADLY AND NEVER HITS TRULY BIG MOMENTS

James Morrison, Rita Jolivet, Leah Baird and Vincent Serrano in

ONE LAW FOR BOTH

Ivan Film—State Rights.

DIRECTOR	Ivan Abramson
AUTHOR	Ivan Abramson
CAMERAMAN	Marcel A. Le Picard
AS A WHOLE	Crude, overplayed, tiresome Russian melo and divorce problem story tied together
STORY	Looked like two separate pictures tied together; very tiresome and laborious; lacked human note
DIRECTION	Technically crude; never developed impressive tempo
PHOTOGRAPHY	Just good; not distinctive
LIGHTINGS	Ordinary; generally too uniform
CAMERA WORK	Acceptable; frequently too much foreground, and same angle too often
STARS	Acted "with gestures"
SUPPORT	Very camera-conscious
EXTERIORS	Acceptable; not distinctive
INTERIORS	Ordinary; lacked class
DETAIL	Some bad bits; one awful newspaper insert
TIME	One hour fifty minutes (8 parts)

I COULD write a couple of pages about what's wrong with this—but what's the use? It just isn't "there" as an evening's entertainment.

Technically this production is crude in many, many ways, such as overplaying, scores of unnecessary scenes, too much "people in and out," the same camera angle too frequently, bad composition and groupings of "extras," too much foreground and painfully tiresome plot development.

The first half of this eight-part offering has to do with some characters in Russia who go through the usual routine of revolutionists and persecuting noblemen, with Miss Jolivet as the heroine who sacrifices herself to the willunous noble so that her friends might be released from prison.

The last part of the production has nothing whatever to do with the first part, nor has the first part anything to do with the last. We find Miss Jolivet and Mr. Morrison escaping to America, and then we get into a divorce problem situation bringing up the well-worn question as to whether there should be a double morality standard or one law for both.

Since, in order to bring Jimmie Morrison out of this Russian atmosphere into the American, they performed rather an unusual tonsorial operation, I have a decided hunch that this was two different pictures which have

been tied together by titles, assembling and one or two scenes. If this is not true, then, at least, I must say that the construction for an eight-part production is absolutely awful!

The aforementioned tonsorial operation was this: In the Russian story, Jimmie had been wearing a wig which showed him with rather short hair, particularly in front. One of his friends was supposed to give him a haircut, with the result that the wig was removed and we had those long locks of Jimmie's, which, believe me, no barber in the world could develop from the sort of wig he was wearing in the Russian stuff, no matter how good a hair-trimmer said barber might be.

There were some awful titles in this, some being so crude they were ridiculous, with others registering as a very apparent appeal to the gallery.

There was one newspaper insert which reminded me of the good old days of four or five years ago. It certainly was awful! It was supposed to describe an important social affair, and the heading was—THE SEASON'S EVENT, and this was printed in type much larger than the rest of the articles and was plainly pasted across the sheet of newspaper. Awful!

As a sample of the sort of titles which they pulled, I'll give you this one—from husband to wife after she had forgiven him for his offense, and then, later on, he had found that she had erred. He said: "How dare you come in to my home with a past so dark and vile! Leave my home at once!" Oh, boy!

They had a lot of people in this cast who with intelligent direction can do good work; but certainly they didn't register satisfactorily under the guidance of Producer Abramson.

The offering is heralded as containing an all-star cast. A number of the players have been starred in various things, at various times, but they didn't register as stars in this.

In the cast were Rita Jolivet, Leah Baird, Margaret Greene, Helen Arnold, James Morrison, Vincent Serrano, Pedro De Cordoba, Paul Capellani, Anders Randolf, Hassan Musseli and Walter Gould.

The Box-Office Angle.

In its present form, I can't see this at all.

It is absolutely impossible as an evening's entertainment, although the producer may, by the expenditure of considerable money in advertising the Russian revolution angle and the double standard of morals, manage to draw a little business from the curious of New York.

You might be able to do the same thing, but I wouldn't advise you to, because the production isn't "there" and can't give satisfaction in its present form.

As two separate five-reel offerings, this would register as "fair" program stuff. There are a lot of names in the cast which have advertising value in some communities, but I believe, so far as the general public is concerned, that the entire group lacks the pulling power of any one dominant personality such as the fifteen or twenty real stars who are now getting the money at the box office because of their own personal following.

CINDERELLA STUFF WITH HUMAN COMEDY ATMOSPHERE—WILL REGISTER

Marian Swayne in

LITTLE MISS FORTUNE

Erbograph—Art Dramas

DIRECTOR ..... Joseph Levering
AUTHOR ..... Rev. Clarence J. Harris
CAMERAMAN ..... James Robertson
AS A WHOLE ..... Fairly entertaining because of village amateur theatricals and actors' boarding-house atmosphere
STORY ..... Cinderella stuff that entertains without convincing
DIRECTION ..... Will be accepted, but lacked finish
PHOTOGRAPHY ..... Excellent straight stuff
LIGHTINGS ..... Ordinary; generally too uniform
CAMERA WORK ..... No vignetting, but clean-cut, with good close-ups
STAR ..... Easy to look at, but forced a bit; will please generally
SUPPORT ..... Some good types; many camera-conscious
EXTERIORS ..... Acceptable
INTERIORS ..... Good for atmosphere; ordinarily lighted
DETAIL ..... Some good bits; some crudities
TIME ..... Sixty-two minutes (5 parts)

FOR an Art Dramas production this was very good. As a matter of fact, it is probably the most satisfying Art Dramas offering that has been made to date.

The story was the old Cinderella stuff, which was quite obvious, and most audiences will be ahead of the plot development, but the situations were planted in two bits of atmosphere that will help a bit. One of these was an amateur theatrical entertainment in a village, and the other was an actors' boarding-house in the city. There was a chance to play for laughs in both places, and quite a number will be registered.

The plot idea was the old Cinderella routine of the poor girl who wanted to go on the stage. After she ran away we found her in a theatrical boarding-house in the city, from which she graduated very sudden-like into a star, because hero had taught her the leading lady's part while he was rehearing his play in his room. This is another one of those things that they do only in the "movies."

Throughout the production the possibilities were big and were only partly realized. Many little crudities jarred and kept the action from being truly human.

At first Miss Swayne was supposed to be an inmate of a "poor farm." We saw only four people on this farm, however, one being a grouchy overseer, one lady that I guessed to be the woman in charge, Miss Swayne and an old lady whom she called "Granny." So far as the audience is shown, Miss Swayne and "Granny" were the only two poor folk on the poor farm.

The worst blow of the entire story was the discovery on the finish that the hero was the long-lost son of "Granny." Why will they do these things? It was entirely unnecessary for the purposes of the plot, and it will get a groan from all of your regulars.

Of course, at first the other young people who took part in the church entertainment refused to have anything to do with the poor-farm girl, and on the finish we found her triumphant as the star of the play. Too much attention was given to Miss Swayne causing the curtain to descend quite suddenly on the instructor about four times, while he was trying to sing at the entertainment, and as a sample of the attention given to unconvincing detail, I can tell you that, where she landed the job of the peevish leading lady, the stage director was shown to engage her without even trying her out to see if she knew her lines. Now, remember, they were going to open that night and the stage director had only seen her rush into one scene and act like she meant it. when he said, "You can have the part." Any one, no matter how unfamiliar they are with stage procedure,

will realize that he should have at least found out whether she knew her lines in the play.

The attention is centred upon Miss Swayne all through this offering and we are given many, many close-ups of this young lady. She photographs very well and you'd never think she was the same girl who was so miserably lighted in "The Deemster."

As a sample of the sort of thing they pulled on us in the actors' boarding-house, we had our old friend about the "thumbs in the soup," which she said was all right because the soup wasn't hot, and I presume that this will probably get laughs, no matter if it is old.

They pulled a little melodrama about the willunous cheap actor who stole the leading lady's jewelry and blamed it on to the Cinderella kid, with a flower which she had left in the room, proving that he was the guilty one, and this will interest the average audience but will not convince them.

The theatre scenes would have gone over very satisfactorily if the producer had made his audience start to go home on the final curtain. Instead of doing that, he showed them applauding and applauding through a half dozen flashes, not one of them making a move to put a hat or coat on. Believe me, they don't do that in America—anywhere!

Another little thing which will be noticed is the fact that old "Granny" was planted in a stage-box right in the midst of a lot of people, supposed to be sure-enough "sassiety" folk, and nobody even noticed that this old lady from the poor-farm had landed in their midst escorted by a kid who had been dishwasher in the theatrical boarding-house. It is such little things as these which give the impression of crude production. The work lacked the finish and distinction which a real producer can give to such situations.

Hugh Thompson, as the hero, was rather pleasing. He was more nearly human than any of the other players.

In the cast were Lucille Dorrington, Anna Day Perry, Charles MacDonald and Bradley Barker.

The Box Office Angle.

If you have been playing Art Dramas and getting by with them, I'd say that this should go very well. There is enough good stuff about it to get it by as entertainment, even though the plot is elementary, and the atmosphere and treatment lacks the distinctive touch which could have made it very good.

I would not, in my advertising, play this up too strong, if you are in the habit of showing them really worthwhile stuff, but you can safely book it as a "filler," resting assured that it is decidedly better on the whole than what Art Dramas have offered to date.

For the average audience which has no knowledge of technical possibilities and figures only from an entertainment angle, this may register very satisfactorily. Frequently it is quite human.

ANCIENT OBVIOUS IDEAS MADE PLEASING BY TREATMENT

Blanche Sweet and Thomas Meighan in

THE SILENT PARTNER

Lasky—Paramount

DIRECTOR	Marshall A. Neilan
AUTHOR	Edmund Goulding
SCENARIO BY	George Du Bois Proctor
CAMERAMAN	Walter Stradling
AS A WHOLE	Girl sacrificing savings and name to protect loved employer; Formula No. 736
DIRECTION	Distinctive; too good for story
PHOTOGRAPHY	Excellent
LIGHTINGS	Many artistic and effective
CAMERA WORK	Splendid, with good vignetting
STARS	Personalities helped situations
SUPPORT	Quite satisfactory
EXTERIORS	Well chosen; some good angles
INTERIORS	Very good
DETAIL	Some nice little touches; too much 'phoning
TIME	Fifty-eight minutes (5 parts)

WHILE Producer Neilan has given us a very distinctive atmosphere, has chosen some nice locations and "shot" this from intelligent angles, even with all this and the personalities of Thomas Meighan and Blanche Sweet, which certainly register in a pleasing manner in this offering, the story is so painfully obvious and so decidedly ancient and familiar that most any audience will be about three reels ahead all the time, with a feeling of "Why don't they get to it and get it over with!"

The development of this old-time story moved along nicely without a lot of unnecessary continuity, except that we had entirely too many telephone conversations which were planted to give the various characters speech titles to explain the progress of the stock battle development.

Miss Sweet was Mr. Meighan's secretary, and, in fact, almost ran the business. Early in the film we discovered that she had saved almost ten thousand dollars, with which she intended to buy a home for herself and mother. "Immejately" we knew that sooner or later she was going to have to dig up that ten "thou" and save the firm.

It took about three reels to get to it, but—by heck!—just as mother was about to sign the deed for the house, in rushed Blanche to get the coin! Hero's former partner, who was the willun, had been trifling with the hero's wife, who had married him only for his coin. Of course, the stock battle, which had been transacted by telephone—as they do those things in the films—had progressed to the point where wifey thought that hero was "broke" and departed to willun's apartment.

We then had our other "old friend"—that situation of faithful secretary rushing to willun's apartment to save wifey, with hubby hero coming in to "misunderstand" the situation. Oh, boy!—how often have you done faithful service!

In this instance they didn't prolong the agony, however, because it was getting now towards the required amount of footage, and hubby discovered wifey's traveling bag, which had been nicely planted by "props" in the scene, thus getting a quick explanation.

Hubby was going to shoot himself, thinking he was "busted," but when he arrived at the office the next day he discovered that faithful ole "sec," pretty Blanche, had saved the day with her ten "thou," and, overnight, the stock which had been bought by telephone had become a "war bride," this information being conveyed by a newspaper headline, which enlightened the audience to the extent of making it clear that hubby was saved and faithful "sec" had made much money by her investment for the firm. Surely—they do it in the movies!

They had a little office boy in this who wore long trousers and pulled some cute stuff, and despite the fact that he was allowed to overdo it every once in a while, he will be good for a few laughs.

Even though it was old stuff, it was well done. That may save it.—It's pretty hard to tell.

In the supporting cast were Mayme Kelso, Ernest Joy, George Hebert, Florence Smythe and Mabel Van Buren.

The Box Office Angle.

Blanche Sweet has a chance to register in this as well as she has in anything in a long time. If she is worth anything at the ticket window for you, her personality and that of Thomas Meighan, who in this registers rather pleasingly, together with Producer Neilan's intelligent treatment, may make this an acceptable offering.

The story is so old, however, that I believe you should be cautious about going after it too strongly, because there was no chance for truly distinctive characterization; it had to be more or less routine in development.

If you've been playing Paramount stuff regularly, I believe the treatment will justify you in considering th worth while, but I would go easy about plugging i It would seem to me that one of your best angles f advertising here would be to mention the fact th Marshall Neilan directed the offering, making it cle that he has produced such offerings as "The Girl Home," "The Prince Chap," for Selig and others. Y might also mention in your advertising that he has be selected to make a Mary Pickford production for Ar craft.

It would seem that this was made "per script" b cause the development was almost mechanical in i smoothness. I don't think that Mr. Neilan, if permitte the proper latitude, would take this sort of a story t make a picture from, and if he did and was given th opportunity, I believe he could have done something t it to have made the development less obvious.

WHIMSICAL, TRULY FUNNY SITUATION REGISTERS SOME GOOD FUN

Enid Bennett in

HAPPINESS

Triangle—Kay Bee

DIRECTOR	Reginald Barker
AUTHOR	C. Gardner Sullivan
ART DIRECTOR	Robert Brunton
CAMERAMAN	Robert Newhard
AS A WHOLE	Human touches put it over as comedy
STORY	Slender, but provided delightful situations
DIRECTION	Kept it human, burlesqued a bit at times, but got laughs
PHOTOGRAPHY	Excellent; not many effects
LIGHTINGS	Sometimes too uniform, but generally satisfactory
CAMERA WORK	Very good;excellent close-ups
STAR	Sweet, appealing personality
SUPPORT	Very good; a few types overdrawn, but funny
EXTERIORS	Acceptable; very few
INTERIORS	Good
DETAIL	Some nice little touches
TIME	Fifty-eight minutes (5 parts)

THIS entertainment I believe this will register anywhere. It is built upon a good idea, is comedy from start to finish, and, although burlesqued at times, has enough of the light intimate touch to keep it really delightful.

The attention was centered upon Enid Bennett all the way, with little Thelma Salter, the charming blonde kiddie, stealing many scenes by her cute, natural actions, she being perfectly handled by Producer Barker in this subject.

There were two or three types, such as the old maid who was instructor for Miss Bennett, and the blue-blooded boob who decided that he would honor her with his attentions at school, who were rather overdrawn, but these characters were so handled that we accepted their overdrawn touches, laughed at them and generally enjoyed the situations.

The story, what there was of it, was built around the simple, yet truly humorous, idea of planting a blue-blooded heiress in a co-ed college, where the students decided that they would beat her to the snobbishness for which she had been given much publicity in the newspapers, and the result was that this young lady, who really wanted to be human, but was kept from such tendencies by her guardian, was received at the school with the icy stare.

Her first friend was little Thelma Salter, who was soliciting washing to be done by a young student who was working his way through school by secretly doin washing. Can you imagine the genuine humor in a situ ation where this young man, who had shown a decide interest in this ostracized young heiress, having her li gerie to wash, with the kid having solicited it wit out knowing that the young people had any interest i one another.

Miss Bennett, after becoming friends with littl Thelma, insisted upon accompanying her home, and dis covered Mr. Gunn, who was the student "washerwoman, hard at work on one of her nightgowns, which he wa putting through soap suds like the veteran that he wa

I give Friend Sullivan credit for thinking out at leas a different basic situation. It will register with a "bang anywhere.

Of course, the young lady was much shocked at firs but she got over this and insisted upon being huma and joining the "soapsuds trust."

Of course, the rest of the film was devoted to thei friendship and the scandal aroused by her secret visit which brought the family to the school in great hast and I must say that they get everything there is ou of this situation by the use of some wonderful title and a little bit of the Keystone touch here and there

There was no attempt to make this anything but fanciful comedy, designed to get laughs and pass pleasant hour, and I feel pretty sure that it will regis ter anywhere.

Miss Bennett was given many close-ups and she i rather pretty, with a decided appeal in her personality

Little Miss Salter crowded the star for personal recog nition, and Charles Gunn was quite natural and ver satisfactory as the student "washerwoman."

The other types, though drawn a bit broadly, wi certainly appeal to the sense of humor of most audi ences, and I believe this is a very safe bet figured a entertainment.

I must say that Producer Barker missed just a bi on the group of college students when he permitte one young lady to get into the foreground quite fre quently, wearing high-heel shoes and carrying a tenni racquet. They can't play tennis in high-heel shoes. An other of the college men had a slouch hat turned u in front as no college man ever wore a hat—except i pictures.

There was one title that will get a scream anywhere It was a remark from a "shady" dame to the blue blooded boy whom she had tried to "pick up" at on time when she saw him with the old maid instructo She says: "Say, kid—you're a bum picker; a bur picker." All of the titles were exceptionally wel worded. They will get many laughs and generally hel the action in almost every scene.

In the cast were Gertrude Claire, Andrew Arbuckle, Adele Belgrade, Jack Gilbert.

The Box Office Angle.

It may sound naughty, but I would go to the big advertising angle on this strong enough to arouse interest. Hammer this point: "Can't you see the humor of a situation where the hero, to earn his way through college, was doing washing which included the heroine's lingerie?"

After hammering that thought, register this one: "Are snobs born that way, or trained that way? See 'Happiness.'"

If Enid Bennett has made good with you in any of her other pictures, talk about her being an Australian beauty recently acquired by Mr. Ince for his Triangle pictures.

You can certainly make a fuss about little Thelma Salter, generally using her picture, because some may not remember her name but will the face, and you might call attention to her work in "The Crab" with Frank Keenan, if you played that production. If you missed that, however, all you need do is use a cut of this kiddie, because her face is very well known to film fans. She has been in the game a good many years and has done some wonderful bits. The other members of the cast mean nothing in particular.

LITTLE HUMAN BITS MAKE YOUTHFUL ROMANCE WORTH WHILE

Gladys Hulette in

THE CANDY GIRL

Thanhouser—Pathe.

DIRECTOR	W. Eugene Moore
AUTHOR	Philip Lonergan
CAMERAMAN	George Webber
AS A WHOLE	Pleasing as program release
STORY	Slender, but had human elements
DIRECTION	Made little incidents register
PHOTOGRAPHY	Just good
LIGHTINGS	Ordinary
CAMERA WORK	Acceptable; not distinctive
STAR	Pleasing ingenue
SUPPORT	Good
EXTERIORS	Ordinary
INTERIORS	Acceptable
DETAIL	Acceptable
TIME	Fifty-eight minutes (5 parts)

WHILE this is a long way from being an exceptional offering or one which will cause any one to enthuse to any great extent, still it is certainly a pleasing little bit of entertainment that registers a thought, at the same time providing occasional bits of fun. The introduction of a number of human touches keeps the interest aroused and we get a bit of pathos now and then to properly contrast with the comedy situations.

The star and her leading man are both very youthful, but this story was written for young folks of their age, and consequently the action was rather convincing.

The story told of a girl who made such good candy that she decided to sell it in the city to make a living for her dependent family. Of course, she had difficulties in attracting trade, encountered a willun, and a hero, the son of an indulgent father, eventually married her.

We then found that the young husband was a dope fiend, and there were a few dramatic moments before he managed to conquer the drug, with the assistance of the brave little wife who helped in the fight.

Miss Hulette is a pleasing youngster and her personality registers rather well in this.

William Parke, Jr., as the wealthy man's son who became hubby, gave a splendid performance, it being probably the best bit of acting that he has registered on the screen.

The general atmosphere was rather ordinary, with nothing distinctive from a technical angle, but it will be acceptable to those who are impressed by the story.

Others in the cast were Helen Badgley, Thomas A. Curran and J. H. Gilmour.

The Box-Office Angle.

Figured as a program release, I would say that this is a good bet because it has enough human stuff to make it register as pleasing entertainment. It isn't a big picture and it lacks distinctive, classy atmosphere and big dramatic situations, but for the program house I would say that the average community audience would accept this as worth while.

Whatever you do, don't promise too much on this one, because it is just "good"—that's about all. You can safely say that it is human, which means much these days.

MECHANICAL ORDINARY OBVIOUS SURFACE ACTION THAT DRAGS

Viola Dana in

GOD'S LAW AND MAN'S

Columbia—Metro

DIRECTOR	John H. Collins
AUTHOR	Paul Trent
SCENARIO BY	John H. Collins
CAMERAMAN	John Arnold
AS A WHOLE	Painfully obvious surface stuff
STORY	Never convinces or hits human note
DIRECTION	Rather mechanical
PHOTOGRAPHY	Acceptable
LIGHTINGS	Ordinary
CAMERA WORK	Acceptable
STAR	Failed to impress
SUPPORT	Ordinary
EXTERIORS	Acceptable
INTERIORS	Lacked distinction
DETAIL	Acceptable; didn't convince
TIME	Fifty-eight minutes (5 parts)

THIS is an ordinary surface story that is very, very obvious from the start, and as a result it wanders through the five reels without at any time arousing any real interest. There is nothing distinctive about the atmosphere, the action or the treatment. The players have no big human situations to give them real opportunities, and since we know perfectly well just what is going to happen some reels in advance, certainly no one will ever enthuse over this from any angle.

The plot tells of a young Englishman who takes under his protecting wing, as a native wife, a Hindoo girl who tells how her mother had been deserted by an English soldier who had gone back home, leaving her a ring.

At about the same time in the story we found the boy's father talking to the father of the girl he was supposed to marry back home, and since he was introduced as an English officer who had served in India, we immediately knew that the Hindoo girl was also his

child and that it was only a question of time until the native girl would blow in at the English home, be recognized and accepted as the Englishman's daughter, so the lovers could be happy and the loveless marriage would be unnecessary.

To make the development more simple, we found the girl whom the parents wanted to marry to the hero in love with the hero's friend in India, and so it was a simple matter for the friend to bring the Hindoo kid on to England, and then all they had to do on the finish was to trade around, and everybody was happy.

Unfortunately, however, for the romantic value of this, they made the hero a painful cad. When his father told him that he should marry the English girl instead of the native girl, he decided that that was what he should do, and when the native girl blew in he refused to welcome her, and, in fact, said that he was awfully sorry she had come. She even put on her native costume, which was of "double-exposure" design, in an effort to reawaken his love, but this guy was "cold." Because of these scenes, we do not feel any sympathy for him, and when the inevitable clutch comes at the finish nobody cares very much. It's just another five reel of footage finished.

There was nothing distinctive about this from any ar gle. It is just ordinary obvious surface-action.

In the cast were Augustus Phillips, Frank Currier Robert Walker, Floyd Brickley, George Wright, Mari Adell and Henry Hallam.

The Box-Office Angle.

Figuring this as routine stuff, it may be that you ca play it if your patrons accept most program junk with out any serious complaint; but personally I can't see an entertainment value in this. It lacks the human essen tials, it fails to convince, and there is nothing about i to lift it out of the rut.

The title doesn't mean anything in particular from a advertising viewpoint, and certainly you cannot safel promise that the production has real merit. If they lik Viola Dana in your community, then you may get this by but certainly I'd go easy on it. If you can get anythin that is human, forget this and book something you patrons will enjoy.

SMALL KINGDOM WAR STUFF WITH STAR MISSING IN FIRE DUAL ROLE

Margaret Illington in

SACRIFICE

Lasky—Paramount.

DIRECTOR	Frank Reicher
AUTHOR	Charles Kenyon
SCENARIO BY	Beatrice C. De Mille and Leighton Osmun
CAMERAMAN	Dent Gilbert
AS A WHOLE	Mechanical small-kingdom-"poipers"-twin-sister meller
STORY	Convenient; obvious; mechanical
DIRECTION	Theatric; lacked human note
PHOTOGRAPHY	Occasionally excellent; generally ordinary
LIGHTINGS	A few very fine; generally only fair
CAMERA WORK	Not enough angles; generally just acceptable
STAR	Hard to photograph to advantage; was poorly lighted and permitted to "act"; she doesn't register
SUPPORT	Just good; a bit theatric
EXTERIORS	Acceptable; very few
INTERIORS	A bit setty; too much of same angle
DETAIL	Convenient
TIME	Fifty-eight minutes (5 parts)

HERE is another stage star who has landed on the screen at a disadvantage, and in this instance I would say that it is not altogether Miss Illington's fault, because there were one or two flashes which registered very well, the inference being that had she been carefully handled the impression would have been much more pleasing. Undoubtedly she has features —particularly her eyes—which do not screen well unless lighted to perfect advantage, and she would be hard for any producer to handle because of the necessity of always keeping in mind the lighting problem. Aside from this point, however, this story fails to register because it is one of those tried-and-true small-kingdom-about-ready-to-go-to-war things, with the heroine carrying the "poipers" across the frontier to save her native land.

We found Miss Illington playing sister parts, and although she was only an half-sister to herself, of course the resemblance was remarkable.

They gave us the usual number of double exposure scenes, but one of these was painfully and unnecessarily long, it being a scene where she stood on either side of a table and talked to herself through quite some consid erable footage.

The action of this never convinces, and I can't figur that any community audience is going to enthuse over it

The story tells how Miss Illington, as a notorious dancer, learned from her protector about the "poipers," with the result that she swiped them and carried them to her father in her native land.

Previously, father had planted Miss Illington's half sister in the enemy's country while he was there trying to get some information, and, of course, there was a love affair with a young officer, who afterward got mixed up because of the resemblance between the sisters Then we found the dancer sister returning to sacrific herself in place of the good sister, who had been ar rested and sentenced to death for stealing the "poipers." They even pulled the good old stuff of "Don't put the bandage over my eyes" when they got ready to shoo the sacrificing sister.

The titles in this were very bad. They were trite abstract statements that jarred because of their abrupt ness. It sort of looked as if this was made "as was," with the director under instructions to produce accord ing to script. Certainly whoever is responsible for these titles should be shown the error of his ways so that it won't happen again.

Jack Holt, as the young officer, was quite pleasing The others in the cast were quite satisfactory—and that's all. They were Winter Hall and Noah Berry.

The Box-Office Angle.

Without Miss Illington, this would be junk.

With her name to use for advertising purposes the production isn't bettered any, but the possibilities of getting a little money on it are.

Your patrons won't like this, if I am any kind of a guesser, and they won't care much for Miss Illington either. But since she will not stick on the screen very long if she is going to have this sort of thing handed to her, you might as well get what you can out of her pres ence, providing her name means anything in your town and let it go at that.

If you are doubtful as to whether or not your rea fans know whom Margaret Illington is—and, to my mind, it's quite possible that they don't in many sec tions—then you'd better forget this.

In any case, don't make any rash promises whatever regarding the merits of the production.

MUCH BATTLE STUFF AND STIRRING SWINGING TEMPO WITH MELO FINISH

Allen J. Holubar in

TREASON

Bluebird.

DIRECTOR.....Allen J. Holubar
AUTHOR.....Robert Lee Weigert
CAMERAMAN.....Roy H. Klaffki
AS A WHOLE.....Bing-bang action with three or four reels of battle stuff
STORY.....Very little to it—and that little, unconvincing
DIRECTION.....Fine war atmosphere and effective tempo to rushing action, but failed to register enough human story incidents
PHOTOGRAPHY.....Generally excellent, with some very effective bits
LIGHTINGS.....Generally artistic and distinctive
CAMERA WORK.....Distinctive
STAR.....Hard-working hero
SUPPORT.....Acceptable; unconvincing "meller" types
EXTERIORS.....Good battle shots
INTERIORS.....Good atmosphere
DETAIL.....Well handled
TIME.....Sixty-one minutes (5 parts)

CERTAINLY they have oodles of action in this, and in the first three or four reels they forget all about the story and concentrate the attention upon battle stuff in which they use up enough powder to fight a sure-enough mix-up, with smoke pots working all over the place.

As battle stuff it was all right, but unfortunately there had not been enough story developed to give the movements of these troops any special significance, and consequently the first three or four reels were interesting only from the viewpoint of registering much action."

When, toward the finish, the story finally started, it developed into a very ordinary situation of willun making hero think his heroic services were unappreciated by his country, with the result that hero stole some "poipers" containing the secret of the new code.

We then had a wild automobile chase, with traitors trying to carry these "poipers" across the frontier, and of course the two automobiles crashed over a cliff as a finish to the chase.

However, hero was "some" guy, because he recovered from this auto crash just as in the battle stuff he'd been the only survivor of the shelling of a bomb-proof telegraph station which apparently had been blown to bits.

The very weak spot of this story incident is the fact that they labeled these "poipers"—"The Key to the New Code." Any poor boob knows that it would have been a very simple matter to have written another code key as soon as it was discovered that this one had been stolen, and consequently the wild chase to recover the stolen code was quite ridiculous, because, even if the "poipers" were recovered, they had no way of telling whether the enemy had copied the key. If these "poipers" were made the plans of all the fortresses or some such junk as could be done very simply by changing one or two titles, there would be a little bit of sense to these final scenes. As they stand, they're all wrong.

As a matter of fact, however, the class of audience which will appreciate this offering won't care very much as to the "why" and "wherefore." It will simply be a case of enjoying the swinging tempo of the action and never stopping to worry about what it's all about. Those small kingdom wars never do convince very much, anyway.

If any decided action is taken by the Government to censor productions which show scenes that would tend to discourage recruiting, this film may come under the ban because it registers the horrors of war and the wholesale murder as well as it does the heroism of the one gink.

Mr. Holubar was quite satisfactory as the hero except that he had a funny little mustache that was probably supposed to prove that he was foreign.

Lois Wilson, as the heroine who appreciated the hero and did a clutch with him on the finish, was rather a pretty little thing and quite satisfactory.

The rest of the cast fitted in, but they didn't impress.

In the cast were Dorothy Davenport, Leo Pierson, Burton Law, L. M. Wells, Joseph Girard, Edward Hearn and George Pearce.

The Box-Office Angle.

At this time the name of this should attract some business, but it is a question as to whether or not they want to see so much battle stuff now.

This is nothing except three or four reels of battle scenes with a finish of unconvincing meller. However, in certain communities they want action rather than sto ryor characterization, and for that reason this may go over very well.

I must leave it up to you to decide whether or not it will fit in with your patrons.

HUMAN TOUCHES MAKE THIS ENTERTAINING—A GOOD FOLLOW UP

Bryant Washburn in

SKINNER'S BUBBLE

Essanay—K-E-S-E

DIRECTOR.....Harry Beaumont
AUTHOR.....Harry Beaumont
AS A WHOLE.....Very human and will please generally
STORY.....Had good underlying thought and held nicely, but lacked big punch of "Dress Suit"
DIRECTION.....Registered human touches deftly and kept action interesting
PHOTOGRAPHY.....Generally very good; not much attempt for effects
LIGHTINGS.....Good; occasionally too uniform
CAMERA WORK.....Very good
STAR.....Very human characterization
SUPPORT.....Some splendid types well handled
EXTERIORS.....Fitted atomsphere
INTERIORS.....Very good
DETAIL.....Some good little touches
TIME.....Sixty-one minutes (5 parts)

AS a sequel to "Skinner's Dress Suit" you can bank on this as proving a pleasing offering, particularly to those who saw and liked the first film.

There is a good little idea in this, although it isn't as big as the one in the "Dress Suit" offering, which was something that would appeal to every one with particular force.

Producer Beaumont has made the action of this carry beautifully, however, by keeping it perfectly human, giving us plenty of good close-ups and registering scores of little touches that will appeal particularly to those who like the "plain folk" type of production.

The underlying thought in this is that life in a cottage on a moderate income is generally much better than the "big league" stuff in the city, where there are many servants to take the joy out of life by constantly insisting upon ministering when they're not wanted.

We also get some effective incidents dealing with the value of a good bluff in business, and, to my mind, it

would have been much more effective if Friend Skinner could have been able on the finish to have collected quite a substantial sum from his partners when he went back to them, instead of just going back as one of the firm.

There is no question about the truth of the value of bluff in New York, and a good many New Yorkers, successful business men, know it only too well. Those who don't know it from personal experience love to think that the other feller succeeds or has appeared to succeed because of his being a good bluffer, and consequently that thought should have been given as much prominence as the comparison between the cottage life and the big city servant stuff. I believe that by changing one title, which will give Skinner something more than his old place in the firm, this point can be registered very satisfactorily, and I want to suggest particularly to the Essanay Co. that they do this.

Naturally most every one will compare this with "Skinner's Dress Suit," which has been a tremendous success, I am glad to note, and while it may not register as just as big as the first one, with most of your people, because the first story of this type always has the bulge, still I feel sure that every one will consider it a splendid follow-up and be rather pleased with it as a bit of entertainment.

The bluff put up by Skinner in his own office is going to get a lot of real laughs, and we have scores of delightful little human touches all through the film, some of the bits where the moving men take out Skinner's belongings from the little cottage being particularly good.

When Skinner left his cottage for the city, he had just a few too many bundles to be sure-enough human, and I am afraid that the idea of riding to Meadville through force of habit was just a bit overdrawn.

Most of the titles were excellent, and the cast was delightful. Many of the same characters, particularly the wife and partners, were the same as in the "Dress Suit" film. They were Hazel Daly, U. K. Houpt and James C. Carroll, with Marion Skinner as the wife of one of the partners.

The Box Office Angle.

I believe that you can go to this pretty strong in your advertising as a sequel to the "Dress Suit" picture, get a lot of money with it and give general satisfaction. Of course, if you haven't played "Skinner's Dress Suit" as yet, by all means play it first and then follow with this a little later.

As a sequel, this is very good, and if Mr. Beaumont and Mr. Washburn can continue to give us productions as human as this in carrying out the "Skinner" series, it is going to be some whale of a box office draw.

People do want human productions. The instantaneous success of the "Dress Suit" offering proves this beyond any possible question.

CHARACTERIZATIONS, ATMOSPHERE AND TREATMENT MAKE OLD IDEA ENTERTAINING

George Beban in

THE MARCELLINI MILLIONS

Morosco—Paramount

DIRECTOR	Donald Crisp
AUTHOR	Edith Kennedy
SCENARIO BY	Edith Kennedy and George Beban
CAMERAMAN	J. O. Taylor
AS A WHOLE	Old stuff made very entertaining by atmosphere, characterization and treatment
STORY	Boob inheriting fortune only to learn happier when poor; Formula No. 837
DIRECTION	Made it distinctive, gave good little touches and kept it interesting
PHOTOGRAPHY	Excellent
LIGHTINGS	Very good; generally pleasing
CAMERA WORK	Excellent
STAR	Delightful characterization; always convincing
SUPPORT	Helen Eddy excellent; others very good
EXTERIORS	Not many, but very good
INTERIORS	Excellent; quite distinctive
DETAIL	Good little touches
TIME	Fifty-nine minutes (5 parts)

BETTER proof of the ability of a director and star to make an old idea entertaining by atmosphere, treatment and characterization could hardly be found.

I doubt if there is any plot more familiar to film fans than the boob-inheriting-fortune stuff which finishes with his discovering that the money was not his and the fact that he is happier without it.

In this case, this idea has been made to seem almost new, because it has been so thoroughly clothed in distinctive atmosphere and so well played by capable people.

I don't have to tell you what George Beban can do with the character of an Italian truck gardener. Just picture him coming into possession of millions, with his beloved wife taken in tow by a couple of crooks, who tried to break her into the society stuff. The pathos of his losing her because he was failing to climb, didn't get you as some of the other Beban pathos touches have in other films, because you somehow felt that she would certainly wake up at the right moment and the comedy element seemed to dominate. Nevertheless, there is sufficient contrast here to hold the interest and give the comedy scenes the right shading to make them truly effective, and I believe that any audience will enjoy this and certainly consider it very much better than the average program release.

Basically, it is only a chance for Mr. Beban to characterize, because the plot idea is known. He is so good, so human and so convincing in his work that it becomes a distinctive film.

Helen Jerome Eddy has done a number of splendid things in Morosco productions, and with Mr. Beban she has registered several times. This is one of the best opportunities she has had and certainly she puts her work over. The remainder of the cast were very satisfactory, but they were really just a frame for Mr. Beban and Miss Eddy.

The sets in this were truly impressive. They seemed to have a solidity which convinced you and made this artificial situation seem more like something which might happen.

The director, in his treatemnt, has given us action and atmosphere, and the players have provided personality.

In the supporting cast were Pietro Sosso, Henry Wood-

(*Continued on next page*)

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JAMES YOUNG

WID'S Is Read Not Skinned

(*Continued from page* 303)

ward, Fred Huntley, Mae Gaston, W. H. Bainbridge, Eugene Pallette and Adele Farrington.

The Box Office Angle.

I would say that your possible success at the box-office with this will depend to a certain extent upon how much your patrons think of George Beban. If they like him, go to this strong, because as entertainment it will register.

I would freely state this much about the story in my advertising, because they will guess it, anyway. Ask this question: "Can you imagine George Beban as an Italian truck gardener coming into a fortune of many millions, and do you remember Helen Eddy? She is his wife. Come and laugh and cry with these delightful personalities as you see them battle with the problem of disposing of 'The Marcellini Millions.'"

Certainly this is much better than the average program release, has been intelligently done and has no crudities other than the very ancient story itself. It has the well-known finish of the gardener back home, happy with his wife and glad to be rid of the money, but I wouldn't tell them that in my advertising.

You might say: "What would you do if you inherited several millions of dollars? See what George Beban does as an Italian truck gardener in 'The Marcellini Millions.'"

IN FORM A MAGAZINE — IN FACT A SERVICE

THE BRADSTREET OF FILMDOM

WID'S

INDEPENDENT REVIEWS OF FEATURE FILMS

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TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
626	Fox	72.9	70.0	85
497	Metro	79.8	67.2	49
390	Greater Vitagraph	68.3	65.4	73
1691	Triangle	69.3	63.5	348
439	World	78.9	62.2	40
1930	Paramount	68.3	62.7	326
213	Bluebird	62.1	62.0	18

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

Reports		% P. P.	% B. O.	Repeat
1930	Paramount	68.3	62.7	326
3	In Bishop's Carriage	85	93	
1	The Lost Paradise	50	85	
5	The Virginian	90	78	1
1	Such a Little Queen	80	80	1
2	Where Trail Divides	100	100	1
7	Wildflower	88	76	4
1	The County Chairman	80	80	
1	What's His Name	75	100	
3	Behind the Scenes	92	84	
5	Man from Mexico	90	70	2
1	Circus Man	94	95	
1	Rose of the Rancho	87	80	
3	The Bargain	83	83	2
1	Ghost Breakers	60	60	
4	The Crucible	94	92	1
4	The Sign of the Cross	89	91	
1	Cameo Kirby	80	65	
5	Cinderella	88	98	2
1	The Million	70	90	
3	Girl of the Golden West	93	87	2
2	The Dancing Girl	71	68	
3	The Italian	77	62	1
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
5	The Goose Girl	95	95	4
1	After Five	82	80	
1	Mistress Nell	88	95	
1	Buckshot John	90	90	
3	Her Triumph	60	74	1
3	The Warrens of Virginia	70	71	1
1	Country Boy	60	60	
5	David Harum	86	78	1
1	A Gentleman of Leisure	80	70	
1	The Caprices of Kitty	95	90	
1	Love Route	60	60	
1	Sunshine Molly	40	20	
1	The Governor's Lady	97	85	
3	Gretna Green	100	100	2
3	Are You a Mason?	78	84	
1	Pretty Mrs. Smith	65	90	
1	The Unafraid	80	75	
1	When We Were 21	75	63	
4	Snobs	64	52	
5	Captain Courtesy	84	66	1
5	Captive	82	67	
2	Niobe	75	55	1
3	Help Wanted	80	75	
5	The Woman	86	59	1
5	House of Lost Court	82	54	1
3	Fanchon the Cricket	86	89	2
3	Betty in Search of Thrill	83	87	
5	Stolen Goods	78	75	
2	Wild-Goose Chase	60	55	1
5	Pretty Sister Jose	82	78	1
5	Jim the Penman	82	85	1
5	Dawn of a To-morrow	89	88	2
5	Arab	75	80	
1	Thurissa	45	45	
2	The Dictator	82	69	
5	Wild Olive	90	71	
5	Chimmie Fadden	64	65	
2	The Little Pal	70	70	
4	Rugmaker's Daughter	40	50	
2	The Clue	74	88	
6	Kindling	81	82	
1	The Running Fight	67	70	
3	The Fighting Hope	77	80	
5	Kilmeny	75	73	
4	Seven Sisters	91	90	
3	Puppet Crown	83	85	
9	Rags	91	92	5
2	Sold	83	72	
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
3	Poor Schmaltz	63	37	
7	Helene of the North	85	78	1
3	The Majesty of the Law	56	60	
3	Heart of Jennifer	68	55	
2	Incorrigible Dukane	75	55	
4	Esmeralda	89	89	2
2	The Case of Becky	65	65	
1	Out of Darkness	60	40	
1	Peer Gynt	82	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	63	
2	Voice in the Fog	75	67	
5	Fatal Card	66	61	
4	Zaza	91	67	2
4	Girl of Yesterday	86	83	1
7	White Pearl	71	75	
4	Blackbirds	57	58	
7	Chorus Lady	73	68	
5	Secret Sin	69	76	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
11	Carmen	82	83	3
10	Still Waters	95	91	3
7	Madame Butterfly	80	88	1
7	Mummy and Humming Bird	64	58	
6	Bella Donna	91	77	3
8	Armstrong's Wife	79	65	
5	Chimmie Fadden Out West	88	76	2
8	A Gentleman From Indiana	86	78	
7	Prince and Pauper	91	86	3
10	Mr. Grex from Monte Carlo	84	69	1
9	Jane	75	51	
9	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
9	The Immigrant	73	62	
10	The Old Homestead	88	84	7
8	Lydia Gilmore	82	61	2
10	Temptation	82	77	2
8	The Foundling	76	76	1
5	Tongues of Men	82	58	1
6	Mice and Men	81	82	3
6	The Golden Chance	80	68	2
1	My Lady Incog	40	40	
4	Ragamuffins	77	57	
4	Call of Cumberlands	77	72	
6	The Spider	87	68	2
8	Pudd'nhead Wilson	83	63	3
8	Tennessee's Pardner	65	59	
7	Madame Le Presidente	21	48	
8	Nearly King	52	53	1
12	Trail of Lonesome Pine	75	88	3
7	Fell in Love with Wife	56	52	1
7	Blacklist	61	53	1
9	Out of the Drifts	90	89	3
8	Diplomacy	58	56	1
12	Poor Little Peppina	87	84	4
15	To Have and To Hold	75	72	4
11	Ben Blair	72	65	
8	For the Defense	67	64	1
6	The Code of Marcia Gray	70	66	2
7	Lost Bridegroom	78	61	2
6	Saleslady	75	66	1
13	Audrey	75	74	3
8	The Sowers	65	60	
10	The Heart of Paula	72	57	1

Reports	% P. P.	% B.O.	Repeat
10 The Race	70	64	
7 The Eternal Grind	71	82	3
8 The Love Mask	59	53	2
9 Molly Make-Believe	87	83	5
7 The Red Widow	62	55	2
11 The Heart of Nora Flynn	70	57	4
7 The Moment Before	50	65	1
10 David Garrick	63	43	
5 The Innocent Lie	54	51	
15 Maria Rosa	79	78	4
12 Alien Souls	69	67	1
12 The Feud Girl	62	57	
16 Pasquale	78	53	3
14 Sweet Kitty Bellairs	71	60	2
13 Saints and Sinners	54	49	
11 Thousand-Dollar Husband	69	62	4
11 Gutter Magdalene	61	53	1
10 Evil Thereof	44	44	
14 Making of Maddalena	63	55	3
22 Silks and Satins	86	88	16
14 Destiny's Toy	60	51	
19 The Clown	79	54	3
13 Susie Snowflake	67	58	2
13 World's Great Snare	72	78	4
19 The American Beauty	61	61	3
11 The Dupe	60	60	1
11 The Smugglers	53	50	1
26 The Selfish Woman	72	68	4
10 Davy Crockett	67	62	
16 Dream Girl	69	64	3
20 Under Cover	79	75	5
27 International Marriage	55	51	1
27 Common Ground	64	64	1
35 Hulda from Holland	95	94	23
15 House of Golden Windows	73	63	3
22 A Woman in the Case	72	72	3
24 Little Lady Eileen	86	89	9
16 The Stronger Love	53	52	
21 Public Opinion	82	72	4
20 Rolling Stones	67	62	2
20 The Honorable Friend	65	60	1
18 Victory of Conscience	59	60	2
18 Each Pearl a Tear	75	71	2
20 The Parson of Panamint	77	68	6
12 The Big Sister	46	56	
12 The Reward of Patience	66	54	
12 The House of Lies	76	67	1
13 The Daughter of MacGregor	55	46	
15 Ashes of Embers	87	83	6
15 The Quest of Life	58	72	
14 Anton, the Terrible	46	45	
14 The Lash	57	55	
11 The Storm	73	72	1
16 The Intrigue	80	57	1
14 Her Father's Son	73	59	2
11 Witchcraft	52	55	
12 The Kiss	71	67	1
13 The Rainbow Princess	80	72	3
12 Seventeen	85	72	2
12 Miss George Washington	94	94	9
15 The Heir to the Hoorah	82	69	5
13 The Soul of Kura San	80	72	1
9 A Son of Erin	77	68	
8 Unprotected	53	55	1
8 Years of a Locust	46	49	
9 The Plow Girl	75	57	
7 The Yellow Pawn	61	57	1
8 Nanette of the Wilds	48	57	2
4 Martyrdom of Phillip Strong	58	49	1
6 A Coney Island Princess	60	67	1
8 Road to Love	79	55	1
10 Oliver Twist	85	65	4
8 The Victoria Cross	51	54	1
11 The Traveling Salesman	74	54	3
14 The Right Direction	78	59	2
16 Snow White	95	95	10
11 Redeeming Love	60	54	1
13 The Slave Market	77	69	5
11 The Evil Eye	27	39	1
10 Great Expectations	77	51	
10 Happiness of Three Women	76	56	1
7 Betty to the Rescue	32	37	
10 A Girl Like That	49	42	
7 Lost and Won	59	40	
8 The Golden Fetter	52	56	
8 His Sweetheart	77	43	
8 The Wax Model	71	62	
8 Each to His Kind	47	46	
8 Her Own People	70	55	
7 The Black Wolf	34	40	
8 The American Consul	39	41	

Reports	% P. P.	% B.O.	Repeat
8 The Fortunes of Fifi	63	63	2
8 On Record	61	52	1
6 Winning of Sally Temple	33	32	
7 Those Without Sin	50	51	1
5 Castles For Two	40	39	
5 Out of the Wreck	32	30	
4 Sapho	75	88	3
5 The Prison Without Walls	49	47	
5 The Dummy	57	56	
1 The Spirit of Romance	40	20	
1 As Men Love	80	25	
5 The Bottle Imp	97	78	1
1 The Bond Between	40	20	
1 A School for Husbands	60	40	

TRIANGLE

1691 Triangle	69.3	63.5	348
9 The Iron Strain	81	65	2
8 The Lamb	85	73	3
9 Old Heidelberg	72	63	1
10 The Coward	83	66	1
7 Martyrs of the Alamo	66	56	2
13 The Disciple	84	75	2
7 Matrimony	81	74	2
8 Sable Lorcha	64	53	
6 The Golden Claw	61	72	
9 Double Trouble	64	64	2
7 Aloha Oe	63	65	1
5 Lily and Rose	61	53	
7 Jordan is a Hard Road	58	54	
6 Winged Idol	53	52	
8 Penitents	28	32	
11 The Edge of the Abyss	67	61	
8 Submarine Pirate	85	78	1
5 Cross Currents	48	45	
11 Between Men	72	70	1
14 Let Katy Do It	87	66	6
5 The Corner	56	47	
5 The Missing Link	55	43	1
3 Beckoning Flame	65	48	
9 The Wood Nymph	54	50	1
8 The Conqueror	71	70	
9 Price of Power	55	51	
9 Green Swamp	79	78	1
11 Acquitted	67	50	
6 D'Artagnan	59	54	
17 His Picture in the Papers	89	76	5
12 Honor's Altar	78	69	2
13 Betty of Greystone	76	66	2
22 Peggy	95	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	1
18 Hell's Hinges	93	89	11
16 Flying Torpedo	88	81	8
14 Bullets and Brown Eyes	85	75	3
14 Martha's Vindication	79	72	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
15 The Raiders	79	70	
14 The Habit of Happiness	92	85	5
8 Waifs	70	59	1
8 Little Meena's Romance	64	60	1
17 The Aryan	59	80	6
9 Sold For Marriage	68	70	1
15 Stepping Stones	87	76	2
10 Sunshine Dad	36	46	
9 Civilzation's Child	68	64	1
12 Children in the House	79	64	2
10 Beggar of Cawnpore	58	49	
17 The Good Bad-Man	89	81	4
12 The No-Good Guy	74	60	3
13 Susan Rocks the Boat	73	64	
17 Not My Sister	82	79	4
16 Child of Paris Streets	63	62	
20 The Primal Lure	81	76	6
8 Mr. Goode, the Samaritan	53	53	
19 Market of Vain Desire	82	66	5
18 Going Straight	80	77	3
22 Bugle Call	95	80	7
23 Reggie Mixes In	92	79	10
14 Sorrows of Love	67	72	1
18 An Innocent Magdalene	68	68	1
16 The Dividend	68	65	1
20 A Wild Girl of the Sierras	42	50	
21 The Apostle of Vengeance	88	82	3
17 Casey at the Bat	44	49	
25 The Phantom	84	71	7
27 Flirting with Fate	87	85	10

Reports	% P. P.	% B.O.	Repeat
28 The Deserter	82	69	10
22 Little School Ma'am	72	65	2
24 The Eye of the Night	75	58	4
16 Stranded	64	56	
25 The Captive God	68	69	2
20 The Half-breed	73	77	2
20 The Payment	81	70	3
16 Marriage of Molly O	48	47	
18 Honor Thy Name	88	72	4
19 The Devil's Needle	63	63	1
22 Shell "43"!	90	68	6
25 Hell-to-Pay Austin	83	65	6
14 Lieut. Danny, U. S. A.	68	64	
14 Pillars of Society	56	55	1
19 Home	91	80	9
15 Gretchen the Greenhorn	63	62	1
18 The Patriot	77	78	5
20 The Social Secretary	90	73	7
14 The Thoroughbred	80	71	1
16 The Little Liar	67	56	
16 The Wolf Woman	89	91	6
13 The Dawnmaker	53	77	2
14 Diane of the Follies	73	74	2
21 Manhattan Madness	94	91	11
17 Plain Jane	87	78	4
14 Old Folks at Home	85	70	2
14 The Jungle Child	57	58	1
13 The Rummy	68	51	1
17 The Return of Draw Egan	88	87	6
16 The Vagabond Prince	75	70	3
16 Somewhere in France	77	67	1
12 A Corner in Colleens	91	84	6
9 Sister of Six	71	61	1
16 Fifty-Fifty	90	83	6
4 War's Women	61	48	
11 Atta Boy's Last Race	54	54	
12 American Aristocracy	92	88	
9 The Microscope Mystery	46	39	
11 The Hon. Algy	78	69	1
13 Jim Grimsby's Boy	66	60	
13 The Devil's Double	92	93	
11 The Children Pay	73	63	
10 Childre nof the Feud	55	53	
8 The Criminal	49	45	
7 The Gamble in Souls	76	72	
12 The Wharf Rat	46	46	
11 The Matrimaniac	94	95	
11 The Sin Ye Do	96	82	
10 The Heiress at Coffee Dan's	56	47	
17 Tree of Many	54	44	
7 The House Built Upon Sand	79	66	
5 Nina, the Flower Girl	38	35	
7 The Female of the Species	79	76	
11 Truthful Tulliver	98	96	
10 The Weaker Sex	89	83	
5 The Little Yank	32	45	
7 The Bride of Hate	76	65	
7 The Iced Bullet	55	39	
10 The Americano	99	97	
6 Chicken Casey	75	47	
8 Jim Bludso	68	38	
8 The Crab	79	59	
6 Girl of the Timber Claims	37	36	
9 The Gun-Fighter	66	77	
5 The Bad Boy	65	33	
5 Princess of the Dark	17	28	
3 Stage-Struck	38	40	
5 The Last of the Ingrams	50	47	
3 Blood Will Tell	62	53	
2 A Love Sublime	23	23	
3 The Little Brother	28	28	
7 Back of the Man	94	82	
3 Betsy's Burglar	40	42	
3 The Square-Deal Man	100	100	
3 The Dark Road	53	67	
1 A Daughter of the Poor	35	38	
2 A Woman's Awakening	40	25	
1 Her Father's Keeper	30	50	

WORLD

439 World	67.8	62.2	4
1 Hearts Afire	65	65	
1 Daughter of the Sea	60	50	
2 The Warning	88	48	
2 The Little Dutch Girl	80	85	
1 The Price of Her Silence	80	90	
2 The Master of the House	68	53	

Reports	% P. P.	% B.O.	Repeat
1 The Dragon	60	30	
1 The Price	80	55	
1 Love's Cross Roads	55	50	
1 Better Woman	75	65	
1 By Whose Hand	60	55	
1 Her Great Hour	60	40	
1 When it Strikes Home	60	65	
2 Circus Romance	65	55	
1 Old Dutch	75	50	
2 Ballet Girl	82	62	
3 Marrying Money	79	63	
1 Wishing Ring	64	60	
2 The Dollar Mark	55	42	
1 Gentleman from Mississippi	60	40	
1 As Ye Saw	100	45	
1 Stolen Voice	60	50	
1 Face in the Moonlight	80	60	
1 Women and Wine	80	40	
2 Blue Grass	75	68	
1 Fruits of Desire	40	50	
1 Alias Jimmy Valentine	80	60	
6 Trilby	81	69	1
1 Idols	40	40	
2 Master Hand	86	80	
3 Devil's Toy	57	73	
5 Salvation Nell	60	47	
3 Family Cupboard	50	57	1
4 Heart of Blue Ridge	84	73	1
1 Butterfly on Wheel	80	70	
2 Hearts of Men	80	52	
1 Body and Soul	40	45	
2 The Ransom	63	43	
4 The Labyrinth	66	65	
3 Should a Wife Forgive?	90	90	
1 The Senator	75	60	
3 Sins of Society	76	55	
7 Camille	86	79	2
3 The Rack	89	69	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
2 Women in 47	76	50	
4 Yellow Passport	82	55	1
2 Price of Happiness	52	60	
2 A Woman's Power	45	50	
1 Cowardly Way	60	60	
1 Passersby	60	60	
3 Man and His Angel	62	45	
2 Supreme Sacrifice	77	63	
2 The Struggle	60	60	
2 Hand of Peril	72	60	
4 Then I'll Come Back to You	83	73	1
4 The Reapers	75	65	
2 The Shadow of Doubt	78	65	
2 Social Highwaymen	75	48	
3 Closed Road	87	81	1
7 The Feast of Life	61	73	
0 Her Maternal Rights	56	73	
6 Sudden Riches	76	71	
1 Twin Triangles	80	50	
6 Tangled Fates	57	63	
8 Fate's Boomerang	42	53	
5 His Brother's Wife	83	74	1
10 Perils of Divorce	61	63	
12 La vie de Boheme	48	50	
2 What Happened at 22	82	80	
5 Crucial Test	59	58	
7 The Weakness of Man	61	68	
12 Sally in Our Alley	68	66	
14 Paying the Price	70	70	1
12 Miss Petticoats	50	61	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
11 Velvet Paw	73	66	1
8 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
4 The Revolt	66	63	
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
6 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
7 The Heart of a Hero	58	48	
8 Without a Soul	80	90	
14 Bought and Paid for	92	91	11
10 The Madness of Helen	57	54	
8 Men She Married	58	55	
4 The Deep Purple	81	75	
9 All Man	61	61	2
7 Broken Chains	50	43	
11 The Rise of Susan	81	85	6
5 The World Against Him	48	48	
8 Woman Alone	71	68	1
6 On Dangerous Ground	61	61	
7 The Man Who Forgot	65	61	1
4 Marriage a la Carte	73	73	1
1 The Unpardonable Sin	40	55	
5 The Bondage of Fear	65	63	
5 Tillie Wakes Up	82	76	1
0 The Hungry Heart	86	78	2
4 The Square Deal	76	79	
1 A Girl's Folly	80	100	
2 The Red Woman	58	55	
1 The Web of Desire	90	80	

METRO

497 Metro	70.8	67.2	49
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
3 Shooting of Dan McGraw	81	78	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	65	
2 Second in Command	77	80	
1 The Vampire	80	90	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	87	
1 An Enemy of Society	60	40	
2 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	70	60	
2 Final Judgment	80	85	
2 Pennington's Choice	92	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
5 The Yellow Streak	85	64	
3 House of Tears	80	65	
4 Rosemary for Remembrance	73	68	
3 Black Fear	73	57	
5 What'll People Say?	80	84	
4 The Turmoil	70	55	
8 Lure of Heart's Desire	56	56	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	2
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
5 The Price of Malice	66	65	
5 Soul Market	84	77	2
2 Blindness of Love	80	85	1
3 Lovely Mary	67	83	
1 My Madonna	80	85	
5 Her Great Price	80	71	1
8 The Wall Between	78	82	1
5 The Kiss of Hate	60	74	
6 Half Million Bribe	69	49	
8 Playing with Fire	78	75	
11 The Come-Back	75	74	1
8 Snow Birds	80	77	
8 A Million a Minute	72	84	1
4 The Spell of the Yukon	79	71	
6 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	1
10 Dorian's Divorce	74	68	
8 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
8 The Purple Lady	82	63	
10 The Eternal Question	76	83	1
11 The Quitter	69	73	
15 The River of Romance	87	76	7
7 Child of Destiny	49	57	
12 The Devil at His Elbow	63	59	1
13 God's Half Acre	71	62	1
14 The Weakness of Strength	68	54	
11 The Pretender	80	72	1
7 The Upheaval	57	63	
9 The Light of Happiness	67	61	1
10 Mister 44	88	93	4
8 The Wheel of the Law	77	66	1
9 Dawn of Love	65	59	
6 Iron Woman	41	56	
5 Life's Shadows	66	60	
12 In the Diplomatic Service	67	83	4
8 The Brand of Cowardice	64	52	
11 The Gates of Eden	69	49	
11 Extravagance	69	82	3
9 The Wager	79	64	
1 My Madonna	80	85	
6 The Sunbeam	44	36	
10 Big Tremaine	74	82	5
8 The Black Butterfly	70	79	4
6 Stolen Triumph	53	49	
6 Awakening of Helena Richie	63	64	
7 Pidgin Island	64	71	
9 Vanity	61	53	
10 The White Raven	85	86	4
6 A Wife by Proxy	43	39	
7 Threads of Fate	39	38	
7 Bridges Burned	39	59	
5 The End of the Tour	33	30	
2 One of Many	75	40	
4 The Secret of Eve	18	59	1
4 The Promise	84	84	1
1 The Barricade	40	20	
1 The Hidden Children	20	10	
1 The Mortal Sin	70	60	

FOX

626 Fox	72.9	70.0	55
1 Girl I Left Behind Me	0	25	
2 St. Elmo	52	50	
4 Fool There Was	82	90	5
2 Dr. Rameau	90	87	1
2 Kreutzer Sonata	90	85	
2 The Idler	55	65	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	81	1
2 Walls of Jericho	40	55	
1 Woman's Resurrection	80	45	
2 Anna Kerinina	67	65	
2 Life's Shop Window	85	87	
2 The Nigger	100	70	
4 The Gilded Fool	70	75	
2 Devil's Daughter	77	95	
6 Should a Mother Tell?	85	86	
1 Wormwood	80	80	
1 Lady Audley's Secret	90	65	
1 Princess Romanoff	60	60	
1 Valley of the Missing	50	40	
1 Children of the Ghetto	75	40	
1 Samson	80	50	
1 The Thief	90	40	
9 Two Orphans	84	86	3
2 The Song of Hate	92	82	
7 Regeneration	77	72	4
5 Wonwerful Adventure	75	77	
5 Sin	62	82	
2 Little Gypsy	80	74	
5 Soul of Broadway	83	78	1
2 The Family Stain	87	64	
3 Carmen	82	83	2
3 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
9 Broken Law	82	56	1
8 Galley Slave	76	75	1
3 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	82	70	
5 Destruction	86	94	1
3 Green-Eyed Monster	53	74	
3 Parisian Romance	65	61	
2 Fourth Estate	80	68	
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fool's Revenge	45	49	
9 Fighting Blood	74	69	
4 The Witch	63	59	
4 Marble Heart	41	60	
10 Gold and the Woman	65	86	1
9 The Bondman	79	62	1
5 A Wife's Sacrifice	55	56	
10 Blue Blood and Red	84	80	
6 Slander	80	70	
10 A Modern Thelma	59	49	1
9 Man of Sorrow	63	64	1
9 Blazing Love	70	68	
11 The Eternal Sapho	84	87	4
12 Sins of Men	76	61	1
14 Battle of Hearts	63	61	
10 The Spider and the Fly	67	72	1
11 Hypocrisy	76	68	
10 A Woman's Honor	69	71	
20 East Lynne	87	86	3

Reports	% P.	% B.O.	Repeat
15 Ambition	71	67	
17 Man From Bitter Roots	82	80	2
18 Caprice of the Mountains	68	64	1
15 Tortured Heart	71	67	
21 The Beast	87	66	6
24 Under Two Flags	94	92	16
17 The End of the Trail	65	79	
18 Sporting Blood	61	57	1
16 Little Miss Happiness	77	71	
18 Daredevil Kate	78	76	2
13 Unwelcome Mother	65	68	
13 Her Double Life	84	88	3
9 Where Love Leads	69	61	
13 Fires of Conscience	61	70	1
11 The Straight Way	68	73	
8 The Ragged Princess	77	70	
13 The War Bride's Secret	76	58	3
10 Romeo and Juliet	87	86	4
5 Love and Hate	66	60	
4 The Mischief-Maker	69	69	1
5 Jealousy	72	82	
4 The Mediator	71	70	
4 Sins of Parents	91	78	3
3 The Battle of Life	71	60	
4 The Vixen	63	71	
3 The Love Thief	83	83	
2 The Primitive Call	70	78	
2 The Island of Desire	77	65	
1 The Price of Silence	85	100	
2 The Bitter Truth	83	80	1
5 The Darling of Paris	60	67	
2 One Touch of Sin	83	85	
2 A New York Peacock	93	90	
1 The Scarlet Letter	90	85	
2 The Tiger Woman	80	80	1
2 Sister Against Sister	55	60	
2 A Tale of Two Cities	90	90	1
2 The Victim	69	65	
2 Love's Law	15	20	
1 The Blue Streak	40	40	

MUTUAL

129 Mutual	72.3	70.6	14
1 Buzzard's Shadow	85	80	
1 Death Lock	98	85	
1 On the Night Stage	75	46	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	65	70	
1 Ghosts	80	65	
1 Cup of Life	85	40	
1 His Wife	70	25	
1 House of Scandal	90	75	
1 Infatuation	60	55	
3 Miracle of Life	83	50	1
4 Inner Struggle	40	20	
1 Mill of Floss	75	00	
2 The Painted Soul	82	55	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
2 Bird of Prey	85	87	
2 Inspiration	70	100	1
2 As a Woman Sows	80	82	
1 The Decoy	50	88	
1 The Drifter	75	50	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	40	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	90	
1 My Partner	50	50	
3 The Bruiser	78	65	1
1 Hidden Law	100	90	1
1 Love Liar	72	82	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	58	
1 Feathertop	85	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	68	
3 Isle of Love	80	85	1
4 Whispering Smith	59	67	
6 Soul Mates	69	63	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
4 Highest Bid	64	66	1
2 Her American Prince	62	65	
5 Doorsteps	65	60	1
2 House of Mirrors	77	75	
2 Wall Street Tragedy	65	80	
5 Youth's Endearing Charms	77	75	1
2 Strength, Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
5 Judith of the Cumberlands	68	68	
2 A Welsh Singer	60	53	
1 Man Who Would Not Die	85	75	
1 Three Pals	80	86	
3 Manager of the B. & A.	68	70	
6 The Pearl of Paradise	73	72	1
2 Dulcie's Adventure	81	73	
4 Faith	70	59	
2 Miss Jackie of the Navy	92	85	1
1 A Dream or Two Ago	75	60	
2 Innocence of Lizette	100	85	
1 The Butterfly Girl	70	70	
1 The House of Scandal	0	10	
1 The Man From Oregon	95	75	
1 The Girl From Rector's	40	40	
1 The Greater Woman	60	60	
1 Where Love Is	40	40	
2 The Gentle Intruder	60	60	
1 Damaged Goods	40	100	
1 Philip Holden—Waster	77	75	
1 Redeemed	50	40	
1 The Love Hermit	78	78	

MUTUAL-CHAPLIN

1 A Night in the Show	100	90	1
4 The Fireman	75	88	
4 The Vagabond	55	88	
5 The Floorwalker	97	100	
1 The Wolf Man	50	50	
1 Bluff	85	80	
8 One A. M.	63	81	1
15 The Count	88	85	8
3 The Pawnshop	70	72	2
5 Behind the Scenes	94	93	4
7 The Rink	96	99	6
6 Easy Street	98	100	6

PATHE

131 Pathe	67.8	68.6	13
1 Last Volunteer	80	80	
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	60	50	
3 Nedra	55	45	
1 Affair of Three Nations	75	80	
3 The Beloved Vagabond	76	67	
2 Greater Will	50	55	
6 Excuse Me!	90	73	2
3 King's Game	56	62	
6 Madame X	71	91	3
3 Love Trail	38	52	
3 Hazel Kirk	60	55	
1 Simon the Jester	60	35	
3 New York	80	74	1
2 Precious Packet	67	45	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	73	1
7 Shadow of Her Past	34	81	
4 The Fugitive	75	63	
3 Little Mary Sunshine	90	78	1
1 Divorce and the Daughter	78	75	
1 The World and the Woman	85	90	
6 The Shine Girl	72	74	
2 Fear of Poverty	45	95	
2 The Test	60	48	
3 Saint, Devil and Woman	44	57	
3 Light That Failed	69	69	1
5 Shadows and Sunshine	94	75	2
2 Prudence, the Pirate	58	73	
3 Arms and the Woman	70	53	1
3 The Challenge	73	65	
4 Joy and the Dragon	79	73	
2 The Romantic Journey	78	68	
3 Her New York	78	60	
3 Kick In	75	83	

BLUEBIRD

213 Bluebird	62.1	62.0	18
2 Jeanne Dore	27	45	
2 The Secret Love	38	40	
2 Hop, the Devil's Brew	40	43	
7 Undine	80	87	3
4 Wrong Door	75	95	
1 Grip of Jealousy	75	85	
2 Rupert of Hentzau	51	60	
2 Strength of the Weak	76	75	
1 The Yaqui	42	58	
3 The Flirt	15	74	
1 Tangled Hearts	48	52	
1 John Meehan's Double	53	58	
2 The Great Profiteer	70	66	
4 Gaylord Waring	51	50	
5 Crippled Hand	58	69	1
3 Gilded Spider	46	64	
1 Elusive Isabel	48	46	
3 The Measure of a Man	63	65	
2 Love Never Dies	65	48	
4 Son of the Immortals	64	71	
5 Eye of God	64	80	1
3 Bobbie of the Ballet	67	79	
3 Evil Women Do	60	62	
9 Three Godfathers	68	74	1
14 Shoes	72	77	3
10 Broken Fetters	63	54	1
8 The Love Girl	63	64	1
4 The Grasp of Greed	71	76	1
8 The Silent Battle	78	84	
8 Secret of the Swamp	71	56	2
4 Love's Lariat	58	60	
7 Bettina Loved a Soldier	70	72	
7 Wanted—A Home	75	69	
3 The Chalice of Sorrow	72	65	
3 Little Eve Edgarton	58	61	1
4 The Girl of Lost Lake	65	60	
6 The Unattainable	51	48	
11 Saving the Family Name	80	55	1
8 Behind the Lines	63	63	
3 Social Buccaneers	72	60	
4 Gloriana	69	70	
5 Stranger from Somewhere	68	63	
4 The Price of Silence	88	86	
1 End of Rainbow	65	40	
5 The Honor of Mary Blake	56	54	
1 The Right to be Happy	50	40	
3 Black Orchids	73	80	1
2 Her Soul's Inspiration	55	39	
2 God's Crucible	83	75	1
1 The Piper's Price	40	20	
4 The Bugler of Algiers	82	69	1
3 The Sign of the Poppy	65	63	
1 Mutiny	60	60	
1 The Mysterious Mrs. M	60	40	1

UNIVERSAL

1 Little Brother of the Rich	60	68	
1 Business is Business	50	65	
1 Father and the Boys	20	80	
1 The Frame-up	40	45	
1 Judge Not	70	70	
1 Long Chance	85	80	
1 Man of Shame	50	55	
1 My Old Dutch	20	55	
1 Nature Man	95	60	
1 Under Southern Skies	90	75	
2 Langdon's Legacy	66	60	
2 Love's Pilgrimage	73	70	
2 College Orphan	70	63	
1 Colorado	90	100	
2 The Campbells Are Coming	84	83	1

RED FEATHER

72 Red Feather	64.9	60.2	2
1 It Happened in Honolulu	80	80	
1 The Madcap	70	70	
1 Soul Enslaved	60	80	
1 Knight of the Range	50	4	
2 Beckoning Trail	88	71	
2 Man From Nowhere	75	90	1
2 Path of Happiness	85	65	
2 The Sphinx	50	50	
2 Pool of Flame	70	75	
1 Lords of High Decision	60	40	
2 Black Sheep of Fame	60	62	

Reports	% P.P.	% B.O.	Repeat
2 Autumn	65	67	
3 Her Bitter Cup	72	71	
1 The Yoke of Gold	45	64	
1 Heritage of Hate	90	85	
1 Thrown to the Lions	60	20	
3 Huntress of Men	49	55	
3 The Youth of Fortune	69	63	1
2 What Love Can Do	50	80	
3 Half a Rogue	78	60	
1 Sons of Satan	60	40	
2 Two Men of Sandy Bar	72	67	
1 Folly of Desire	20	40	
1 Brigadier Gerard	50	40	
2 Romance of Billy Goat Hill	75	55	
4 The Target	76	46	
2 Whirlpool of Destiny	62	65	
2 Narrow Path	82	60	
2 Drugged Waters	57	52	
3 If My Country Should Call	58	62	
2 Black Friday	60	62	
2 The Place Beyond the Wind	80	73	
1 The Isle of Life	60	65	
2 The Mainspring	72	62	
1 Morals of Hilda	80	80	
2 Mixed Blood	70	55	
1 The Child of Mystery	45	15	
2 Polly Put the Kettle On	43	45	
3 Fighting for Love	70	65	
1 The Double Room Mystery	60	20	
1 Heart Strings	65	40	
1 Love Aflame	90	80	
1 The Terror	70	60	
1 The Devil's Bondwoman	40	20	

GREATER VITAGRAPH

390 Greater Vitagraph	68.3	65.4	73
12 Battle Cry of Peace	95	80	4
5 Juggernaut	74	77	2
7 Island of Regeneration	85	81	4
1 Sporting Duchess	40	30	
8 Sins of the Mothers	87	87	1
3 Crooky	70	69	2
1 Playing Dead	75	75	
4 Dust of Egypt	69	55	2
2 The Rights of Men	74	85	
3 Turn of the Road	82	78	
3 The Cave Man	74	60	
3 Heights of Hazard	75	44	
2 A Nation's Peril	86	76	
1 The Man's Making	60	78	
2 Price of Folly	95	95	2
6 The Great Divide	83	73	2
1 Souls in Bondage	100	80	1
2 Thou Art the Man	72	57	
5 Green Stockings	87	88	2
1 Milady's Slipper	90	90	
3 Island of Surprise	87	85	
5 Gods of Fate	62	62	
8 Night Out	80	76	1
1 The Crown Prince's Double	75	60	
2 The Writing on the Wall	70	40	
4 Kennedy Square	88	66	1
2 For a Woman's Fair Name	80	85	
5 Hunted Woman	74	54	1
4 Hero of Submarine D-2	74	71	
3 Dollars and the Woman	78	55	1
1 Supreme Temptation	60	60	
3 The Two-Edged Sword	70	32	
2 Vital Question	80	55	
1 Flames of Johannis	40	40	
7 Salvation Joan	78	59	
9 God's Country and Woman	81	87	4
1 Love's Toll	60	80	
9 The Law Decides	80	70	4
8 The Ne'er-Do-Well	94	94	6
4 Ordeal of Elizabeth	58	50	
9 The Suspect	79	76	2
3 Lights of New York	70	78	
7 The Destroyers	68	57	1
2 Redemption of Dave Darcey	90	80	
4 Man Behind the Curtain	85	76	
9 The Shop Girl	78	79	1
3 The Conflict	67	47	
7 Fathers of Men	71	67	
10 The Tarantula	83	74	3
13 The Daring of Diana	61	79	
4 Hesper of the Mountains	57	64	
11 The Light at Dusk	85	72	4
8 The Alibi	69	69	
1 The Dawn of Freedom	0	50	
4 Footlights of Fate	58	80	
14 The Combat	81	84	1
4 The Kid	61	60	
2 Phantom Fortunes	42	62	
5 His Wife's Good Name	64	76	
11 Through the Wall	79	63	1
14 The Chattel	72	83	3
8 Prince in a Pawnshop	64	67	1
5 Blue Envelope Mystery	59	62	
3 Firm of Girdlestone	35	45	
10 The Last Man	81	69	
5 The Devil's Prize	46	58	
5 The Price of Fame	42	45	
4 Dollars and the Law	45	71	
7 The Enemy to the King	61	68	2
7 Rose of the South	76	66	
9 Whom the Gods Destroy	59	73	3
6 Ninety and Nine	76	70	1
4 Indiscretion	59	61	1
5 A Man of Mystery	63	65	1
6 My Official Wife	91	84	1
5 The Glory of Yolanda	74	72	3
1 The Enemy	60	60	
5 The Girl Philippa	70	79	2
4 The Courage of Silence	61	55	2
4 Money Magic	53	68	
3 Blind Justice	53	48	
2 Arsene Lupin	73	53	
1 Intrigue	20	20	
3 Kitty Mackay	37	38	
1 Aladdin From Broadway	40	60	1
1 The Money Mill	40	25	
1 Her Right to Live	40	20	
1 Babette	80	80	
1 The More Excellent Way	80	40	

KEYS

106 K. E. S. E.	69.6	66.3	22
1 The Bank	90	90	1
1 The Woman	60	75	
1 Work	75	75	
2 Thou Shalt Not Covet	78	52	
1 Vultures of Society	80	60	
1 Between Savages and Tigers	90	100	
1 Quo Vadis	60	40	
1 The Spendthrift	80	60	
1 Officer 666	25	40	
1 When Love is King	20	25	
1 The Magic Skin	80	75	
1 Woman Next Door	60	90	
1 The Havoc	5	20	
1 Sentimental Lady	65	40	
2 The Scarlet Road	70	55	
2 Destroying Angel	80	87	
1 Musty Suffer	80	80	
1 Devil's Prayer Book	50	60	
1 Children of Evil	70	65	
1 Green Cloak	70	60	
2 The Spoilers	92	95	
5 Graustark	88	90	4
3 The Slim Princess	77	94	1
3 The Rosary	80	55	1
2 A Texas Steer	72	65	
1 House of Thousand Candles	40	30	
2 The Raven	87	20	
2 The Alster Case	75	60	
2 Daughter of the City	60	70	
3 Misleading Lady	73	50	1
2 Cycle of Fate	62	75	
8 Carmen (Chaplin)	50	93	2
2 Shepherd of Bargain Row	65	55	
1 Sherlock Holmes	75	50	
3 Into the Primitive	52	60	
3 That Sort	70	45	1
4 Valiants of Virginia	85	75	
4 The Prince Chap	46	41	
8 The Return of Eve	75	73	2
8 The Country God Forgot	74	66	
4 Chaplin Revue	63	79	
1 The Innocence of Ruth	60	81	
1 At Piney Ridge	60	60	
2 The Heart of the Hills	63	60	
3 The Prince of Graustark	83	82	1
5 The Cossack Whip	87	61	
2 Message to Garcia	75	73	
2 The Last Sentence	55	70	
3 The Truant Soul	78	68	1
1 Little Shoes	80	70	
1 Adventures of Buffalo Bill	65	100	
1 Skinner's Dress Suit	100	80	1

ART DRAMAS

1 Whoso Taketh A Wife	90	90	
1 Lash of Destiny	80	50	
1 A God of Little Children	80	83	
1 Infidelity	75	80	
1 The Rainbow	85	87	
1 Rosie O'Grady	82	80	
1 Her Good Name	85	86	

SELZNICK

14 The Common Law	82	89	4
6 Vera, the Medium	61	59	2
7 The Foolish Virgin	34	61	
13 War Brides	73	59	8
7 Panthea	80	76	4
5 The Price She Paid	78	72	2
1 The Argyle Case	95	75	1

Mc CLURE

1 Pride	20	40	
3 Envy	27	53	

ARTCRAFT

15 Less Than the Dust	59	77	5
14 The Pride of the Clan	71	71	7
3 The Poor Little Rich Girl	98	100	2
1 Broadway Jones	100	85	1

SELIG SPEC.

2 The Crisis	70	58	

FROHMAN

3 The Witching Hour	53	53	1

UNIV. SPEC.

1 Scandal	80	72	
1 Robinson Crusoe	65	70	
5 20,000 Leagues Under Sea	63	98	4
9 Dumb Girl of Portici	48	62	
2 Diana the Huntress	58	75	1
8 Where Are My Children?	79	84	2
2 Jewel	83	65	
4 Idle Wives	55	100	4
3 The Eagle's Wings	79	69	

FOX SPEC.

1 Neptune's Daughter	80	80	1
2 A Daughter of the Gods	70	50	

METRO SPEC.

12 Romeo and Juliet	79	60	3

PARAMOUNT SPEC.

5 The Christian	81	78	1
2 Tess of the Storm Country	100	85	2
2 The Typhoon	88	78	1
5 Eternal City	90	95	3

IVAN

1 Her Surrender	85	70	
2 Her Husband's Wife	90	95	
2 Flower of Faith	50	25	
4 Jaffery	63	55	
2 Faded Flower	82	74	1

B. S. MOSS

1 The Power of Evil	87	70	
1 One Day	85	80	

SERIALS

5 Patria	89	81	
14 Gloria's Romance	76	83	
3 The Crimson Stain	61	65	
4 Mysteries of Myra	80	80	
2 The Yellow Menace	40	40	
8 Liberty	88	92	
3 Grip of Evil	73	67	
3 Who's Guilty	78	78	
10 The Iron Claw	93	92	
3 The Diamond Runners	66	82	
7 The Shielding Shadow	91	91	
6 Secret of Submarine	73	79	
4 Peg o' the Ring	50	80	
8 Scarlet Runner	67	64	
4 Lass of Lumber Lands	55	54	
1 Girl and the Game	73	45	
2 The Great Secret	25	45	
1 Pearl of the Army	98	98	
1 The Secret Kingdom	20	0	

UNSYMPATHETIC PLOT WITH BIG SCENES MISSING FIRE IN GOOD ATMOSPHERE

Clara Kimball Young in

THE EASIEST WAY

Clara Kimball Young Corp.—Selznick Pictures

DIRECTOR.....Albert Capellani
AUTHOR.....Eugene Walter
SCENARIO BY.....Frederic Chapin and Albert Capellani
CAMERAMEN.....Hal Young and Jacques Monteran
AS A WHOLE.....Interesting action in good atmosphere, but doesn't reach the heart; finish bad
STORY.....Too much detail given to certain sequences, with jumps between not clearly covered by titles; author's finish changed
DIRECTION.....Gave very interesting atmosphere, with good types, but action failed to grip; construction frequently lagged and at times jumped
PHOTOGRAPHY.....Generally good, but varied from fine to fair
LIGHTINGS.....Some very good effects, but occasionally were rather poor
CAMERA WORK.....Varied from fine to fair
STAR.....Central figure throughout; generally very attractive, although occasionally badly lighted
SUPPORT.....Very good
EXTERIORS.....Acceptable; not unusual
INTERIORS.....Generally very good, although frequently too much furniture
DETAIL.....Several story points not covered
TIME.....One hour and fifty minutes (7 parts)

ANY audience anywhere will consider this decidedly interesting, and quite worth while on that account, even though they feel a bit disappointed because the story never at any time really convinces or impresses.

The finish, as it stands, is a sad mistake. The author in the play was wise; he quit when he was through. The film, instead of doing that, wanders along through much footage and does not accomplish anything whatever except to change the intent of the author by killing off the heroine instead of allowing the audience to imagine her punishment through trying to find happiness "the easiest way."

Again I want to insist that you can do much more by suggestion than by showing actual events. Certainly that applies in this case. The suggested Hell that she was going to, following her final speech after the big scene in the bedroom, is much more realistic to any audience than the showing of a series of scenes which landed her in the river and then in an hospital, to die before our eyes.

Of course, from start to finish this was centered about Miss Young, as most productions are which feature stars. In a way, this is quite unfortunate, because it makes the story construction very episodical.

In developing this adaptation of Eugene Walter's play, we find that many sequences were worked out with much continuity that was certainly superfluous, and then there were sudden jumps from one sequence to another, with a short title which failed utterly to bridge the gap or to intelligently explain the new conditions, or even the bare facts of the new situations.

It is quite possible that many will think this is too long, and certainly it could be, and should be, trimmed to shorter footage, because there are many scenes that could be shortened and quite a number that could be eliminated to advantage.

Some of the sets were very good, but in a few places painted drops were very much in evidence. The one drop with the waterfall in action was rather good, and it will fool the average fan, registering as an "exterior."

In a few places, such as the hallroom of the theatrical boarding-house and the hotel scenes in the first of the film, which were supposed to be at 2 A. M., the lighting was very bad, being entirely too uniform and rather contrasty on the faces of the characters. There were a great many effects, however, which were good, and as a whole the atmosphere will be the chief recommendation of this offering to the non-critical fan.

As a play, Mr. Walter's lines made some of the situations very, very dramatic, but unfortunately the basic idea of whether a woman should be kept or not has been used very often in the films, and consequently it has lost much of its strength. There was one letter tacked on to the finish which I think was decidedly poor judgment. It said: "What chance has a woman who has fallen, to rise? " Surely, that's a bum argument! They have every chance in the world.

A goodly portion of the film was devoted to close-ups of Miss Young, which will certainly please those who pay to see the star, and her work was quite satisfactory.

Rockliffe Fellowes, as the newspaper reporter-lover, was particularly pleasing in many scenes, and I was glad to note that his make-up was very much better than it has ever been in any other production, principally because it was not noticeable. He was still a wee bit camera-conscious in important moments, but, on the whole, his personality registered very favorably.

Joseph Kilgour, as the man who financed Miss Young and afterwards rescued her from the tenement where she was waiting for the reporter, played with authority and dignity all the way and made a splendid impression. He was made to walk in and take off his fur overcoat too often, with the result that when this very dramatic entrance came at the finish, it got a laugh from some people, who said: "He sure does love to take off that fur overcoat and put it on again."

The other characters were very well chosen as to type and were generally quite satisfactory.

Among the points which were not clearly covered in the plot construction were such items as these: We were never told just whom Mrs. Williams was, at whose home Miss Young visited after we saw her playing in Denver; we didn't have the fact registered that her play had finished its tour, nor did we know exactly how Fellowes landed at the home at this time. Afterwards, the gold discovery by our hero was done very much a la Movies—which will get a laugh—and at the same time it was not clearly explained that Miss Young was in New York, awaiting his return, this point being rather hazy, until, after considerable footage, we saw his letters.

The last very serious detail error was this: Miss Young had moved from her tenement address to the hotel without writing to the reporter in the West, and yet he wired to her at the hotel. I would like to know how he knew she was at the hotel, since the telegram had been addressed to the hotel and not to her former address, and had not been forwarded.

The chief fault with the development of the big dramatic moments was that they came too abruptly; the tempo was not good. In such scenes as Brockton's sac-

rifice at the home of Mrs. Williams near Denver, and the final big scene in the bedroom, where he explained to the reporter that he had not broken faith, but the girl had, the action was jumped into these dramatic moments without the necessary development to lead up to the punch. Because of this failure to provide a proper tempo and development, the situations failed to convince and register impressively.

As a sample of the lighting errors that occasionally slipped in, we had Miss Young in a bedroom lighting a candle, with a light coming on very suddenly which threw a heavy shadow on the wall to the left of her, although the candle was immediately in front. This was so noticeable that anyone will get it.

The dramatic moments were marred by the fact that we had no comedy relief bits to provide contrast. The drama ran straight through with a bit too much of a monotone, and there were a number of places where a little comedy would have lifted the offering very much. The fact that it was not in evidence will tend to bring laughs frequently where they're not wanted, because an audience rarely sits through two hours of film without wanting to laugh a few times.

On one or two occasions the producer used the moving camera idea too much. In one situation he followed Miss Young all the way through a large set—which will make everybody comment on the mechanics, but will hardly impress from any other angle.

In the cast were Louise Bates, Cleo Desmond, Frank Kingdon and George Stevens.

The Box Office Angle.

Clara Kimball Young is certainly a good bet at the box office, and I'd say that you can figure that her name and the prestige of this being an adaptation of a very successful play should guarantee excellent business on this production. You must also remember that, while "The Price She Paid" probably suffered because "The Foolish Virgin" was bad, "The Price She Paid" took the curse off the preceding production, so that this offering, following a good C. K. Y. film, should benefit decidedly, and as a result pull big business.

This film doesn't grip at the heart, but it is a big production as to situations and atmosphere, and, while an audience may not rave over it when they come out, they'll feel that it is at least decidedly bigger than "program" stuff, and consequently feel that they have had a fair evening's entertainment.

Should they tell you that they don't like the story, your alibi is—It was one of the most successful plays Broadway has known. The fact that this is known may keep them from fussing about it if they don't like the plot as developed.

STRONG MAN STUNTS AS COMEDY IN MELO SETTING

Elmo Lincoln in

MIGHT AND THE MAN

Fine Arts—Triangle

DIRECTOR	Edward Dillon
AUTHOR	F. M. Pearson
CAMERAMAN	Albert G. Gosden
AS A WHOLE	Got comedy out of strong man stuff
STORY	Melo burlesqued a bit for laughs
DIRECTION	Kept things moving and registered some good fun
PHOTOGRAPHY	Quite acceptable; not unusual
LIGHTINGS	Rather ordinary
CAMERA WORK	Acceptable
STAR	Some hefty guy
SUPPORT	Quite satisfactory
EXTERIORS	Acceptable
INTERIORS	Acceptable; nothing unusual
DETAIL	Some funny bits
TIME	Sixty-four minutes (5 parts)

THEY hit upon an idea here which I believe is good for at least one production and might possibly be followed up for others. They have taken the "Doug" Fairbanks tip and have given us strength stunts instead of acrobatics, tied into a melodrama for purposes of fun-making.

In a way this offering suggests the European production, "The Marvelous Maciste," which featured The Giant of Cabiria, because in this we have a lot of melodrama which is plainly planted for purposes of giving the kind gink a chance to perform, with most of his stunts being pulled for laughs.

Of course, there is the thread of a story with lovers, the spy trying to steal the poipers, etc., but this has been planted so that we realize that it isn't to be taken seriously, but only to be considered as a groundwork for the fun-making.

The strong man at first decides that he wants to marry the shero, but the minute he sees the cook, that settles it—it was love at first sight.

The last reel and a half was fast action melo with some chase stuff and a lot of strength stunts—as, for instance, where the strong man came to the patent medicine plant where they had shero's father imprisoned, and we saw him first lift the tremendous stone from a hatchway that had him captivated in a dungeon, with his head, this coming immediately after he had broken a very strong chain that bound him in shackles, with stunt following stunt, until we saw him tear the boards from a shed and rip big timbers from a tank of water, thereby releasing the imprisoned victim, who was about to be drowned by the willuns.

The titles helped this along in spots, and, taken as a whole, I believe it will be considered quite entertaining. It is sufficiently different from the average program release stuff that it has an advertising angle, and I should think that most fans would feel relieved to get a chance to laugh and see action at the same time.

In the supporting cast were Wilbur Higby, Carmel Myers, Lillian Langdon, Carl Stockdale and Clyde Hopkins.

The Box Office Angle.

There is a good chance to go after this along these lines. Most every community has had, or knows of, the sanitariums or private instructors who build up citizens physically. That has become rather a popular fad in the past few years, and I would dwell particularly upon this thought: "Are you fit physically to whip a willun? See 'Might and the Man,' with Elmo Lincoln, the giant who whips 'em by the dozen."

If you have played "Marvelous Maciste" with any degree of success, you can mention the fact that this is an American giant in action in a melodrama which provides fun and furiously fast-moving incident. Make it plain, however, that this is sort of a burlesque rather than an ordinary movie melo. Emphasize the "comedy" angle.

PLAY'S EXCEPTIONAL POSSIBILITIES BEAUTIFULLY DEVELOPED ON SCREEN

Harry T. Morey and Alice Joyce in

WITHIN THE LAW

Greater Vitagraph Special

DIRECTOR.....William P. S. Earle
PRODUCED UNDER SUPERVISION OF
Commodore J. Stuart Blackton
AUTHOR.....Bayard Veiller
SCENARIO BY.....Eugene Mullen
CAMERAMAN.....Clark R. Nickerson
EDITED BY.....Violet Mallory
SCENIC SETTINGS BY.....Ferdinand Earle
AS A WHOLE.....Made very effective by personalities, characterizations and treatment
STORY.....Detail of situations made them big; has been stolen frequently, but never so effectively done
DIRECTION.....Made atmosphere convince, kept action impressive and developed situations nicely
PHOTOGRAPHY.....Generally good; a few nice effects; but not exceptional or distinctive
LIGHTINGS.....Sometimes too uniform, but many good bits
CAMERA WORK.....Good; not exceptional
STARS.....He, forceful and dominating; she, appealing and very pleasing
SUPPORT.....Good types; very nicely balanced
EXTERIORS.....Good; not unusual
INTERIORS.....Good; not distinctive
DETAIL.....Good; title backgrounds awful
TIME.....One hour and fifty-two minutes (8 parts)

THIS big production is conclusive proof of the fact that big dramatic situations, worked out with good detail, can be made very effective on the screen, no matter if the basic idea has been used before.

Many of the points covered in "Within the Law" have been used in dozens of screen stories, but, nevertheless, when we see these situations intelligently treated as to atmosphere and action, with pleasing personalities giving human characterizations, the effect is decidedly dramatic and consequently very entertaining.

Even with those who know this play by heart, I believe the screen production will prove decidedly worth while, because the well-known big moments have been put over with true force and many of the gaps have been nicely filled by the possibilities of screen dramatization which gives the producer more leeway than the stage.

Fortunately, the author of this very successful melodrama provided a nice bit of comedy, and the character of Aggie sticks out on the screen just as it did in the play, because of the use of many bright lines spoken in slang.

The choice of Harry Morey for the part of Joe Garson, the crook who makes the big sacrifice on the finish, was certainly a happy one, since Mr. Morey has the necessary physical dominance, with a suggestion of mental power to make his scenes hit hard and convince.

Alice Joyce, as Mary Turner, was delightful. She has the necessary appearance of refinement to make her near-criminal activities seem human, and, while she showed real emotional strength when needed, there is a decided appeal about Miss Joyce's personality which will guarantee the sympathy of any audience.

Walter McGrail, as the hero, had a very pleasing personality, and fitted into the part of the happy-go-lucky son of the wealthy willun very nicely. He turned this characterization into that of the sincere lover with just the proper shading to make the ending balance nicely where Mr. Morey made the big sacrifice.

Adele De Garde, as Aggie, had a "fat" part because of the many speech titles which were given to her, some of these registering with a "bang."

Eugene O'Rourke made the part of Inspector Burke register effectively, and the other members of the cast were quite satisfactory.

If you are not familiar with the plot, I can tell you that it deals with a girl clerk in a department store, who was falsely accused of theft, and who, after serving her term in prison, decided to take advantage of the law by securing money in various ways, through "bending the law without breaking it."

Several crooks allied themselves with her, and the big climax came when a stool-pigeon, under instructions from the police, tempted one of her friends into a frame-up robbery, which resulted in the stool-pigeon being murdered when his treachery was discovered by the crooks.

The final scenes had to do with an attempt to ascertain who had killed the pet stool-pigeon of the police, with the confession of the murderer coming as a climax when he thought that the girl was to be held for the shooting.

To those who have any doubt as to possibilities for the screen giving out, I would suggest that they make a careful analysis of this offering. Here are situations that, in a way, are obvious and certainly rather well-known. Yet, by intelligent characterization and careful treatment to realize the full value of the dramatic moments, we find the very detail of these old emotional points holding our attention. One of the most important thoughts in this connection is the fact that these characters have been made to seem human to us. We have been introduced to them in such a way as to make us seem to know them. The result is that, when we come to the climaxes, they hit, where the situations would miss fire badly if we had been rushed to them through a series of unconvincing melodramatic action without any attempt at human characterization.

As to lighting and general atmosphere, this production was satisfactory but not distinctive. The attention seemed to have been centered upon the players and the dramatic values.

Certainly, whoever was responsible for the presumably considered "happy thought" of using wallpaper backgrounds for the titles should be promptly shot at sunrise. As few of these, where the background suggested soft, rich tapestries, were very good. But when we began to wander into the dining-room, the kitchen, and, finally, the bedroom for our wallpaper backgrounds, with a few journies into the tenements, when we considered the apparent crudeness of design. I feel that the "happy thought" was being converted into a tragedy. Certainly these terrible title backgrounds marred some of the good moments of the film very decidedly, since they jarred to the extent of taking your mind away from the story, to mentally note the fearful taste of whoever had selected them.

Because of the story construction, it would be possible to reduce this production in footage without seriously marring the desired effect. It can be truthfully said, however, that the film as it stands does not seem to drag badly at any time, nor will it seem padded to the average fan. Every incident fits in, in some way, with the big plot development, although, for purposes of getting this down to the footage required by

the smaller theatres, it would be comparatively easy to reduce this to less footage without injuring the big dramatic moments.

Others in the cast were Anders Randolf, Robert Gaillard, Miss Bunce, Billie Billings, Joe Donohue, Bernard Randall and Bernard Seigel.

The Box Office Angle.

Figured as a special production for an evening's entertainment, with the prestige of this having been one of the most successful melodramas ever produced, I believe you can bank on this as a big money-getter, and certainly it has been well enough done to more than please any audience.

I think the treatment, personalities and the characterizations will put this over even where people are perfectly familiar with the story, which means that the suspense element, otherwise rather strong, has been destroyed.

Harry Morey and Alice Joyce have big parts—as big as anything they've ever done on the screen—and certainly both have real followings.

This could be reduced in footage by editing, for theatres that want less than a two-hour show, without decidedly injuring the production, but as it stands it ranks as a very much worth-while two-hour show.

PLAYERS PERSONALITIES LIFT STORY THAT FLOPPED AFTER FINE START

Henry B. Walthall and Mary Charleson in

THE SAINT'S ADVENTURE

Essanay—K-E-S-E

DIRECTOR	Arthur Berthelet
AUTHOR	James Campbell
SCENARIO BY	Willis Brown
AS A WHOLE	Characterizations made very convenient plot entertaining
STORY	Started with big thought, but became painfully convenient and rather ordinary
DIRECTION	Gave good atmosphere at times and made some situations effective by treatment
PHOTOGRAPHY	Just good; not distinctive
LIGHTINGS	A few good effects; generally a bit too uniform
CAMERA WORK	Good at times; generally satisfactory
STARS	Personalities helped situations decidedly
SUPPORT	Some good types
EXTERIORS	Generally acceptable; not unusual
INTERIORS	Fitted atmosphere; not distinctive
DETAIL	Some very convenient spots
TIME	Sixty-two minutes (5 parts)

At first it looked as if they were going to give us an unusual study of church and charity conditions, but almost immediately this production jumped into the painfully convenient situation of the "double" who stole the hero's clothes and was promptly killed, with the result that he was buried in the hero's place. We had this same situation in a Metro film this week, but I will say that the Essanay Company must be given credit for having supplied a "double," whereas Metro supplied only the clothes and a letter.

Our hero, after reading of his own death, then hurried home, only to meet, as soon as he stepped off the boat, a newsboy who needed defending—and, by heck! —this was the son of the double who'd stolen his clothes and had been killed! That was a real jar.

The rest of the film was devoted to the effect upon the neighbors and the community as a whole of this remarkable change on the part of "Joe Farley," the tenement bum, now become a reform leader.

Of course, there was a wife, and Miss Charleson and Mr. Walthall made the scenes between wife and thought-to-be husband very much worth while, because they played them quietly, with good dramatic pauses.

At the first of the film Mr. Walthall's father, a minister, died rather suddenly, leaving him in charge of the church. This death-bed scene was beautifully handled until they moved the camera, which was unnecessary. Before the camera started to travel, the scene was almost like a painting.

After becoming the church head, Mr. Walthall tried to accomplish some real good in a charity way, but found it impossible. After returning to the city in the place of his double, he headed a reform fight, which accomplished this betterment of tenement conditions.

The final scenes were a bit spotty and jumpy as to story construction, but will be generally accepted because they get over the intended happy finale without wasting too much film.

Mr. Walthall had considerable opportunity to register with the dramatic pauses which he knows so well how to time, and Miss Charleson, as the wife, got over without exaggeration the gradual development of this character from the uncouth tenement dweller to the ambitious housewife.

In the supporting cast were Frankie Raymond, Bert Weston, Patrick Calhoun and Ellis Paul.

The Box Office Angle.

Despite the fact that this story has these very convenient spots which jar with intelligent fans, I believe the playing of many of the scenes will redeem this offering to the extent of having it register as quite worth while. There are a number of good little underlying thoughts which should have been given more prominence, but as they stand they stick out often enough to lift the production out of the ordinary surface-action routine.

The personalities of Henry Walthall and Mary Charleson should be worth money at the box office to you because they have had several good films together and, while this is not the best thing they have done, it is a production which will undoubtedly register as entertaining.

Benjamin Chapin

Author and Director General of the Lincoln Cycle Photoplays

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EDWARD WARREN

Producer of

STATE RIGHTS FILMS

1482 Broadway, New York City

BURLESQUING IT MAKES ORDINARY MELO VERY ENTERTAINING

Peggy Hyland and Marc MacDermott in

THE SIXTEENTH WIFE?

Greater Vitagraph

DIRECTOR	Charles J. Brabin
AUTHOR	Molly Elliott Seawell
SCENARIO BY	A. Van Buren Powell
CAMERAMAN	Clark R. Nickerson
AS A WHOLE	Burlesque melo truly funny at times
STORY	Unusual coincidence stuff burlesqued for fun
DIRECTION	Gave beauty spots, nice atmosphere touches and made overplaying humorous
PHOTOGRAPHY	Generally good; some bits excellent
LIGHTINGS	A few very effective; others varied from good to fair
CAMERA WORK	Generally very good
STARS	She, shown to advantage; he, an excellent burlesque willun
SUPPORT	Coon, great; others very good for burlesque
EXTERIORS	Some good atmosphere
INTERIORS	A few very effective; some good; some quite setty
DETAIL	Didn't count, because titles labeled it as burlesque
TIME	Sixty-four minutes (5 parts)

SOMEONE—I think the director—deserves a lot of credit for having sense enough to make a burlesque out of this.

Even though the titles were written in a burlesque humor vein from the very first, it struck me that it was quite possible that this had been made as straight melodrama and then turned into a burlesque when finished, by the titles.

After watching very carefully with this point in mind, however, I saw that in several places the director registered scenes which were undoubtedly played for burlesque, and so the only thing I can figure is that the director decided that the production couldn't get by as a "meller," and therefore decided to overstep in spots and make the whole thing a laugh-getter rather than a groan-getter.

As it stands, this is truly funny at times because of the serious playing of scenes which have been labeled with titles that "kid" the action. The production, in that way, becomes a combination of this sort of thing and an elaborate exposition of Peggy Hyland's beauty clothed in many different gowns and effectively planted in good lightings and distinctive, unusual sets.

They started this off and sort of finished up with a lot of theatre stuff, in which Miss Hyland was shown as a famous dancer, and I must give Producer Brabin a lot of credit for getting this stuff over in a very effective manner. I couldn't swear as to whether Miss Hyland is a real good dancer or not, but if she didn't do any of the dancing, Mr. Brabin certainly did get away with it so well that no ordinary human is going to be able to figure out which is the double and which is Peggy. Of course, we have a hunch about those things, but he did it well enough to keep you from knowing, and the average audience is going to feel sure that she does all of it.

As contrasted with the sad manner in which Anita Stewart was handled in the same sort of scenes in "The Glory of Yolanda," Producer Brabin's work here was masterly, indeed.

The story had to do with a famous dancer who had a press agent what worked overtime thinking up queer stunts which would furnish newspaper space, and one of the mixups into which she wandered was, being planted in a Turkish gink's harem.

Due to the fortunate fact that the Mohammedans all get down on their little prayer rugs at a certain time in the afternoon, it was possible for Peggy to escape, walking over the back of one of these humble souls, while she did her wild leap to the waiting carriage.

Then came the arrival in New York, with reporters galore, and one of them was a kid from the old home town. Following the recognition, we had small-town hero saving Peggy from the Turkish willun right up to the finish.

There were a couple of visions of the small-town life, and we had quite a little fun out of the melodramatic rescues, since, for instance, the Turkish willun's assistants were labeled Hassan, Mecca and Pall Mall, this being in line with all the titles, which were so worded as to deliberately make fun of the scenes which were to follow.

They pulled such stuff as having Miss Hyland pose in her boudoir in mourning costume, with servants and dog to match; and at another time in a costume of white, with everything—servants and dog—save the coon's features, in white, the idea being that this soulful creature had varying moods and changed not only her clothes, but the entire furnishings of her home, to bring perfect harmony between her surroundings and her temperament.

This was rather an interesting study for one sufficiently familiar with pictures to know what happens in studios at times, because I would almost gamble that some of the scenes were played seriously, with others burlesqued after the director had "seen the light." Surely the fact that some of the titles were plainly devised to poke fun at the apparently serious action which was to follow, would indicate to the wise ones that someone was covering up his tracks. Anyway, the final result is most satisfactory—and that's what counts!

Peggy Hyland showed to better advantage than in anything she has done, principally because she had more opportunity to wear pretty clothes and pose in good lightings, and I believe she had the center of the stage much oftener in this than in any other feature in which she has appeared. She "acted" just as everybody else did—"with gestures" on occasions.

The grandiloquent manner of Marc MacDermott fitted into the burlesque-willun part without Marc going so very far beyond what he generally pulls. The assistance of a bum beard helped somewhat.

Templar Saxe, as the funny bald-headed press agent, had a chance to act a lot and he will register as rather good.

George J. Forth, as the hero reporter, had rather a pleasing personality, figuring that you were making allowances for what were supposed to be serious scenes. Can tell more about Mr. Forth's real ability after seeing him in something where he has to deliver without laughs to rescue him from the bad spots.

The Box Office Angle.

I believe you can go to this and clean up if you will advertise intelligently. Understand, it must be figured as a program release, but certainly if you will make it plain that it is a burlesque melodrama with a lot of fun, you should make the fans who accept your routine program stuff consider it very much worth-while as a bit of entertainment.

Of course, your attitude is to be that this was intended as a burlesque all the way—never drop any thought as to anything else—and I would bill it as a comedy of peculiar type, dealing with the wild adventures of a small-town girl who became a famous ballet

dancer and almost got caught in a Turkish harem as the sixteenth wife.

Lay the emphasis on the comedy end of this, and you should bring in even those who have been disappointed in some of the recent productions in which Peggy Hyland and Marc MacDermott have figured.

OBVIOUS, MECHANICAL SURFACE MELLER THAT DOESN'T IMPRESS

William Courtenay in

THE RECOIL

Astra—Pathe

DIRECTOR ..... George Fitzmaurice
AUTHOR ..... Anthony P. Kelly
CAMERAMAN ..... Arthur C. Miller
AS A WHOLE ..... Cheap mechanical melo; suggested "serial stuff"
STORY ..... Never impressed; quite convenient and obvious
DIRECTION ..... Atmosphere not distinctive; permitted much overplaying, with situations failing to register
PHOTOGRAPHY ..... Generally good straight stuff; lacked distinction
LIGHTINGS ..... Generally too uniform; a few fine bits
CAMERA WORK ..... Acceptable, but lacked artistic touch
STAR ..... Meller hero of serial type; didn't convince
SUPPORT ..... Quite actory, particularly girl; most of them camera-conscious
EXTERIORS ..... One or two fine shots; generally ordinary
INTERIORS ..... Acceptable, but setty
DETAIL ..... Many story bits very obvious
TIME ..... Sixty-two minutes (5 parts)

I DON'T believe that any one will be impressed by this, because it is surface-action meller that is painfully convenient and decidedly obvious. Things happened just when needed, with a smoothness of dovetailing to the plot that sort of jarred, and when they came to the finish with the accidents adding to the suspense, it was awful!

The general atmosphere was that of an ordinary serial, since the lightings were not distinctive, and the sets were a bit "setty," and the fact that most of the characters acted all over the place likened it even more to the average serial meller.

William Courtenay, as the hero, was 'ansome, all right, but at no time did he impress or convince.

Lillian Greuze, as the shero, was awful! She acted upon any and every occasion, sometimes going the limit, and frequently she looked out front to find out what the director was saying to her before she went on to follow instructions.

The story had to do with that well-known situation of the husband who went away on a train which was wrecked, with the result that they thought he was dead. Wifey married the second time, under protest, with Hubby No. 1 returning, this causing a scene. Wifey went and busted a statue over the head of Hubby No. 2, very much a la Chaplin, this being the turning point of the plot.

The surviving hubby was a Secret Service man—the audience being well aware of this while the other characters were not—and so he had to go to Europe without telling his wife why. They then conveniently brought the character of the wife's brother into the action, so that he could steal the watch of the murdered man and be accused of the crime. Other than that, there was no reason for his presence in the film.

While the surviving hubby was trying to get home from Europe, wifey's brother was sentenced to death, and he told sister he would be all right because the doctor had it figured out that he would die three days before his appointed execution. This sort 'uv eased "sis's" mind until she saw "doc" and he told her that the boy was lying.

Then came the wild rush to Albany to save the sacrificing brother's life, and we saw hubby on the boat trying to send a message to wifey on what was called the "Albany Express"—although it was nothing but a small engine and three cars which looked very much like a "hick" local.

The boat got into a storm and a flood took away a bridge, delaying the train—the bridge wash-out, of course, coming from news weekly stuff—and then, to "add to the suspense," the telephone got out of order. Oh, boy!—how they will pull these things!

When wifey finally arrived, she thought she was too late—but nay, nay! Our trusty hero had sent word to good old "guv," and, "for reasons of State," the boy had been pardoned. That settled it.

In the cast were Cora Mills Adams and William Raymond.

The Box Office Angle.

If they are willing to stand for this serial meller stuff of international spies and hero locked in a cellar where he can grow a beard until needed in the story again, when the guard, of course, gets drunk so that he can escapes, etc., etc., then this has some action and may interest 'em.

Personally, I think the fans who go to see features like to have more intelligently thought-out stories and more artistically produced productions.

For a moderate price feature to show to transient business or those who love melo, this will prove very satisfactory. I would keep it out of a community house where they check up stuff carefully.

William Courtenay may have a box office value, but I would try to test this before banking very much on it. He is a 'ansome 'ero type, but he's not had many things which would give him the right sort of a following.

Author and Adaptor of Recognized Successes.

EVE UNSELL

Man from Mexico (Honor).
Wildflower (Honor Roll).
Dawn of Tomorrow (Honor).
The Morals of Marcus.
The Warning.
The Ransom (Author).
The Reapers (Author).

Coming Releases.

Forbidden Paths (Author).
Crystal-Gazer (Co-Author).
Fortunes of Fifi.
Tides of Barnegat.
Hearts Desire.
The Dummy.

Coming Releases.

The Long Trail.
The Brother of Beppo.
At First Sight.
Barbary Sheep.
The Honeymoon, etc.

HAROLD LOCKWOOD

LESTER CUNEO
Heavies

YORKE METRO

RATHER WELL HANDLED MELO, BUT STORY SLUMPED AT END

Hayward Mack and Mignon Anderson in

THE PHANTOM'S SECRET

Butterfly—Universal

DIRECTOR	Charles Swickard
AUTHOR	J. Grubb Alexander
CAMERAMAN	Harry Maguire
AS A WHOLE	Except for convenient plot, was interesting, well-done mystery melo
STORY	Started fine, but convenient development made it slump badly
DIRECTION	Gave some fine lightings, snappy action at times and kept it rather interesting
PHOTOGRAPHY	Generally very good; some fine; some poor
LIGHTINGS	Frequently excellent; generally very good; Southern home interiors too uniform
CAMERA WORK	Varied from fine to fair
STARS	Good; although "acted" at times
SUPPORT	Some good types, but acted too much
EXTERIORS	Generally good
INTERIORS	Quite distinctive, except Southern home sets
DETAIL	Quite convenient
TIME	Sixty-one minutes (5 parts)

THIS got away to a fine start with a mystery plot development that held nicely, but very soon convenient things began to happen, with the result that they will bring mental groans to any audience, and consequently let the offering down with rather a sickening thud.

At first we had a willunous servant forcing a dying crook to allow him to marry his daughter from a convent, who didn't know father was a crook, this early action being interpersed with the well-known pajama girls in boarding-school stuff, and then after the scene shifted to America, we found the wife landing in a school friend's home on one of her first burglary jobs. This was rather a shock—and then they pulled the good old situation of the two girls journeying South with the train landing in a wreck and the heroine changing clothes with the dead girl, thereby taking over her identity.

Since the Southern family had never seen the expected niece, the crook's wife got away with it until, by another convenient twist, he landed in this particular home and discovered Friend Wife. It seems too bad that he should have picked, out of all the South, that one home!

There had been a very mean-looking crook hanging around through the entire story and we couldn't figure why until the end, when it was disclosed that it was his job to kill off the willun on the finish, which he did nicely, thus leaving Friend Wife to marry her new found love in the southern home.

There were many exceptionally good lightings and considerable action having to do with robberies and raids on the crooks' quarters. The tunnel wreck scene was nicely done, and if this story hadn't been so painfully convenient and so well known as to incident, I believe the production would register very well.

Hayward Mack is well fitted for this sort of crook character, and Mignon Anderson was very satisfactory as the persecuted wife. Some of the other members of the cast acted quite a lot at times. In the cast were L. C. Shumway, Nellie Allen, Fred Church and Dan Leighton.

The Box Office Angle.

If you played the first "Poor Butterfly," I believe I would put my emphasis on this being "The Phantom's Secret" without even so much as whispering that it is a Butterfly. That name sounds interesting enough to possibly get some business, and despite the convenient angles of the plot, those who like melodramas may think that this is a very good film.

Of course, Hayward Mack and Mignon Anderson have no particular box office value—at least, not enough to pull any noticeable amount of business.

I would say that this is just a "good" program release—nothing to figure as fair competition to an exceptional program offering or any special feature. The plot is too familiar to permit of anyone becoming enthusiastic about the offering as a whole.

VERY ORDINARY OBVIOUS SURFACE PLOT NEVER REGISTERS

Pauline Frederick in

HER BETTER SELF

Famous Players—Paramount

DIRECTOR	Robert G. Vignola
AUTHOR	Margaret Turnbull
CAMERAMAN	Ned Van Buren
AS A WHOLE	Very artificial surface meller that never registers
STORY	Mechanical misunderstood-situation stuff; a fair half-reel
DIRECTION	Atmosphere lacked distinction and action didn't convince
PHOTOGRAPHY	Good straight stuff
LIGHTINGS	Generally too uniform; never distinctive
CAMERA WORK	Acceptable; not artistic
STAR	Badly handicapped by material
SUPPORT	Just acceptable
EXTERIORS	Ordinary
INTERIORS	Some court reproductions good; but all sets lacked distinction
DETAIL	A few real slips
TIME	Fifty-eight minutes (5 parts)

IT seems a pity to put Pauline Frederick, who is a good bet when properly handled, in such junk as this.

This story lacks all the elements of worth-while stuff, being a mechanical misunderstood situation plot that never gets anywhere. The atmosphere is satisfactory, but not distinctive, and any audience is going to feel that they have wasted their time in seeing this.

The story told of a young heiress who became interested in a doctor, and consequently didn't want to marry a "simp" nobleman being recommended by her parents.

Shero went to hero's sanitarium to help him in his work of charity, and there she met a street walker who had known the doctor years before and had kept his picture in her locket. She told of her early disgrace, very conveniently omitting the detail of explaining that the doctor wasn't responsible for it, and, of course, this sent shero away in a huff.

Shero came back later, but this time we had the convenient "plant" of doctor trying to soothe street walker's nerves so that shero could again misunderstand and

depart, only after seeing the street walker "goil" commit suicide.

We then saw shero going to the country, very ill, with our hero on trial for street walker's murder. We saw twelve reporters at this trial; yet the newspaper insert showed us two sticks, with a 12 pt. head—two sticks being about four inches of type, and twelve point the smallest head used.

Just as the jury was saying "Guilty," shero busted into the courtroom and said that the woman had committed suicide. They promptly said there would be a new trial. Now, what I want to know is—why would the testimony of this woman, who was apparently much in love with the doctor, have any more weight than what the doctor himself could have told. It certainly was cheap surface "meller." Anyway, they had a "clutch" on the finish and let it go at that.

Of course, while shero had been rushing to the courtroom in her orter'bile, we had a little "additional suspense" by means of a puncture—truly new stuff—and to think that they'd hand us this sort of thing in what is supposed to be a great program.

Miss Frederick and Mr. Meighan, who were shero and hero, respectively, were absolutely unable to lift the story from the depths. It isn't fair to fuss with them for the inability of this to register.

Others in the cast were Armand Cortez, Frank de Rheim, Alice Hollister and Maude Turner Gordon.

The Box Office Angle.

Undoubtedly, Pauline Frederick is worth some money at the box office, but if I were catering to intelligent fans I would dodge this sort of thing. Every one of these that you play injures Miss Frederick's ability to get you real money, and consequently you are simply cutting into your future business and at the same time running a production which will not really give satisfaction.

If Miss Frederick were not in this I would say that you might sneak it by as ordinary program junk to be used on a bad night. I think, however, that it is a serious mistake to injure the prestige of a worthwhile star by showing her in productions that can't satisfy.

EXCEPTIONALLY ARTISTIC LIGHTINGS IN QUAINT PLEASING FANTASY

Mae Murray in

THE PRIMROSE RING

Lasky—Paramount

DIRECTOR	Robert Z. Leonard
AUTHOR	Ruth Sawyer
SCENARIO BY	Marian Fairfax
CAMERAMAN	Charles Rosher
AS A WHOLE	Very artistic fantasy combination of pathos and visualized fairy tales
STORY	Had human undercurrent which reached the heart and made action register
DIRECTION	Gave exceptionally artistic lightings, wonderfully timed trick photography and nice balance to production as a whole
PHOTOGRAPHY	Exceptionally artistic
LIGHTINGS	Distinctive and frequently quite unusual
CAMERA WORK	Very fine
STAR	Appealing little beauty
SUPPORT	Excellent
EXTERIORS	Very few; were satisfactory
INTERIORS	Good; lighting made them distinctive
DETAIL	Good
TIME	Sixty-two minutes (5 parts)

I BELIEVE that such a wonderful combination of artistic lightings and pathetic heart interest should prove excellent entertainment anywhere.

Producer Robert Leonard and Miss Murray have given us several distinctive features since they have been brought together in the Lasky Studios, but surely this is the most artistic and appealing of them all.

The story is a simple little fantasy which has a very slender plot threat, but the underlying thought is big and it gives the action added strength, making the pathetic incidents much more effective.

The plot centers about some crippled children in a hospital, Miss Murray being introduced first as one of the incurables. The presiding surgeon, by an operation, made it possible for her to walk, and she went to school to become a nurse, while Tom Moore, the surgeon's son, went to Paris to study surgery.

When Miss Murray took up her duties as nurse she spent most of her time in the incurable ward, telling the children fairy tales. Learning that Mr. Moore, the surgeon's son, was to return, she described him as a white knight who would release them from the grip of the ogre, Pain.

When Mr. Moore arrived, however, we found him so encased in his scientific shell that he had lost all the human elements of appreciation of the need of such things as fairy tales to brighten the lives of incurable children, and, in consequence, he and Miss Murray had several clashes over his efficiency methods.

Finally, as head surgeon, he recommended abolishing the incurable ward, the announcement of which caused Miss Murray to resign. In running after her he was hit by an automobile, which accident was exceptionally well handled by more trick camera work, and when he recovered, after many days in the hospital, he had seen the light.

A search located the little heroine, and she was brought to a country home where all the children were awaiting her arrival, with Friend Hero very much in evidence as the boss of the home.

Throughout this story we had scores of scenes where trick photography visualized the fairy tales, and with this trick photography done against black drops with the use of spotlighting, the distinctive atmosphere was maintained by giving most of the other scenes the same sort of treatment. That is, spotlighting was used almost all the way with dark backgrounds.

Miss Murray has a delicate sort of beauty, with a pair of dreamy eyes that seem to fit her perfectly for this sort of part, and I believe it will register as one of her best offerings to date.

In a few places the cutting caused tempo jumps that were a bit startling, but this was possibly due to something having happened to the film after it had left the producer's hands.

Tom Moore was very pleasing, particularly because he knows the value of doing nothing at the right time.

Others in the cast were Winter Hall and Little Billy Jacobs.

The Box Office Angle.

I would go to this rather strong, advertising particularly the fact that it is an exceptionally artistic production of a very human, pathetic little story.

You can bank on this as being an especially fine film for children to see, and it should be a production which you can figure for special matinees for several days.

The artistic excellence of this production should make it good for a run of several days anywhere, particularly if you will emphasize the fact that it is a human little story which registers a spirit of optimism worthy of any one's emulation.

"KEPT WOMAN" DISCUSSION WITH "BIG SCENE" RIDICULOUS

Naomi Childers in

THE AUCTION OF VIRTUE.

U. S. Amusement Corp.—Art Dramas

DIRECTOR	Herbert Blache
AUTHOR	Joseph Franklin Poland
CAMERAMAN	John G. Haas
AS A WHOLE	Cheap surface meller
STORY	"Should, or should not a woman be kept?"
DIRECTION	Never impressed with atmosphere or treatment
PHOTOGAPHY	Had hazy monotone, lacking definition; was just acceptable
LIGHTINGS	Mostly spotlightings, with dark backgrounds; frequently poor on characters' faces
CAMERA WORK	Varied from good to poor
STAR	Couldn't lift handicaps
SUPPORT	Surface meller types
EXTERIORS	Acceptable; not distinctive
INTERIORS	Ordinary; lacked class
DETAIL	A few incidents impossible
TIME	Sixty-four minutes (5 parts)

THIS was considerable footage devoted to a pictorial discussion of whether or not a woman should be kept. After the usual struggles of the persecuted heroine, we had her make this statement in a title: "Yes, there is no doubt that if I want a rich man, he will not offer marriage." This title and the fact that the proposals of the would-be keepers were made in rather crude language, which was unnecessarily frank, marks this as a production which has not been intelligently handled.

As the story moves along we have the good old stuff of the hero artist going blind in his struggle for success, only to tear the bandages from his eyes as he rushes in to save the "goil" from the wicked willun married man, who wants to keep her. Of course, on the finish he retains his sight and the goil decides to camp with him, while the wicked wun comes in to buy some of hero's pictures.

They get the title for this from an awful scene. It was supposed to be an auction of the artist's curios to pay for the operation after hero had gone blind. Miss Childers was shown directing the auction, and after finishing, she offered herself, with all the men bidding various items, such as all their paintings, all their poems, a house on Riverside Drive, much money, much love, etc. This was one of the most impossible situations I've ever seen on the screen, and then—in came the blind hero with the statement that he would offer love and marriage. Then they tried to turn the whole thing off as a joke by having Miss Childers say: "Well, the joke has gone far enough." Believe me—that is "some" bum idea of a dramatic situation! I would like to know in what sort of "sassiety" such auctions have ever been pulled. I've a hunch that most of your patrons will say: "Good night!" after this scene and depart for the hay.

The titles throughout were very poor, and as a sample of the intelligence used in making this film, I will give you a title that they pulled when the hero walked over to a frying pan and inspected it. He said: " . . . Smells a bit fishy—but I should worry." Now, that may have been the case, but why in the world should anybody put such a scene or such a title in a film?

The general atmosphere of this offering was little more than ordinary, and none of the players stood out in a distinctive manner. Miss Childers was made the center of attraction, but she was fearfully handicapped by her surroundings and consequently didn't impress particularly.

The Box Office Angle.

I would say you should forget this unless you are catering to transient or roughneck audiences that would like this selling-women-at-auction stuff. There is nothing in the entire production that approaches good drama, it being for the most part a series of scenes between various men and various women talking over the possibilities of getting together on a kept-woman basis. I can't figure that as good stuff to offer for entertain-

Even though you can buy pictures like this cheap and make a little money, you must remember that there's another day coming. If you want to stick in the film business, you had better give considerable attention to playing pictures that are going to build your reputation rather than tear it down.

ARTISTIC ATMOSPHERE AND FANTASTIC TALE GIVES STAR REAL CHANCE

Valeska Suratt in

SHE

Fox Film

DIRECTOR	Kenean Buel
AUTHOR	H. Rider Haggard
SCENARIO BY	Mary Murillo
CAMERAMAN	Frank C. Kugler
AS A WHOLE	Exceptionally artistic and distinctive photographically, with wild, imaginative, interesting action that holds nicely
STORY	Interesting despite impossible elements
DIRECTION	Gave splendid atmosphere, kept action impressive with timely comedy relief
PHOTOGRAPHY	Truly artistic and distinctive
LIGHTINGS	Exceptionally artistic and effective
CAMERA WORK	Very fine; excellent composition and vignetting
STAR	Greatest opportunity of screen career; her mannerisms fitted part perfectly
SUPPORT	Very good
EXTERIORS	Fine atmosphere; some beautiful bits
INTERIORS	Very good
DETAIL	Made atmosphere rather real
TIME	Seventy-five minutes (6 parts)

CERTAINLY Director Kenean Buel deserves a lot of credit for this production. Whoever picked Valeska Suratt to do this part has congratulations coming to him, because this is by far the best thing she has had since "The Soul of Broadway," and really there is more opportunity for her to impress with that Suratt "glide" with which she moves about and the majestic gestures which she loves to pull, in this than in the first Fox picture, "The Soul of Broadway," in which she made her screen debut.

Most every one knows something about this story. If they don't know the story, they do know that H. Rider Haggard was "some" wild boy with the pen. That is going to serve as your alibi when the first jolt of this plot hits the gink who hasn't been acquainted with the basic idea of this wild dream.

If this woman-who-could-never-die thing were pulled by some modern writer, we probably would yell murder. But, because Haggard wrote it as a book and millions have read it and pronounced it interesting, although weird, it stands as somewhat of a classic in the minds of those who love the wild meller stuff. That gets you by, so far as the wild story is concerned. Just make a noise about Haggard, and if anybody sets up a

howl about the plot, look at him with one of those pathetic, wearying smiles.

This offering stands as one of the most artistic of the program features released in the past few months. The exteriors, particularly those in which there is water, have been beautifully lighted, with a fine eye for composition and general effect. The atmosphere of Africa has been nicely maintained, and even in the interior sets and costumes the illusion is held pretty well.

Planting Miss Suratt in the sort of silky, veiled costume was an effective bit of business, and, while it seems rather odd to say so, I believe that Valeska looked better with this veil wound tightly about her head and figger than she did without it—and in one or two places she was almost altogether "without." As a matter of fact, there was one short flash—which may even be shorter by the time it gets to you—where the imperishable star was trying to prove that the fire couldn't burn her, that looked very much like if she were altogether "without." Since this was rather reduced in size, however, with double exposure photography entering into it, I wouldn't be able to give definite testimony in the matter.

Figured as a whole, I think this will be considered a good bet. It is certainly unusual and it is quite artistic, and, although the story is wild and impossible, it is interesting, with many bits of comedy planted for relief, with some of them coming where they were quite welcome. Quite a lot of husky native coons and a number of pickaninnies figured in the action, and there were a few alligators, who served as Valeska's best enemy-disposal plant. When she wanted to get rid of anyone, she gave the command: "To the aligators with him!"

Miss Suratt had little to do except pose, show her figger and move her arms in the stately gestures of authority and command. That's where that gal lives!

Our young hero, Ben Taggart, was quite satisfactory, although he created no real stir.

Miriam Fouche, as the hero's native wife, had several good eomtional bits and was generally very satisfactory.

The other characters were good, with Martin Reagan as the butler, getting a number of laughs from carefully planted comedy situations.

Others in the cast were Wigney Percyval and Tom Burrough.

The Box Office Angle.

I believe you can go to this strong, promise that it is the best production which Valeska Suratt ever had and make a loud noise about it being an elaborate adaptation for the screen of this famous novel by the world's most imaginative writer, H. Rider Haggard.

Particularly emphasize the fact that this is a good Suratt picture, because she has had so many bad ones that you will have to plant your claim pretty strong to make 'em understand that this one is good. It is an excellent title and the author's prestige should help a lot in pulling business for you.

EXCEPTIONAL ATMOSPHERE AND TREATMENT MAKE OLD PLOT FINE

Mary Pickford in

A ROMANCE OF THE REDWOODS

Pickford—Artcraft

DIRECTOR	Cecil B. De Mille
SCENARIO BY	Cecil B. De Mille and Jeanie Macpherson
CAMERAMAN	Alvin Wyckoff
ART DIRECTOR	Wilfred Buckland
AS A WHOLE	Exceptional proof of what director can do with star, treatment and lightings to make old story very entertaining
STORY	Combination of "Girl of Golden West" and "Salomy Jane"
DIRECTION	Gave perfect atmosphere, wonderful lighting and developed situations so that they registered despite age
PHOTOGRAPHY	Exceptionally artistic
LIGHTINGS	Many distinctive bits; generally exceptional
CAMERA WORK	Exceptionally fine
STAR	Beautifully lighted; was appealing as always
SUPPORT	Many splendid types; all excellent
EXTERIORS	Some very beautiful; excellent composition
INTERIORS	Held atmosphere perfectly, with nice detail
DETAIL	Exceptionally fine touches everywhere
TIME	One hour and twenty-eight minutes (7 parts)

TRULY, here is a sample of what a real director can do with a very old story when he has a big star, by intelligent lighting and treatment. I would say that every director in the business should study this picture from that angle. Certainly the treatment and lightings have saved this from being a very painful "flivver," and I should think that the average audience would enjoy this very much, principally because of the distinctive atmosphere and the manner in which many of the situations have been handled by close-ups and tempo.

I don't need to tell you that the star was appealing, beautiful and capable of holding the attention in all of her scenes, but I do want to mention the fact that she has been given some exceptionally fine lightings in this, some of them being truly unusual.

The supporting cast was a very strong one, with many excellent players, such as Tully Marshall and Raymond Hatton doing what are ordinarily considered "bits." Elliott Dexter gave what is to my mind one of the best performances he has ever registered, in the part of the hero road agent, and Charles Ogle, Walter Long and Winter Hall were very good in their respective parts.

It was a Pickford picture, however, from start to finish, with an unusual background that was interesting and artistic. Miss Pickford was in a majority of the scenes, and all of the action centered about the star.

The story was a very simple one, having to do with Miss Pickford's arrival in the West, from her New England home, only to find that in place of her uncle, who had been killed on the way, she was welcomed by a road agent who had assumed her uncle's identity.

Forced to live as this man's niece, she in time learned to love him and had him reformed when he took one "last" chance in order to get enough money to take her away from the wilds, it "happening" that she was an occupant of the stagecoach which he picked out for his last job.

Of course, they rounded up the highwayman and were about to hang him, when Little Mary pulled the baby clothes stuff, having taken the things from a doll, and she got away with it. After the posse had allowed the lovers to depart, the doll was discovered, but they, good-naturedly, decided that something had been "put over" on 'em and that they'd better let it go at that.

Now, you folks who've been hollering about stories

(*Continued on page* 320)

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JAMES YOUNG

(*Continued from page* 319)

will probably yell blue murder when you see this plot used as a basis for a ten-thousand-dollar-a-week star, with one of our biggest producers putting on the production. In a way, it does seem rather criminal, and yet the producer has made these time-honored situations entertain, by his treatment, and I believe the average fan will enjoy this very much.

The Box Office Angle.

You know what you can do with this. It is only a question as to how many seats your house holds and how many shows you can give. The thing for you to "alibi" yourself against is the possible howls about the story, and so I would plainly say that this is a simple love story of the great gold rush of '49 in California, reminding one somewhat of "The Girl of the Golden West," which has been most artistically produced by the man who directed "Joan the Woman."

If you will, in a quiet way, plant the thought that this is a simple story exceptionally well handled, before they come, there will be no chance of their having a sane kick when they leave.

Really, I believe it is good enough to more than satisfy, unless you have a lot of "crabs" who fuss particularly about the story angle.

IN FORM THE BRADSTREET OF FILMDOM — A MAGAZINE — IN FACT A SERVICE INDEPENDENT REVIEWS OF FEATURE FILMS

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Feature Films as Wid Sees Them

TREATMENT MAKES SIMPLE PLOT RATHER PLEASING ENTERTAINMENT

Jack Pickford and Louise Huff in

FRECKLES

Lasky—Paramount

DIRECTOR	Marshall A. Neilan
AUTHOR	Gene Stratton Porter
SCENARIO BY	Marian Fairfax
CAMERAMAN	Walter Stradling
AS A WHOLE	Rather obvious story made distinctive by producer's treatment
STORY	Fairly interesting, with sympathy touches; but very obvious and rather mechanical and convenient
DIRECTION	By artistic lightings and excellent locations made atmosphere distinctive and gave action additional power through treatment
PHOTOGRAPHY	Generally excellent; many very beautiful bits
LIGHTINGS	Some truly artistic; generally good
CAMERA WORK	Very good
STARS	Pleasing youngsters
SUPPORT	Good
EXTERIORS	Well chosen; some very beautiful; all good
INTERIORS	Good; some nice lightings
DETAIL	Several nice touches
TIME	Fifty-eight minutes (5 parts)

ONCE again Producer Marshall Neilan has been handed a story which was rather ordinary so far as mechanics was concerned, and he has, by treatment, made it not only interesting but pleasing, because of the nice sympathy touches, the distinctive atmosphere and the few punches which have been registered by the tempo of the action in these particular scenes.

The story of this started with a one-armed orphan who was the butt of jokes because he didn't know how he'd lost his arm. He ran away, got a job in a lumber camp and eventually whipped the bully lumber thief, fell in love with the girl who was visiting in the mountains, with the climax coming where he shielded her from a falling tree and was hurried to a hospital, while attorneys searched for him to explain to him that he was heir to a title and an estate in Ireland. He didn't want to recover until the girl told him she loved him, and then, of course, he recovered, and also came into possession of the estate.

It isn't hard for you to figure what it is, with that dope on the story, your knowledge of the stars and the realization of the fact that Marshall Neilan produced it.

Figured as a program release, this is rather above the average because of the atmosphere and the fact that several of the more important scenes registered very satisfactorily.

The fight between the one-armed orphan and the bully thief was beautifully handled and made very convincing, which was something very hard to do, considering Mr. Pickford's juvenile appearance.

The falling of the tree was very well done, and the death of the willun through being bitten by a rattler was given just the right detail to make it register effectively. In other words, this is another instance where a real director has taken ordinary material and made a very much worth while production, figured on program standards.

Billy Elmer, as the lumber camp bully, was excellent; and Hobart Bosworth made a dignified, likeable owner of a lumber camp.

Others who appeared were Lillian Leighton and Guy Oliver.

The Box Office Angle.

This team of juvenile stars have had several rather pleasing Paramount pictures now, and I believe that, by playing up the fact that Marshall Neilan produced this, you will be able to do very decent business on it.

The name sounds very interesting, and with Jack Pickford as the star, most fans will figure that "Freckles" listens like an interesting subject. I surely feel that any fan who has been looking at routine program stuff will consider this time well spent, and you can safely promise that it is above the average.

I would center my advertising upon Producer Neilan, the two stars, the name of the film, and the fact that it is the story of a one-armed orphan in a big lumber camp. That should sound promising to most any of the faithful, and will probably interest most of those who only come once in a while.

HAD HUMAN COMEDY BIT AT FIRST WITH FINE STAR, BUT SLUMPED AT END

Anita Stewart in

CLOVER'S REBELLION

Vitagraph

DIRECTOR ..... Wilfrid North
AUTHOR ..... James Oliver Curwood
SCENARIO BY ..... A. Van Buren Powell
CAMERAMAN ..... Thomas F. Malloy
AS A WHOLE ..... Personalities helped poor story, but didn't save it
STORY ..... Had human stuff, but dragged at first; didn't convince when got faster at end
DIRECTION ..... Allowed overplaying in dramatic moments; made little human bits very pleasing, but didn't keep offering convincing or impressive
PHOTOGRAPHY ..... Generally very good
LIGHTINGS ..... Occasionally too harsh and often too uniform, but at times very good
CAMERA WORK ..... Good straight stuff
STAR ..... Very pleasing personality, but allowed to overplay occasionally
SUPPORT ..... Several distinctive personalities; generally good
EXTERIORS ..... A few very pretty, some just ordinary
INTERIORS ..... Generally very good; a few splendid shots
DETAIL ..... Too much of it, and sometimes unexplained; as, for instance, skeleton's presence
TIME ..... Sixty-four minutes (5 parts)

THE first part of this was slow but quite entertaining, because it gradually developed into a situation where we saw a wealthy man and a titled willun being forced upon our heroine by her guardians, with a penniless young doctor bumping into the action—sort of accidental-like—with the result that he immediately became our heroine's hero.

Anita Stewart is a delightful personality and a very beautiful girl, and so she held the attention very nicely through these early scenes, with the situation where her big car became stalled only to be rescued by the doctor in his flivver, registering some sure-fire laughs that will make any one feel that they have been having a very good time up to the finish of that sequence.

Unfortunately the story then jumps into a lot of melodrama, with Eulalie Jensen, as the vampire sweetheart of the titled suitor, starting trouble, and Miss Stewart marching into a large assemblage to announce in a title: "I loathe the man, and I will not marry him. . . . You cannot force me to . . . you cannot!" Of course, this declaration caused quite some consternation, but Miss Stewart's aunt calmly said that it was "mere hysteria" and that everything would take place as arranged. Oh, boy!—if that don't get a laugh, then I'm a bum guesser!

Then Miss Jensen shot the willun, with an attempt to stir up some mystery over this falling pretty flat, because most any one will guess at once who did the "doity" deed.

Considerable footage had been devoted to planting the doctor-hero and the wealthy suitor in the garden so that both would be thought guilty of the crime, and, after the shooting, Miss Stewart ran away from the house, very nonchalantly, without any one attempting to guard the house to see that the guilty person did not escape.

We had seen the wealthy suitor approach the garden some time before with a gun, and it was very apparent that an effort was being made to plant one of those mystery things where several people are in an incriminating position which would make it easy to suspect any one of them.

Of course, hero encountered the vamp as she ran from the house and tore a bit of fur from her cloak, which made it easy for us to know that on the finish he was going to be able to prove that she'd "done done it."

We had an awful jolt at the end. Our hero got into his flivver and started for Georgia, where shero was supposed to have headed for, and he was seen stalled on a railroad crossing with a train approaching, this train carrying both shero and the vamp.

There was some good night photography used for the rest of the offering, but why in the world the hero should have allowed the flivver to stand on the tracks with him in it is more'n any one can figure out—unless it can be the author or director. Anybody can push a flivver—even push it uphill, let alone off a railroad crossing. Since only the author and director knew that the shero and vamp were on this train, I can't figure why he'd want to take a chance on having them refuse to stop the train.

Anyway, they came rushing out—as they naturally would not have done—and the detectives arrived at this psychological moment in an automobile, with the result that they pulled the whole finish right here, vamp being accused, followed by a confession, with hero and shero starting on a honeymoon.

All through the offering we had seen on frequent occasions a skeleton standing in the doctor-hero's closet—why, I can't figure! When he started for Georgia in his flivver, the poor nut put the skeleton in the flivver beside him, sitting up in the other seat. The only possible reason I can dope out why this skeleton was played up so prominently all through the offering was that, on the finish, when they got ready for the clutch, Miss Stewart was made to say that she wouldn't kiss hero until he put the other party out of the car. This resulted, of course, in "doc" promptly tossing the bones into the ditch—and they quit. Many things are seen in pictures that are hard to dope out, but certainly this was a sticker. I'd like to know who wished that skeleton into this offering.

Miss Stewart helped this quite a lot, but couldn't save it.

Rudolph Cameron was a pleasing juvenile as doctor-hero, and Eulalie Jensen made her part, that of the vamp, stand out, as she always does.

The other characters were quite satisfactory. They were Brinsley Shaw, Charles Stevenson, H. Weaver, Julia Swayne Gordon and William Dunn.

The Box Office Angle.

While this is a long way from being what any one might consider an excellent Anita Stewart offering, still it may get by because of the star's presence and the fact that the early scenes are rather entertaining because of the little comedy situation whre hero meet sshero in the country.

I believe that you can safely play it, providing you alibi yourself to a certain extent by announcing that it is Miss Stewart in a quaint little story of the adventures of a young heiress who preferred the company of a penniless doctor who owned a flivver, to marriage with either a nobleman or a no-account millionaire. Go pretty easy on promising anything as to the merit of this, because the finish lets it down pretty hard. If you haven't promised them much it may please, but I wouldn't take any gambler's chance on making them expect a lot, since many may not like it because of the unconvincing junk toward the end.

ORDINARY PLOT OVERPLAYED IN UNCONVINCING ATMOSPHERE

Fanny Ward in

UNCONQUERED

Lasky—Paramount

DIRECTOR ..... Frank Reicher
AUTHORS..... Beatrice C. De Mille and Leighton Osmun
CAMERAMAN ..... Dent Gilbert
AS A WHOLE..... Ordinary, mechanical movie meller
STORY..... Never impressed or convinced
DIRECTION..... Made characters "act"; didn't keep atmosphere convincing
PHOTOGRAPHY..... Acceptable; not distinctive
LIGHTINGS.... Generally too uniform; a few good; some poor
CAMERA WORK..... Too few angles; just acceptable
STAR..... Made to "act"; didn't convince
SUPPORT..... Didn't ring true because of story and direction
EXTERIORS..... Some good, but generally lacked distinction
INTERIORS.... A few good; some poor; one awful back drop
DETAIL..... Acceptable; some titles bad
TIME..... Fifty-three minutes 5 parts)

THERE was one title in this which said, "I shouldn't burden you with this," and, boy—I have a hunch that most of your fans are going to say, "Yea, bo'!" when that goes on the screen. As a sample of some of the other bad titles, we find a kid, presumably about four or five years old, who calmly looks up at his mother, after some toy soldiers have been broken, and says, Well, mother . . . war is hell, anyhow." What can you expect of people who let such titles get by?

An additional crime which will give you an angle on this production was the use, not once but at least in twenty scenes, of a terrible painted back drop which stood outside a cabin door, and somehow they seemed to take great pleasure in leaving that door wide open so that the drop would monopolize all of your attention. It sort of looked to me as if the actors were peeved with this whole mess and figured that they would keep the door open so that every one would look at the drop and forget to look at them.

Here is another instance of a very bad story which has been produced in a mediocre, shilly-shally manner, with every one "acting" and raving around through mechanical rip-an'-tear situations, without any of it at any time ever registering as sure-enough, honest-to-Jerry happenings.

The first part of the offering was devoted to a lot of footage, most of which was unnecessary, building the time-honored situation of young girl who married the man who was too old, only to find that a designing widow had done stole him while the absent-minded author chap, who had been lurking in the offing, was winning wifie's heart because he liked her little son upon whom she had been lavishing all her love.

Now, of course, it was necessary for the brilliant author of this to cause trouble for the aforesaid son. This being essential, they provided a willun in the shape of a voodoo-crazed nigger. It may be that they thought the voodoo thing had never been used in the films, but that only proves that they haven't been in touch, because this thing has been utilized lo these many years.

Anyway, Tully Marshall was picked on to be the crazed nigger, and the menace which hung over the kid was Tully's desire to stick a knife in him.

Of course, when Tully was about ready to get away with this the first time, hero stopped him, and then we had the necessary complications of a planted frame-up to get wifey into a compromising position, which permitted hubby to get a divorce so that he might marry the widder.

Having arrived at this point, they tried to pull a big scene in the courtroom, following the divorce decision, with the mother telling the judge that he couldn't take her boy away from her, when she must've known all the time that that's what was going to happen. This missed fire very badly, and with many it may seem funny.

Now, there remained one necessary item: The boy must be returned to his mother. With this purpose, the crazy nigger was used again, he being allowed to escape from the asylum at the psychological moment, and once more he threatened to stick a knife in the kid.

Mother rushed in and said, "You don't want the child for a sacrifice . . . you want a white woman," and asked the coon to stick the knife into her; but, of course, all the neighbors came in at the eleventh hour and caught the upraised arm as the knife was about to descend into the fair flesh of our charming shero. And Hubby, though he'd been a mean gink all the way through this film—Hobart Bosworth doing his best to appear mean in this subject—promptly said to mother, "Take him—he is yours." Ta, ta, ta!

If most intelligent audiences don't think this is funny in spots, then I'll say that I'm underestimating their intelligence. Certainly it hasn't been handled well enough to make it appeal or convince, and, above all, I can't forgive 'em that terrible drop.

Miss Ward, Mr. Bosworth, Miss Van Buren, Mr. Dean, and Mr. Marshall have all done good things, and so I must decide that it was the story itself, the hackneyed situations and the director that caused them to overplay and work mechanically in this offering. Even Little Billy Jacobs seemed to know the camera was out in front and that nobody cared very much if this was a picture or not. Undoubtedly it has been such productions as this which finally convinced Mr. Lasky what good friends told him many months ago—that the hard-and-fast rule of "make a scenario whether you like it or not," is all wrong.

The Box Office Angle.

If you've found that you can get by with this surface meller stuff that runs along without ever getting under your shirt, then this may sneak through, because many of them know that Miss Ward has done good work and may feel that they are mistaken when they think she is not registering in this.

Personally, I'd say that it would be wise to forget this and wait for real things by Miss Ward, because I think every crude, mechanical melo of this type kills off a certain number of any star's following.

There is no new angle for you to play up, and my advice would be to forget it. If you have to play it for any reason, I certainly would go easy and keep the soft pedal on the advertising.

Romaine Fielding
THE LAMBS
[*Engaged*]

PERSONALITIES AND ATMOSPHERE LIFTED OLD LOVE TANGLES

House Peters and Myrtle Stedman in

AS MEN LOVE

Pallas—Paramount

DIRECTOR ..... E. Mason Hopper
AUTHOR ..... Lois Zellner
CAMERAMAN ..... Homer Scott
AS A WHOLE ..... Personalities and atmosphere make this interesting
STORY ..... Marital mix-up, with well-known complications
DIRECTION ..... Gave rather distinctive atmosphere, and with assistance of personalities made situations register
PHOTOGRAPHY ..... Generally very good
LIGHTINGS ..... Some excellent; occasionally too uniform
CAMERA WORK ..... Varied, but generally good
STARS ..... Pleasing personalities who impress; made ancient situations convincing
SUPPORT ..... Jack Johnston and Helen Eddy very good; others quite satisfactory
EXTERIORS ..... Good
INTERIORS ..... Very good
DETAIL ..... A few little bits well handled
TIME ..... Sixty-two minutes (5 parts)

CONSIDERING the fact that this was one of those stories where we have two pairs of lovers that get mixed up in one another's affairs, with tangles that seem to get more complicated as they tried to unravel them, only to suddenly smooth out with surprising freedom on the finish, I'd say that this has been made rather an interesting little program offering.

This isn't a picture that will make people hunt up their neighbors to send them to see it, because it lacks depth and distinctive purpose, but the personalities of Miss Stedman, Miss Eddy, Mr. Peters and Mr. Johnston were sufficiently forceful, impressive and human to make what they did convince and register as sufficiently real to lift the old, time-honored scenes out of the rut and make them fairly pleasing.

The atmosphere provided was rather good, because, as usual, we found sets which looked real, except in one or two places where the lighting was too uniform and the camera angles a little bad, and there were several bits of detail, such as one place where a letter was planted in a magazine and discovered in a nice, accidental manner instead of the usual tried and true fashion, which made this at least a bit different from the canned surface-action stuff that has been sending so many of our better fans away from the theatres with a feeling of wonderment that the producers are unable to provide a better percentage of worth while offerings.

The Box Office Angle.

Figured as a routine program release, I would say that this should rank as satisfactory entertainment. The personalities of the players and the satisfactory atmosphere helps the situations, and, while this is rather old stuff of misunderstood embraces, etc., still the tangle has been worked out with scenes that were played sufficiently well to hold the attention of the average fan without making him desirous of cussing a bit before departing for home.

I wouldn't make any fuss about this, because it isn't big, but if you have to play a certain number of Par amount program offerings, I would say that this will register satisfactorily—more so than a number they've shown recently, because at least it convinces in spots.

I would see to it that your fans know that Helen Eddy and Jack W. Johnston appear in this, because they both have many friends and should add to the business which the names of House Peters and Myrtle Stedman can undoubtedly pull. If you have found that these players don't bring you a satisfactory return, you might book something else if you know it to be big, because this offering doesn't really reach any great heights, despite the fact that it is agreeably satisfactory.

HUMAN TOUCHES AND STORY TWIST AT END GET THIS OVER

Muriel Ostriche in

MORAL COURAGE

Peerless—Brady—World

DIRECTOR ..... Romaine Fielding
AUTHOR ..... Stanley Dark
CAMERAMAN ..... Philip Hatkin
AS A WHOLE ..... Star, story twist and little touches made it entertaining
STORY ..... Old stuff until twist at finish, which very good
DIRECTION ..... Registered some excellent bits and helped effect by many close-ups and semi-close-ups
PHOTOGRAPHY ..... Generally pleasing, but varied from fine to fair
LIGHTINGS ..... Some excellent; generally good; some only fair
CAMERA WORK ..... Rather good
STAR ..... Registered very pleasingly; one of her best chances
SUPPORT ..... Some good types
EXTERIORS ..... Good; not distinctive
INTERIORS ..... A feew very good; generally satisfactory
DETAIL ..... Several fine little bits
TIME ..... Sixty-five minutes (5 parts)

WHILE this starts off with rather a routine set of characters doing comparatively well-known things, the director has helped it decidedly by many close-ups and a few little touches that made it seem human, and when we get toward the end the story takes a twist that puts it over a very satisfactory entertainment.

There was nothing big about the offering, but it will please generally, and certainly this is about the best opportunity Muriel Ostriche has had in a long time. She screens beautifully and handles her work in a most satisfactory manner all the way.

The plot leads off with the self-made man who has plans for his son, and the hard-working foreman who has a beautiful daughter, with son picking out daughter as his choice contradictory to father's desires.

Father, through an assistant, planned to compromise the poor shero by bringing on a city chap who lured her to a roadhouse, but she did a get-away and was secretly married to the boss's son.

When they announced their news, the boss offered Muriel a big chunk of coin if she would divorce his son. She agreed, much to the chagrin of aforesaid son, and promptly proceeded to get her divorce, returning to claim the coin. As soon as she received the wads of bills she strode leisurely into her former hubby's office and said, "Now come along. . . . We'll get married again."

Since the boss had threatened to disown his son and fire her father if she didn't divorce the boy, and he agreed to part with this coin if she did, most every one will agree that Muriel was a smart kid in journeying West to collect the coin from father before getting married again.

In the early part of this Miss Ostriche appeared in the well-known garb of the factory "goil," and then on the finish she had a chance to come in dressed like a million, and she did look quite classy.

They introduced one little bit in the early part of the story where a hard-working, penny-pinching swain wanted to marry Muriel, and it ought to go over with a bang anywhere. He came to see her and brought a bag of gumdrops, offering her one and then returning the bag to his pocket. When she decided not to eat it, he calmly took out the bag and put the gumdrop back with the others.

In the roadhouse scene we had the good old stuff of doping the drink, while shero looked on with the assistance of a mirror, and then, of course, she very adroitly switched the glasses, with the result that the willun was doped, while she climbed out of a window, showing her white stockings and chased along home.

There were several very good types in the supporting cast, with the country swain and the two fathers registering quite satisfactorily.

Arthur Ashley, the young hero, and Edmund Cobb, the hired willunous lover, were acceptable, but little more.

In the cast were Edward Elkas, Julia Stewart, Richard Turner, Clarence Elmer and Robert Forsyth.

The Box Office Angle.

Figured from the entertainment angle, I would say that this is decidedly above the World standard. It isn't a production which any one will ever rave over, but the first part of it has been helped by close-ups and little bits of business, with the end of the offering lifted by the story twist, so that, on the whole, the average fan will consider it a pleasing film.

Miss Ostriche has been a favorite of many for several years, and probably has a much larger following than you think. She was quite well known in the old Eclair days of five years ago, so that if you will announce this as one of her best opportunities, it may pull you some business and undoubtedly it will register as a very satisfactory offering with those who have been accepting the World films as they come.

You might, in your advertising, use lines like this: "Would you divorce your husband for $50,000? You should! See Muriel Ostriche in 'Moral Courage,' and learn why."

RATHER UNIMPRESSSIVE AT FIRST WITH WILD MELO FINISH

Alice Brady in

MATERNITY

Peerless—Brady—World

DIRECTOR	John B. O'Brien
AUTHOR	Shannon Fife
CAMERAMAN	Harry B. Harris
AS A WHOLE	Story didn't impress, and melo finish missed fire
STORY	Mostly footage about would she or would she not be a mother, with cheap meller, fire and rescue on finish
DIRECTION	Took characters through motions in acceptable atmosphere, but action didn't convince, and it lacked all distinction
PHOTOGRAPHY	Varied; generally just acceptable
LIGHTINGS	A few good; many ordinary; some poor
CAMERA WORK	Acceptable; some good close-ups
STAR	Worked hard, but story lacked definite dramatic moments
SUPPORT	Good; not remarkable
EXTERIORS	Acceptable
INTERIORS	Some good; others ordinary
DETAIL	Too much of it
TIME	Sixty-four minutes (5 parts)

THE early part of this gave us considerable footage devoted to the fact that a young woman feared the possible fatal results of motherhood. This was dwelt upon with too much detail, since there was no straightforward dramatic thread which held the action together. Finally, after much mental stress, our heroine was hurled into a pandemonium of melodrama in the last reel or so, where she and her youngster were in an automobile accident, were hurried to a hospital, with the hospital immediately catching on fire and much excitement for about six hundred feet while shero was rescuing the child and being rescued by hero.

The wild finish was hung on to this in order to demonstrate to the young woman who feared the perils of motherhood that she was loved sufficiently to justify her taking the chance in order to bring happiness to her hubby.

Some of the close-ups were rather good, and gave the characters a chance, but the long shots weren't intelligently handled and quite frequently these were scenes which were unnecessary and poorly treated, with the result that they caused the story to slump badly. I fear that the average patron will not be impressed by the production, because at no time does the action register in a convincing manner, nor does it get under your shirt and seem human.

If, by any chance, any one were impressed by the first part of this, the wild melo on the finish would mark it as a cheap production.

Those who appeared in support of Miss Brady were Marie Chambers, John Bowers, David Powell, Herbert Barrington, Florence Crane, Stanhope Wheatcroft, Charles Duncan, Louis Grisel, Madge Evans, John Dugley and Julia Stewart.

The Box Office Angle.

The name of this may pull a little business, and of course Alice Brady is quite a drawing card; but I would go very easy on plugging it, because it never really arrives at any definite point, and the melodrama will mark it as ordinary, so far as your intelligent fan is concerned.

The point around which the story idea has been centered is a delicate one, and I can't see any particular advantage in making a fuss about this issue. Every one knows that there is always danger for the mother in maternity, but I'd hardly think that the average community audience will consider an offering which dwells upon that point at much length as good entertainment.

If you can book any human, worth-while offering in place of this, I would certainly forget "Maternity."

HAROLD LOCKWOOD
Yorke--Metro

Benjamin Chapin
Author and Director General of the Lincoln Cycle Photoplays
The Benjamin Chapin Studios and Executive Offices: Ridgefield Park, N. J.
Telephone 583 Hackensack

CHARACTERIZATION CONTRAST RATHER INTERESTING—DOESN'T CONVINCE

Charles Ray in

THE MILLIONAIRE VAGRANT

Kay Bee—Triangle

DIRECTOR.....Victor L. Schertzinger
AUTHOR.....J. G. Hawks
CAMERAMAN.....Paul Eagler
AS A WHOLE.....Rather interesting combination of characterization and action
STORY....Holds fairly well, but doesn't always convince
DIRECTION.....Gave good action in spots, with some nice characterization touches
PHOTOGRAPHY.....Generally good; not distinctive
LIGHTINGS.....A few excellent, but varied; some only fair
CAMERA WORK.....Varied from fine to fair
STAR.....Personality lifted his scenes and held attention
SUPPORT.....Some good types, but lacked authority
EXTERIORS.....Fitted atmosphere
INTERIORS.....Acceptable; not unusual
DETAIL.....Satisfactory
TIME.....Sixty-one minutes (5 parts)

BEING one of those wager things where a millionaire bet with a district attorney that he could live several weeks on $6 a week, with the result that he had many adventures when he landed in his own tenements, this was interesting, but didn't really convince, except that at times it became impressive because of good treatment of individual scenes.

As average program stuff this will register satisfactorily. The story provides a contrast between the life of the wealthy and the life of the very poor, with the plot working up to a scene in the courtroom, where the district attorney libertine was denounced by the heroine, who had permitted herself to be arrested as a street walker in order to trap the district attorney into releasing her with the request that she come to his apartment that night if she didn't want to be arrested again. The moment she had been released and received this note, she turned to the crowd in the courtroom and read the message, thereby disgracing the district attorney and putting him on the bum.

Our hero had successfully lived the five weeks on "six" per, and, of course, he was in the courtroom, with the time expiring—in a convenient manner—just before the girl pulled her dramatic speech. Hero came forward and told who he was, and then hero and shero were married, and that's all there is—there isn't any more.

Those who like Charlie Ray—and, believe me, I think they are quite some—will undoubtedly consider this worth while. It isn't big, but it has good moments and there is a lot of action which will hold the interest even though it doesn't impress. It is a safe bet as a program release.

In the cast were J. Barney Sherry, Sylvia Bremer, Dorcas Matthews, Aggie Herring, Josephine Headley, Walt Whitman, Carolyn Wagner and Elvira Weil.

The Box Office Angle.

Figuring this as action melodrama which exposes the methods of some political libertines, this will be a safe bet where they like action and are willing to stand for a story which is interesting rather than a plot of absolutely convincing heart interest.

I'd depend particularly on Charlie Ray's following, in booking this, and would have little to say about the production except that it is interesting melodrama contrasting the life of the millionaire against that of those who must live on "six per," with a sensational expose of why some girls are forced to continue the life of degradation after falling once.

GOOD LITTLE CHARACTER TOUCHES MAKE THIS "WORTH WHILE"

Mary Miles Minter in

ANNIE FOR SPITE

American—Mutual

DIRECTOR.....James Kirkwood
AUTHOR.....Fred Jackson
SCENARIO BY.....Julian Lamothe
AS A WHOLE.....Character sympathy stuff made this pleasing
STORY.....Rather mechanical and obvious, but entertaining
DIRECTION.....Had many pleasing little bits, with excellent atmosphere for Mutual
PHOTOGRAPHY.....Generally good; rather soft and frequently artistic
LIGHTINGS..Varied decidedly; sometimes too uniform
CAMERA WORK....Varied; bad composition frequently; "doubles" beautifully timed
STAR.....Very pleasing
SUPPORT.....Some excellent types
EXTERIORS.....Acceptable; not distinctive
INTERIORS.....Rather good; fine for Mutual
DETAIL.....Good; although a bit forced at times
TIME.....Sixty-four minutes (5 parts)

EXCEPT for the fact that the story was forced and mechanical, it being one of those obvious orphan - adopted - by-wealthy-lady-with-the-result-that-she-becomes-heiress tales that never at any time brings any really big moments, this was a very pleasing offering because, in treating the situations, Producer Kirkwood registered many effective little touches and centered his attention upon characterization rather than action.

Mary Miles Minter is a very charming little lady, and in the early part of this she appears almost as a different person, because she has pulled her hair straight back, with the result that she certainly looked the part of the lean, hungry shop-girl. Later on she got into the flossy rags and the hair came out in the well-known curls, providing a nice contrast.

The story told of a poor little shopgirl who wished and wished that some kind lady would adopt her, until—lo, and behold—one day she was adopted. The kind lady, however, had done this only so that she might spite her own daughter-in-law, who was waiting around for her to die, in order to make use of her fortune.

There were some good scenes in which this old lady figured and many splendid bits between Miss Minter and her benefactress. Of course, the old lady finally died, and then the daughter-in-law tried to break the will and placed her son in the household to spy upon the orphan heiress. Naturally it finished up with mother winning the suit and son calmly announcing that he intended to marry the deposed heiress.

The atmosphere was better than ordinary, because the lightings were soft and sometimes very good, and the sets were sufficiently distinctive to register pleasingly.

There was one point that sort of jarred with me, in the matter of composition, since it seemed to me that it would have been ever so much better had the old lady, when sitting in her big chair at the table, been kept constantly in the center of the picture, since the direc-

tor insisted upon shooting straight at her for all of his scenes. Had he gone around to different camera angles, it would not have been so bad, but it sort of pulled things off center when she was planted first on one side and then on the other of the screen, her big chair and her chunky little figure being so important to the action that they naturally pulled the eye.

Somehow, I couldn't altogether agree with the orphan-heiress' idea of a beautiful room, which resulted from her being given complete control of the situation to have the living-room re-decorated—but, then, folks do have different tastes.

The chief charm of this was the registered effect of the optimistic little orphan who came to live with the pessimistic old grouch. The story suggested somewhat the production "Jewel," in which Ella Hall made such a hit some years ago, and I do want to mention that this little orphan must have been quite some reader, because she nonchalantly used words like "concentration," "tranquility," etc.

Gertrude Le Brandt, as the wealthy old grouch, gave a splendid characterization, and George Fisher was very satisfactory in a rather difficult role of weakling hero.

Others in the cast were Eugenie Forde, George Periolat, Robert Klein, Charles Lemon, Lucille Ward, Emma Kluge and Nellie Widen.

The Box Office Angle.

I would think that you can do very well with this, because Little Miss Minter has quite a following and here you get one of those offerings which has no vampire or seduced girl. It deals with an optimistic thought which should appeal to most any audience, and has enough of the little touches of contrast to make it register as entertainment.

You might use such thoughts as this in your advertising: "Do you believe that if you concentrate on wishing for something that you will get it? Annie did, and inherited millions. See Mary Miles Minter in 'Annie for Spite.'" "How would you like to be made an heiress to spite someone? Would it please you or not? See 'Annie for Spite.'"

I would call attention to the fact that James Kirkwood produced this and call it one of the new "Mary Miles Minter Series" made under his direction.

If you have been playing routine program releases, this should be a little more pleasing, because it has much to commend it and very little that is not satisfactory.

OLD ROUTINE SURFACE SITUATIONS THAT DIDN'T LAND

Wilfred Lucas and Lillian Gish in

SOULS TRIUMPHANT

Fine Arts—Triangle

DIRECTOR	John B. O'Brien
AUTHOR	Mary H. O'Connor
AS A WHOLE	Ordinary surface "vamp" and righteous wife routine stuff
STORY	Never impressed and didn't deserve footage
DIRECTION	Atmosphere rather cheap; action missed fire
PHOTOGRAPHY	Ordinary
LIGHTINGS	Generally too uniform; not distinctive
CAMERA WORK	Only fair
STARS	Worked hard, but badly handicapped
SUPPORT	Very ordinary
EXTERIORS	Lacked distinction
INTERIORS	Ordinary
DETAIL	Acceptable, although convenient
TIME	Fifty-eight minutes (5 parts)

THIS was one of our old friends, the story of the libertine and the vamp, with the libertine wedding a righteous young lady who reformed him, only to have the vamp come along and attempt to win him away from his home at a time when wifey had gone to her father's bedside, with the house burning up while he was away, through the assistance of our good old friend the candles in the window, which set fire to the curtains.

There was much running and pushing of mobs, backward and forward, in front of the burning house, and again we found the producer insisting upon showing us that the house had been completely burned down, by permitting us to see the last of the tottering frame fall to earth.

Hubby raved around outside because his child had been burned while he had been playing with the vamp, but—lo, and behold—we discovered immediately afterwards that the wife had come back and taken the child with her to father's bedside, because she didn't trust hubby after knowing that vamp was in town.

Wilfred Lucas and Lillian Gish tried hard in their individual ways to make this register, but they were hopelessly handicapped. The general atmosphere was very, very ordinary; the lightings were anything but distinctive, being too uniform in almost every instance, and it would seem to me that the best thing you could do about this is to forget that Triangle has made it.

Since this was produced by John B. O'Brien when he was on the Coast, and since he has been away some time, I have a hunch that this has been laying on the shelf, the Triangle people presumably feeling that they must get rid of everything since the Fine Arts Studio has been closed.

In the supporting cast were Spottiswoode Aitken and Louise Hamilton.

The Box Office Angle.

There is nothing about this to justify your playing it, and certainly if you have to play it, put on the soft pedal and go very easy. It may sneak by with those who are willing to accept whatever comes along as routine offerings, but if you expect to keep your patrons coming and keep up their enthusiasm for films as entertainment, it wouldn't be advisable to hand them this sort of thing. If you can get anything else, by all means do it. Vampire stories aren't popular any more, and in this instance the vamp is very, very ordinary and registers as a bit cheap.

Fire stuff is the only attempted action in this, and that savors so much of the old-time attempts at "big scenes" which we used to have three or four years ago, that I'm quite sure no one will consider it even interesting.

Mid-Northwest Trade Journal

AMUSEMENTS

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ORDINARY SURFACE ACTION MOVIE THAT NEVER IMPRESSES

Alma Hanlon in

THE MYSTIC HOUR

Apollo—Art Dramas

DIRECTOR	Richard Ridgely
AUTHOR	Agnes Fletcher Bain
SCENARIO BY	Frederick Rath
CAMERAMAN	George W. Lane
AS A WHOLE	Ordinary surface-action villain-vamp-hero-shero movie
STORY	Never impressed or convinced
DIRECTION	Permitted overplaying, gave ordinary atmosphere and failed to strike human note
PHOTOGRAPHY	Acceptable, but muddy at times
LIGHTINGS	Generally soft, but lacked definition
CAMERA WORK	Acceptable; not distinctive
STAR	Fairly pleasing; handicapped by surroundings
SUPPORT	Ordinary movie caliber
EXTERIORS	Ordinary
INTERIORS	Never impressed
DETAIL	Acceptable
TIME	Fifty-eight minutes (5 parts)

THIS is only an ordinary surface-action movie of the willun-marries-shero-while-vamp-works-on-him, with hero-sympathizing-with-wife formula, and I can't feel that any intelligent audience is going to consider it worth while. There is nothing distinctive about the handling, Miss Hanlon is handicapped by the rather ordinary surroundings and the other players fail to stand out as distinctive personalities.

The plot runs along without at any time becoming very interesting, and most any of your regulars will have it doped out pretty well in advance, and, while they may not know exactly how it is going to be done, the treatment will keep them from caring a great deal.

Considerable footage was devoted to unnecessarily rough Bohemian parties, such as never happened except in the movies, in the homes of wives who have married hubbies with pasts.

An attempt to get a soft lighting in the interiors—and this was made up almost entirely of interiors—left the general atmosphere of the offering in rather a muddy, indistinct state which sort of marked the general impression that the offering itself made.

The Box Office Angle.

In some houses this may be accepted as interesting, but to my mind most fans anywhere have gotten beyond this stage of development and they don't consider such ordinary surface-action offerings as this worth while.

There's nothing about this offering to make it stand apart from the thousands of similar things which have been done in footage lengths of from one reel up to five in the past few years, and, while you may be able to get this at a reasonable rental, it seems to me that you will be wise to look a little further and find something which may cost more but which will send your bread-and-butter patrons out of your theatre with a feeling of having spent an hour or two to satisfying advantage.

You must remember that a large percentage of your fans consider their time much more than they do the price of admission. Possibly this is all right as five cent or ten cent entertainment, figured by the price, but the film fan of today is much more willing to pay twenty or twenty-five cents to see something worth while, than ten cents to see the ordinary routine stuff.

As a filler of routine caliber, this has some melodramatic spots that may impress those who accept the old methods. If you belong to the progressive class I would advise you to forget it.

CHEAP MELO THAT MISSES FIRE AND IS CRUDELY HANDLED

Ethel Clayton in

YANKEE PLUCK

Peerless—Brady—World

DIRECTOR	George Archainbaud
AUTHOR	Willard Mack
CAMERAMAN	Philip Hatkin
AS A WHOLE	Crude meller
STORY	Another Willard Mack mess
DIRECTION	Very ordinary; permitted "acting" and had cheap atmosphere
PHOTOGRAPHY	Ordinary
LIGHTINGS	Some fair; many poor
CAMERA WORK	Acceptable; not good
STAR	Terribly handicapped
SUPPORT	Actory
EXTERIORS	Ordinary
INTERIORS	Unimpressive; frequently crude
DETAIL	Convenient; followed meller methods
TIME	Sixty-three minutes (5 parts)

AFTER Willard Mack had put over a story on World Film some months ago, an exhibitor friend of mine down South wrote in and said that Mr. Mack must know where Brady "buried the body."

There's sort 'uv a hunch in my mind that Mr. Mack must've used some hypnotic influence in putting over the stuff that he's sold to date for pictures, because most of it has been very poor, and, if not poor, certainly ordinary. This is cheap, crude "meller" without any redeeming feature.

It seems a pity to put Ethel Clayton in this sort of thing, because Miss Clayton, intelligently handled, is one of the most appealing personalities that the screen has seen. Her successes in human productions have proven her following, but if she has many more like this shoved on her shoulders, the fans of the country are going to commence to wonder whether they really like her or not, possibly not being able to place the blame properly on the story and production rather than upon the star.

This is one of those willun-wants-to-marry-daughter-and-poipers-must-be-stolen plots that has seen service lo these many years.

In order to keep the willun from marrying daughter, father tried to steal the poipers, which he was to sell to the wicked Jap willun. Of course, on the finish they straightened it out all right, with young hero and the girl doing a clutch.

At no time will any one take this seriously. It cannot be possible that intelligent audiences will be impressed, and, while you might run it in a shootin' gallery and get it by at five cents, I certainly would not advise you to put it on in a regular theatre where you can get real stuff.

They had a ballroom scene taken from very poor angles, with a lot of two and three-dollar-a-day extras bouncing around, trying to give a correct imitation of foreign diplomats and their ladies, and, while this might

have been accepted as a "big scene" in a picture six years ago, it will hardly get anything but a laugh to-day.

A few of the types in this were truly funny when you stop to consider the class of society they were supposed to represent. Most everybody acted quite some, mostly "with gestures." Even Miss Clayton slipped occasionally, this undoubtedly being the result of the direction and the contagious atmosphere of the actory supporting players.

Montagu Love was presented as the Jap willun, in a make-up which made him look most ferocious. But, since every one will know that he is made up as a Jap instead of being a real Jap, the attention will be attracted to his make-up rather than to any scene in which he figures.

The lighting, as a whole, and the general atmosphere was decidedly ordinary, but a few attempts were made for light effects. There was one very funny bit where a coon servant reached for an electric switch, but the light-man beat him to it, with the result that the light changed in the room about a second or two before the hand reached the push-button. Any fan is going to get this, and the chances are that it will bring a laugh. This sort of thing is absolutely inexcusable, since it could have been eliminated by a re-take or by intelligent cutting. That one error marks the calibre of the entire offering. It is cheap "movie stuff."

In the supporting cast were Charles Bowser, Johnny Hines, Edward T. Langford, Eric Mayne and Isette Monroe.

The Box Office Angle.

I'd figure that you should dodge this if you are trying to establish yourself as an exhibitor who attempts to pick the better things. If you are playing to transient business that accepts cheap mellerdrammer, or if you figure that you can run cheap stuff in your house because they love the blood-an'-thunder without questioning the detail, then you can get this by.

I hope they head Willard Mack off before he sells any more of these wild mellers, and certainly when the market opens up—as it is going to this fall—such ordinary stuff as this won't stand a chance!

CUTE STUFF AND GOOD MOMENTS IN ORDINARY ATMOSPHERE

Gladys Leslie in

AN AMATEUR ORPHAN

Thanhouser—Pathe

DIRECTOR	Van Dyke Brooke
AUTHOR	Agnes Johnston
CAMERAMAN	George Webber
AS A WHOLE	Little human incidents helped, but treatment and forced cuteness marred effect
STORY	Had appealing basic idea, but action and atmosphere made it ordinary
DIRECTION	Registered a few good bits, but forced players too frequently in atmosphere that lacked distinction
PHOTOGRAPHY	Ordinary, with a very few good bits
LIGHTINGS	Generally too uniform; occasionally good
CAMERA WORK	Only fair on long shots; had good close-ups
STAR	Screens well, has excellent possibilities, but very forced and camera-conscious at times
SUPPORT	Several good characterizations, with others ordinary
EXTERIORS	Acceptable; not artistic nor distinctive
INTERIORS	Some rather setty; generally ordinary
DETAIL	Many little bits very good
TIME	Fifty-eight minutes (5 parts)

FIGURING this as a program release ,it may get by in many communities because it has some cute kid stuff and a lot of little human touches which had evidently been planted in the story, and consequently registered effectively despite the general cheap and ordinary touch which marked the atmosphere of the offering.

The plot told about a wealthy little girl who was being raised scientifically, with a tutor who suppressed all her natural inclinations. Seeing the kiddies in an orphanage having a glorious time one day, she decided to run away and become an "orphan," this being made possible by her folks going to Japan, while the tutor wanted her niece to have an education, the wealthy girl being planted in the orphanage while the tutor's niece was sent to the boarding school under the wealthy girl's name.

Later on, the wealthy little orphan, after having a grand and glorious time in the orphanage—which is hardly convincing—was adopted by a family in the country, where she reformed a grouchy old farmer and made him realize again the attractiveness of his wife, who had become more or less of a drudge.

Finally the parents came home and became very much excited over the disappearance of their child, with the result that they offered a reward for her return, which was collected by the son of the farm folk, who had, of course, fallen in love with our heroine.

We then had this youth brought to the city, with a few rather forced scenes leading up to his advance in business. Another young man who wanted to marry the niece of the tutor now established in heroine's home, appeared to want to marry the heroine herself.

The audience was tricked into believing that heroine was trying to make hero lose his position so that the other boy could have it because she loved the other boy, but we found that it was because she knew the other boy loved her friend, and she wanted the boy she loved to lose his job so that they could live in the country, she having all the wealth that was essential.

The introduction of the bit where heroine played chauffeur in order to delay the hero's arrival at his office was decidedly forced, and, in fact, the treatment of the entire offering, except in a few little spots, kept it from registering anything like as effectively as it could have, had it been very carefully handled.

In the supporting case were Isabel Vernon, Thomas A. Curran, Jean Armour, Ray Hallor, Chester Morris and Justus Barnes.

The Box Office Angle.

Of course, the name of Gladys Leslie at the present time means nothing in the life of your fans. You might say that she is another discovery of the Thanhouser Studios, who expect that she will become as popular as Gladys Hulette has in a few short months, and you can possibly arouse some interest by announcing that this is a story of a wealthy girl who chose to run away and become an orphan in order to have an opportunity to enjoy life free from the guardianship of her tutor.

While this has been done in a rather ordinary manner, it has enough human touches that the average fan will probably accept it as better entertainment than the vampire "mellerdrammers." There is quite a bit of cute stuff in it, and it might appeal particularly to a children's audience if you wanted to pick something that would get by satisfactorily on a light day when you play for a big matinee.

GREAT LION STUFF SURROUNDED BY ORDINARY MOVIE JUNK

Vivian Reed in

THE LAD AND THE LION

Selig—K-E-S-E.

DIRECTOR	Al Green
AUTHOR	Edgar Rice Burroughs
CAMERAMAN	Harry Neuman
AS A WHOLE	Lion's presence lifted it from rut
STORY	Movie melo with lion giving it novelty
DIRECTION	"Doubles" well handled and close-ups helped, but melo action was mechanical
PHOTOGRAPHY	Acceptable straight stuff; not distinctive
LIGHTINGS	Generally too uniform, but acceptable
CAMERA WORK	Very good—particularly "doubles" and close-ups
STAR	Pleasing, but not impressive
SUPPORT	Miscellaneous melo characters
EXTERIORS	Fairly good atmosphere of desert
INTERIORS	Acceptable
DETAIL	Quite satisfactory
TIME	Sixty-one minutes (5 parts)

THE presence of the lion saves this from being an ordinary movie melo that would become very tiresome. Since the story is centered about this shaggy maned beast, you can figure that most anyone will consider it interesting, and surely it is a little bit different, even though it does seem a pity that the atmosphere wasn't more distinctive. Certainly the treatment of the situations could have been made much more effective.

The story told about a gink who got caught on a derelict boat alone with a lion and made friends with the beast, so that when they were shipwrecked on an African shore they lived together for many months.

A love story developed between our rugged hero and the daughter of a sheik, with, of course, the usual assortment of willuns, other girls, other girls' fathers, etc. We knew that on the finish the hero and the sheik's daughter would get together, and the hero would recover his memory and learn that he was sufficiently well bred to marry the "goil."

Throughout the offering we found the hero playing nonchalantly with the lion. This was good stuff. They also brought other characters into the scene, by using double exposures which the average fan will never be able to detect, and in some instances they brought a second lion into the action, always using double exposures for this beast's appearance. The camera work was so good, however, that none save those technically informed will know that these scenes have been arranged by double exposure.

The use of quite a number of close-ups helped the action to a great extent, but the general handling of the supposedly dramatic situations was so mechanical that it will not impress. Many of the groupings were very poor, and the same camera angle and same location were used decidedly too often.

In the supporting cast were Charles LeMoyne, Lafayette McKee, Cecil Holland, Al W. Filson, Will Machin, Capt. Ricardo, Gertrude Oakman and Frank Clark.

The Box Office Angle.

Figuring this as a program release, I believe the novelty of the lion's presence will lift it out of the rut and make it register with the average fan as a production which is at least interesting and fairly entertaining.

I would dwell entirely upon the lion stuff, in my advertising, and register the fact that this is a story of a man who lived in a lion's cave and was befriended by the lion, who fought for him just as a friendly human would That at least sounds interesting, and if you will center their attention on this point, your fans will probably figure that they like it.

WENT WRONG BEFORE GOT TO IDEA—MAY BE INTERESTING

Emmy Wehlen in

SOWERS AND REAPERS

Rolfe—Metro

DIRECTOR	George D. Baker
AUTHOR	George D. Baker
CAMERAMAN	Joseph Schelderfer
AS A WHOLE	Had good idea, but got to it too late
STORY	Ordinary melo with novelty twist introducing film studio stuff, which came too late
DIRECTION	Permitted too much "acting," making offering ordinary melo which failed to impress
PHOTOGRAPHY	Varied from good to ordinary
LIGHTINGS	Some effective, but frequently too uniform
CAMERA WORK	Not distinctive
STAR	Didn't impress; seemed camera-conscious
SUPPORT	"Acted" too much
EXTERIORS	Just good
INTERIORS	Some very good; others just acceptable
DETAIL	One or two bad slips; titles bad—too abrupt
TIME	Sixty-six minutes (5 parts)

THERE was a good idea uncovered in the latter part of this, but unfortunately the day was lost and the production condemned before we got that far, because the action was ordinary surface melodrama with characters who lacked personality, overplaying decidedly in situations that were hackneyed and shop-worn.

One of the worst blows came early in the development, where we found the heroine giving a dress to a friend, which was plainly a "plant" for the fire which followed immediately afterwards, and then we received the awful shock of being informed that the girl friend had been so badly burned in the fire that her body could not be identified, and yet they had found the dress containing a letter which proved that she was the heroine. I'd like to know just how they managed to burn this body so conveniently without burning the letter or the dress beyond recognition at the same time?

As another slip in the matter of detail, we found a newspaper insert in which the date of the paper was given as 1917, and we saw an item which told about Madero being shot. I don't know where the paper could've been printed, but some editor was quite a bit late in receiving the news!

After going through the details of finding wealthy man's son secretly marrying poor heroine, with father kidnapping son to bust up the marriage, and wife, to all intents and purposes, being declared dead by the fire substitution, we came to the real idea of the story.

We saw Producer Baker at work in the studio, and the suffering heroine's chee-ild was rushed in to serve in a picture, in an emergency. Of course, the heroine pulled a bit of dramatic emotion when someone started to abuse the chee-ild, with the result that she was engaged as a star. Now we know (?) how they find film stars.

It was only a short time—and this part we'll agree

to—until the "discovery" became famous, and we had a scene where she told the managers where to get off at as regards a new contract. Undoubtedly the Metro folk had a lot of fun out of making this scene registering the independence of the star. Anyway, our "shero" was in a position to dictate regarding scenarios, and she wrote one which duplicated her life history. Since this plot which was supposed to be her life has been used about 1,438 times, I'd say that stars should not be allowed to select their own material if this is an instance of what might result.

At all events, they led up to the showing of the picture in the ballroom of the Ritz-Carlton, with Hubby and his father as honored guests. To add complications, Hubby had married again at father's request, this time to the girl father had picked out in the first place. But Wifey No. 2 had obligingly arranged to run away with another guy, and so when Hubby rose in his seat and said, "Annie, my dead wife, come from the grave," as he looked at the picture, we knew that they were going to get together pretty soon.

In real life our film star had bought the mortgages of the hero's home, and in the picture she demonstrated how she was going to turn the old gink and his son out because she'd been treated shamefully by them. She came to the house to pull this stuff in real life, the next day, but weakened, as we knew she would, and it finished with a clutch.

The titles were very bad throughout. They were all abrupt and frequently, because of this fault, they became funny. Here is a sample of one of the bad ones. Son said to father: "What a mess you have made of my life, oh, father!" Whoever wished the "Oh, father!" onto this should've been murdered! While looking at the picture, hero said: "My God!—she's the mortgagee!"

This had the basic idea for rather a good production, but the elementary melo which was used as the life of the heroine kept it from registering effectively, and the fact that they acted "all over the place" made it impossible for the situations to be taken very seriously.

Occasionally there was a good bit, and the film studio stuff was interesting without telling any secrets; but, considered as a whole, no one will have any inclination to recommend this to a friend.

Emmy Wehlen failed to impress as a personality to be raved about, and certainly the supporting cast acted too much to please, most of them being very camera-conscious.

Producer Baker was in evidence as the director in the studio scenes, and even George registered several times as overplaying a little which proved that even he knew the camera was out front.

In the supporting cast were George Stuart Christie, Frank Currier, Peggy Parr, Harry Davenport, Walter Horton, Kate Blancke, David Thompson, Grace Saums, Claire McCormack and Emmanuel Turner.

The Box Office Angle.

I can't figure that Emmy Wehlen is very much of a box office possibility, because she has never had any outstanding successes. Her personality is one which is pleasing in a way, and yet isn't particularly distinctive. The production is so much of the ordinary surface melo that the one distinctive idea will hardly redeem it, and I'd either forget it or go very easy on the basis of it being an average Metro program offering.

The fact that this shows some studio scenes and the story deals with a heroine who becomes a film star and then puts her life story on the screen will sound rather interesting in your advertising, but I would be cautious about promising anything very definite in reference to the merits of the offering itself. Say that it is interesting from the film-star-showing-her-own-story angle, but don't tell them that it is a vital human offering or any of that stuff, because it isn't.

If you can find something that is really worth-while you will never regret passing this one by.

STAR'S PERSONALITY AND AMERICANISM WILL SAVE OLD PLOT

William Farnum in

AMERICAN METHODS

Fox Film

DIRECTOR	Frank Lloyd
ADAPTED FROM	Georges Ohnet's "Ironmaster"
SCENARIO BY	F. McGrew Willis
CAMERAMAN	Billy Foster
AS A WHOLE	Old basic, lightings and personalities treatment, lightings and personalities
STORY	Spite marriage and misunderstood situation stuff with character touches
DIRECTION	Made atmosphere distinctive and action impressive by treatment
PHOTOGRAPHY	Generally good; occasionally fuzzy
LIGHTINGS	Many artistic and effective; some too uniform and just good
CAMERA WORK	Varied, but generally very good
STAR	Forceful, dominant personality; character written for him
SUPPORT	Some excellent types; generally very pleasing
EXTERIORS	Good; some could have been better
INTERIORS	Distinctive; well handled
DETAIL	Little touches helped offering
TIME	Seventy minutes (5 parts)

THERE was one underlying thought to this subject which helped it decidedly, particularly because the central character was one which seemed to have been written for Mr. Farnum. The American people love to feel a sense of superiority over those in foreign countries, and there are few heroes more popular than the virile American business man who does things in what is called the "American way" abroad.

Here we find William Farnum as the head of a big iron foundry in France, and any audience anywhere will certainly enjoy his treatment of the aristocrat who came in to chastise him because Mr. Farnum's factory whistle annoyed this blue-blooded gent.

The story had to do with some well-known situations, as, for instance, the girl who married the American in order to spite the nobleman who had jilted her, with a title-seeking American marrying the nobleman and misunderstood situations following, which brought complications.

We, of course, knew all along that it was only a question of time until the wife of Mr. Farnum would realize how much she loved him, and we also had it figured that Bill would have to beat up this "noble" gink in order to make it a good picture.

This climax came on the finish, where, in order to

save her husband from fighting a duel with the willun, the wife chased over to the willun's home at night and was promptly attacked, without the willun even taking the trouble to pull down the blinds. This made it possible for Hero-Hubby Bill to rush in and kick the stuffin' out of our "noble" willun, and so all ended happily.

We had an additional conflict where the wife's brother wanted to marry Mr. Farnum's sister, with Bill refusing, because, as he said, one unhappy marriage was enough for the family. But, of course, they were properly mated when the blow-off came.

A production wherein Mr. Farnum has an opportunity to wear evening clothes, appear as a prosperous business man and at the same time pull a couple of almost-battles with fists as weapons, should prove more than sufficient to send any audience out thoroughly pleased.

Producer Lloyd has made the rather well-known situations register effectively by using many close-ups and some very good lightings in his treatment. The tempo of the more important action was good, and, considered as a whole, this is rather an entertaining offering, although it never becomes tremendous, since the story is one that will be guessed by most fans.

There was quite a bit of comedy injected as the story progressed, with several types being introduced and carried through the action for no other purpose than to provide an occasional laugh. This is a very good system, since it gives the necessary relief to make the dramatic action more effective.

Jewel Carmen, as the wife of Mr. Farnum, handled a rather difficult part with sufficient distinction to make it register properly. She has given us some nice work in the past, in various worth-while offerings, and looks like a good bet for leading support.

Florence Vidor, as Mr. Farnum's sister, was quite pretty and rather pleasing. She had the necessary "pep" to register effectively as a younger sister.

Alan Forrest, as the wife's brother, was very pleasing, because he made the characterization seem natural, registering his embarrassment in certain situations in a very human manner.

The cast as a whole was very well chosen. Others who appeared were Willard Louis, Josef Swickward, Marc Robbins, Bertram Grassby, Lillian West and Mortimer Jaffe.

The Box Office Angle.

With the name of this novel and the screen name to hammer—and it is an excellent name at this particular time—you should be able to make everyone believe that this Bill Farnum film is going to be decidedly worth while. Without question Mr. Farnum has a large folowing, and when they feel that he has a good vehicle it is a pretty safe bet that you are going to do real business.

I'd hammer at this thought: "Can you imagine Bill Farnum as the head of a big American industrial plant in France, where some of the nobility took objection to his 'American Methods'? See how Bill made them like it."

You might also mention the fact that, because of the insistent request from more than a million fans, the Fox Company has taken Mr. Farnum out of the blue-shirt Western stories temporarily to give him a chance to work in evening clothes and ordinary civilized garb.

INTELLIGENT TREATMENT AND CHARACTERIZATIONS MAKE "WORTH WHILE"

Kathlyn Williams and House Peters in

THE HIGHWAY OF HOPE

Morosco—Paramount

DIRECTOR	Howard Estabrook
AUTHOR	Willard Mack
SCENARIO BY	Harvey Gates
CAMERAMAN	James Van Trees
AS A WHOLE	Intelligent treatment and handling made weak plot entertaining
STORY	Rather ordinary mechanics, with situations made interesting by little touches and detail
DIRECTION	Gave excellent atmosphere, splendid spots of good action, and by intelligent treatment kept development interesting
PHOTOGRAPHY	Generally good; a few fine bits
LIGHTINGS	A few excellent: some too uniform
CAMERA WORK	Generally good; varied somewhat
STARS	Made characters human and action convincing
SUPPORT	Well chosen
EXTERIORS	Very good atmosphere; some splendid shots
INTERIORS	Very good for atmosphere
DETAIL	Several splendid bits
TIME	Sixty-two minutes (5 parts)

I CAN think of no handicap that would seem worse than being offered a story by Willard Mack.

This production has been saved from the curse of the author's routine melodrama by treatment which smooths over the rough spots and develops the good moments by detail and human characterization, until we found that the offering was surprisingly entertaining, considering the fact that the basic story was far from being unusual.

Howard Estabrook, in this production, which is the first Lasky release directed by him, has demonstrated that he knows dramatic and atmosphere values sufficiently well to lift the ordinary offering out of the rut by treatment that is a bit different.

Starting off in the first reel, we found Miss Williams doing a dance hall slavey part, which is rather an unusual bit for her, and Mr. Peters was seen pulling the "souse" stuff, which he handles so naturally. There was a little rough stuff in the dance hall, which finished with the drunken hero marrying the slavey, to protect her, and this has all been handled very nicely.

The rest of the story deals with the hero taking his accidental wife into the wilds while he prospects for gold, with a very nice bit of character development brought out in the next reel or so which registered the gradual feeling of bitterness which engrossed both of these unfortunates.

Gold was discovered—and I must give the producer credit for doing this in a logical manner, instead of the ordinary "movie" stunt of swinging a pick once and following it with the joyous shout to announce to the world that gold had been discovered—and then hero decided that life was all wrong and started to drink a cup of poison.

Hero was interrupted in his attempt at suicide, and Miss Williams, discovering the cup, thought that he had intended to poison her. She pretended to have taken this, and fell in a huddled heap in the corner, apparently dead, with the result that hero left the mine, thinking himself free again. This situation was a hard one to be made convincing, but it was registered very satisfactorily.

The hero then drifted about as a bum while the mine was purchased, with the result that the wife became wealthy.

A meeting between the two in a restaurant was nicely handled, so that they didn't sit down and tell

one another the story of their life, but simply recognized each other and then drifted apart again. Since the wife was in the restaurant as a guest, and the husband as a waiter, this treatment was very logical and decidedly different from the average "movie" idea.

Eventually hero drifted back to the mine, where the wife was in charge, and he happened in at the proper moment to rescue her from a willunous attack. This was also intelligently done, and we didn't have the usual explosions and strikes which fans have come to expect from "movie stuff" when they begin to see willuns lurking about a big mine.

The misunderstanding about the poison cup was then explained, and all was well.

Figured on the basis of program releases, I believe the treatment of this and the characterizations of Mr. Peters and Miss Williams have lifted the production above the Paramount average, and, while it isn't a big film because the convenient spots in the story handicapped it somewhat, certainly it is interesting and will register as very satisfactory entertainment.

In the supporting cast were Jim Farley and Harry De Vere.

The Box Office Angle.

If these stars have a following in your community, you can safely figure this as a better-than-average Paramount. The story is a bit convenient in spots, but has been so well handled that it is certainly interesting and will more than satisfy.

You might dwell upon this point in your advertising: "If you married a girl when you were drunk and didn't know what you were doing, what would you do when you became sober? See 'The Highway of Hope.'"

Howard Estabrook is very well known as a star, and it might add to the interest in this offering to register the fact that he has become a producer, following in the footsteps of several other stars, such as Marshall Neilan, who is now one of our successful producers, and I believe that many fans will be particularly anxious to see the first production directed by one of their favorites.

HUMAN BITS AND COMEDY WITH STIRRING FINISH THAT LIFTS IT

Seena Owen in

MADAME BO PEEP

Kay Bee—Triangle

DIRECTOR	Chester Withey
AUTHOR	O. Henry
SCENARIO BY	Chester Withey
AS A WHOLE	Human and interesting at first; last reel puts it over with a smash
STORY	Not exceptional, but has human angles
DIRECTION	Made scenes interesting by treatment and gave finish effective, swinging tempo
PHOTOGRAPHY	Generally good
LIGHTINGS	A few splendid; generally good
CAMERA WORK	Good
STAR	Pleasing personality; some roughriding, swimming heroine at finish
SUPPORT	Good; well chosen types
EXTERIORS	A few beautiful shots; generally very good
INTERIORS	Quite satisfactory; a few very good
DETAIL	Some interesting bits
TIME	Sixty-one minutes (5 parts)

THE first of this offering was kept human by little touches and the injection of quite a lot of comedy having to do with several lovers who wanted to marry our heroine, with one young boob in particular who was carried through the entire offering always getting the worst of everything. He provided many laughs.

The story was elementary, being a simple little idea of the girl who married money, feeling that it would give her what she wanted in life, with the result that when old hubby died suddenly she found he had left nothing but a sheep ranch.

Previously hero, who loved shero, had gone West to manage this sheep ranch because shero wouldn't marry him, and because the old guy who wanted to marry shero took this means to get hero out of the way.

Now shero came to the ranch and began bossing hero around, with some interesting complications—both dramatic and humorous—and then we discovered that the old guy who had died had sold the sheep ranch before he'd cashed in. Since hero was wealthy and only working on the ranch because he was peeved at being unable to marry shero, he bought the ranch and secretly enjoyed being bossed by shero, who wasn't his boss at all.

The boob who wanted to marry the pretty widow came to the ranch for a visit and supplied more laughs, with the production swinging into a chase at the end where Miss Owen did some thrilling riding, with a fall that will stir anyone and finally a plunge into the lake on the back of her horse, followed by a nice bit of swimming with her clothes on—which is no easy stunt. This finale was bing-bing melodrama that swept along at a nice tempo, and, coming after the several reels of human business with comedy touches, it is going to put this over anywhere with a bang, making it register as very good entertainment.

Miss Owen's personality helped this all the way, and her athletic stunts, such as leaping to her horse's back, riding like the wind, etc., are going to plant her as a distinctive type of heroine who will surely become a real favorite. I believe that this is the best opportunity she has had to prove what she can do, and after this offering has had time to circulate, she should become a good box office bet.

A. D. Sears, as the wealthy hero who decided to go out and work on a sheep ranch, just like the little fellow who went out in the garden to eat worms, was a very pleasing personality, tall, handsome and human.

James Harrison, as the boob, earned a lot of good laughs and his business with good old Jennie Lee was quite funny.

Pauline Starke, as the Mexican girl who wanted to flirt a bit, made her few scenes stand out, and of course Sam De Grasse is a sure-fire willun.

Others in the cast were F. A. Turner and Kate Bruce.

The Box Office Angle.

I believe you can safely go after this as a very good program release, playing it up as an entertaining little story, dealing with the adventures of the many lovers of a typical American girl, who at first refused to marry but had a very good time with all her proposals and then found that marriage was no joke.

I would go after the advertising on this from the following angle: "Do you love a heroine who has personality, can ride, swim and do stunts? See Seena Owen in 'Madame Bo Peep.'" Or, you might say—"Do you like American girls with pep? See Seena Owen in 'Madame Bo Peep.'"

Don't figure this as a sensationally big offering or anything of that sort, but rest assured that it is a pleasing bit of entertainment and decidedly better than the average program stuff, from an audience viewpoint. There is enough heart interest and fun to the action, with a thrill or two on the finish to guarantee that most anyone will consider it worth while.

INTERESTING INDIAN SOLDIER WESTERN STUFF HELPED BY STARS

Myrtle Gonzalez and George Hernandez in

SOUTHERN JUSTICE

Bluebird

DIRECTOR.....Lynn F. Reynolds
AUTHOR.....Lynn F. Reynolds
CAMERAMAN.....Clyde R. Cook
AS A WHOLE...Ordinary surface-action of obvious plot that never impressed
STORY.....Lacked big moments and genuine appeal; frequently didn't convince
DIRECTION...Gave only acceptable atmosphere without making action or characterizations sufficiently distinctive
PHOTOGRAPHY.....Ordinary; frequently fuzzy; some scenes printed too light
LIGHTINGS.....Acceptable; not distinctive
CAMERA WORK.....Just acceptable; not enough angles or close-ups
STARS.....Failed to stick out
SUPPORT.....Ordinary
EXTERIORS.....Varied; a few good; generally very ordinary
INTERIORS.....Just acceptable, with many bad because were setty
DETAIL.....Too much of it; didn't impress
TIME.....Sixty-six minutes (5 parts)

ITS chief fault is that at no time does the action really convince and none of the characters had sufficient personality to dominate or appeal, with the result that the scenes just moved along as so much routine action without at any time making the proper impression to arouse enough interest to hold the attention.

The story was obvious and the treatment failed to make it sufficiently different to register as worth while.

The atmosphere was not distinctive, many of the scenes being very ordinary, with an awful lot of unnecessary detail in the continuity, there being scores of scenes that meant nothing whatever to the progress of the story.

The willun in this must be figured as a pretty dumb gink, since his plot was uncovered through his having left the barrels with which he planted the oil in the swamp, where they could be conveniently discovered in time for the unmasking at the finish.

The average fan will look at this with sort of a bored expression, allowing it to run along without ever making a dent, and certainly no one is ever going to enthuse over it. The personalities of the players, and the atmosphere savored a bit too much of "movie stuff," because most of the exteriors were ordinary and many of the sets were very, very "setty."

Myrtle Gonzalez and George Hernandez, who were starred, didn't stand out over the other players, and since the others were more or less routine characters, I can't figure that there is enough here for any one to concentrate on to make them consider it worth while.

In the supporting cast were Charles Hill Mailes, Jack Curtis, Fred Church, Jean Herscholt, Elwood Bredell, Maxfield Stanley and George Marsh.

The Box Office Angle.

If you can find something that has sufficient human interest to appeal, or some dominant personality to compel attention, I would certainly get it in preference to this. The fans have become pretty well peeved over having this routine junk thrust upon them continually, and it would seem to me that you should make a particular effort from now on to get films that are distinctive enough to make your patrons recommend them, holding these good things for longer runs rather than showing so many productions that never stir emotions.

There is no new angle about this to justify advertising, and it is nothing but ordinary "movies."

PERSONALITIES AND ATMOSPHERE MAKE OLD IDEA ENTERTAINING

Virginia Pearson in

A ROYAL ROMANCE

Fox Film

DIRECTOR.....James Vincent
AUTHOR.....Adrian Johnson
CAMERAMAN.....L. E. Taylor
AS A WHOLE.....Old idea made entertaining by personalities and atmosphere
STORY.....Prince and princess to be married, met incognito; Formula No. 932
DIRECTION.....Made exteriors classy by composition and lighting and gave distinction to interiors, keeping action interesting by close-ups and cutting
PHOTOGRAPHY....Exteriors very fine; interiors varied, with frequent fuzziness and halation
LIGHTINGS.....Exteriors fine; interiors varied
CAMERA WORK.....Varied, but generally very good
STAR.....Screened beautifully; has charming personality and sufficient poise and authority to dominate
SUPPPORT.....Cummings good prince; others good types
EXTERIORS.....Well chosen; good composition and lightings
INTERIORS.....Generally distinctive; classy enough to carry
DETAIL.....Fitted atmosphere
TIME.....Sixty-three minutes (5 parts)

I AM afraid that your fans may groan a bit when this begins to get under way, because it is the old, old idea of prince and princess who were to be married for reasons of state, with the princess deciding that she wouldn't play.

When prince went to the mountains, incognito, princess did the same, pulling a meeting which resulted in romance, and then she stuck with prince until he said he wanted to marry her, without knowing that she was the girl who had been picked out for him all the time.

Certainly, as a basic idea for a film, it is an old friend. Fortunately, Producer Vincent has a rather intelligent idea as to what can be accomplished by treatment, and he has given us good atmosphere, with considerable class in the interiors and some effective, artistic exteriors.

Virginia Pearson has a very pleasnig personality and screens very beautifully, and Irving Cummings as the haughty prince who was humbled, was very likeable, so that the director's treatment and these personalities lifted our old friend out of the rut and made it rather acceptable enertainment.

Towards the finish they pulled a little melodrama, with the willun hiring a guy to stick a knife into the prince, but Miss Pearson, she was a regulation film shero and did the rescue thing, so that they got by that part all right.

The final "climax" where the princess, who had been masquerading, was "unmasked," was rather well handled in order to get a laugh, and I believe the average fan will decide that there is enough that is pleasing in this to justify its having been offered.

There was a decided variance between the lightings in the exteriors and those in the interiors, many of the exterior shots being very beautiful, while some of the interiors were a bit hazy, with occasional trouble from halation.

They had quite a lot of fun with an incident where the princess sent Mr. Cummings, the prince, out to milk a cow, and two characters, a suitor for the hand of the princess and her maid, were carried through the production for the sole purpose of providing comedy relief, which came in very acceptably at the proper moments to make this balance nicely.

In the supporting cast were Royce Coombs, Alex K. Shannon, Grace Henderson, Nora Cecil, Charles Craig, Nellie Slattery and Emil de Varney.

The Box Office Angle.

While this is far from being deep, it is fairly entertaining, and if Miss Pearson is a favorite you will probably find that your fans wll consider it rather a good film.

You can safely play up Miss Pearson's beauty, stating that this offers her an opportunity to wear beautiful gowns and look her prettiest, and it would seem to me that you can play up Mr. Cummings a bit, because he has been in the films for a long time and should be able to pull you some business at the box office.

The title "A Royal Romance" tells about as much of the story as you dare tell—unless you want them to know what an old friend it is—so I believe I would stick to the use of the star's name, that of Mr. Cummings and the name of the film, with the additional promise that there are many beautiful scenes made in the mountains and some distinctive sets and lightings. You really can't afford to talk about the story, but you might use a line like this: "Can you imagine a prince being sent out to milk a cow? Virginia Pearson makes one do it in 'A Royal Romance.'"

VERY ORDINARY MOVIE ROUTINE LACKED REAL PERSONALITIES

Edith Storey and Antonio Moreno in

THE CAPTAIN OF THE GREY HORSE TROOP

Greater Vitagraph

DIRECTOR	William Wolbert
AUTHOR	Hamlin Garland
SCENARIO BY	A. Van Buren Powell
CAMERAMAN	Reginald E. Lyons
AS A WHOLE	Interesting action, personalities helping, but sometimes missed fire
STORY	Sympathy for Indian stuff with love interest and melo action
DIRECTION	Gave excellent Western atmosphere, but missed somewhat on interiors, with good dramatic moments, but slumps in between
PHOTOGRAPHY	Varied; sometimes very good, but frequently fuzzy and lacking distinction
LIGHTINGS	Night stuff very good; interiors effective as pretty sets, but not best for characters
CAMERA WORK	Varied; didn't get best results for stars
STARS	Personalities helped offering
SUPPORT	Some very good types
EXTERIORS	Western stuff very good
INTERIORS	Good lighting helped at times
DETAIL	Quite satisfactory
TIME	Sixty-four minutes (5 parts)

AT the present time the name of this should arouse interest. and since Tony Moreno and Edith Storey both have pleasing personalities, I'd say that this is a good bet.

The production as screened is quite a bit short of being tremendous as drama, but certainly it is interesting and has several very good spots.

The chief fault with this offering is that the action is spotty, with some rather draggy slumps in between the more important moments. The plot construction and the tempo of the development mars the effectiveness of the better scenes, with the result that several of these miss fire. If it were not for the personalities of Mr. Moreno and Miss Storey many of the scenes would mean nothing. These two young people are interesting enough in themselves to hold the interest in scenes that otherwise have little or no meaning.

In a way, the story is a plea for the red man, which is always good sympathy stuff when properly handled, and the atmosphere provided herewith makes this sufficiently real to guarantee any audience leaving the house with the feeling that it has been at least worth while.

At no time does this hit such high spots that it thrills, and several of the scenes that should have been very dramatic failed to impress. However, there's oodles of action and quite a lot doing all the way, so that no one can complain of this being uninteresting.

You know the work of Mr. Moreno and Miss Storey too well for it to be necessary for me to tell you how well they would register in this sort of offering. Of course, Mr. Moreno was a soldier who protected the Indians against the cattlemen, and Miss Storey, as the daughter of the politician who was in with the cattlemen, appeared as the heroine who joined forces with the hero and refused to support her father's ideas.

At the finish there was quite a lot of bing-bing action taken at night, with a scrap in the street which registered rather well and a mob storming the jail to take out the Indian accused of murder. This final swinging action helps the general effect and will probably save the day for the offering.

The cast included some splendid types, and there is one sure-fire laugh where a big, bearded gink is handed a plate of sandwiches, with the result that he gobbles one whole, without batting an eye.

Among those in the cast were Mrs. Bradbury, Otto Lederer, Al Jennings, Robert Burns, Neola May and H. A. Barrows.

The Box Office Angle.

Since this offering has quite a number of speech titles, excerpts from the book, which make a plea in defense of the Indian, I would sort of concentrate on the thought that this is a story exposing reasons for the rapid decline of the great race of red men who formerly owned this country.

Naturally you want to hammer on the title, and if you get any cuts showing Tony Moreno in uniform, play them up prominently. Mr. Moreno and Miss Storey have been a popular team, and I think you can get a little better than average program business with this offering. I wouldn't promise that it is tremendous, but you can certainly say with safety that it is a very interesting action story telling of Mr. Moreno's fight as Uncle Sam's representative to keep a band of roughneck cattlemen from taking advantage of the one-time owners of this great country.

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THE ROLL OF HONOR!!

These features have at least five reports, and all have a combined average for Pleased Patrons and Box Office of 80 per cent or more.

In the case of several Features having the same percentage, we have placed the one with the higher percentage of repeats first.

Reports	Features	Company	% P. P.	% B. O.	Repeats
7	The Birth of a Nation	Griffith Spec.	100	100	6
6	A Poor Little Rich Girl	Arteraft	99	100	5
7	East Street	Chaplin Mut.	97	100	7
5	The Floorwalker	Chaplin Mut.	97	100	2
11	The Americano	Triangle	99	97	8
7	The Rink	Chaplin Mut.	96	99	6
13	Truthful Tulliver	Triangle	98	95	8
7	The Square Deal Man	Triangle	96	97	4
18	Hell's Hinges	Triangle	93	89	11
17	Snow White	Paramount	96	95	10
5	The Goose Girl	Paramount	95	95	4
5	Destruction	Fox	86	94	1
35	Hulda from Holland	Paramount	95	94	23
7	The Eternal City	Para. Special.	93	96	4
12	The Matrimaniac	Triangle	94	95	5
12	Miss George Washington	Paramount	94	94	9
8	The Ne'er Do Well	Vitagraph	94	94	6
5	Behind the Scenes	Chaplin Mut.	94	93	4
10	Still Waters	Paramount.	95	91	6
5	Cinderella	Paramount.	88	98	2
25	Under Two Flags	Fox	94	91	17
23	Peggy	Triangle	94	91	15
13	The Devil's Double	Triangle	92	93	7
21	Manhattan Madness	Triangle	94	91	11
5	Seven Sisters	Paramount	93	92	1
6	The Serpent	Fox	92	93	1
10	The Iron Claw	Serial	93	92	
19	Rags	Paramount	91	93	5
14	Bought and Paid For	World	92	91	9
7	The Shielding Shadow	Serial	91	91	
10	Mister 44	Metro	88	93	4
12	American Aristocracy	Triangle	92	88	7
16	The Wolf Woman	Triangle	89	91	6
9	Out of the Drifts	Paramount	90	89	3
5	Graustark	K. E. S. E.	88	90	4
13	The Sin Ye Do	Triangle	94	84	8
14	The Habit of Happiness	Triangle	92	85	5
7	The Prince and the Pauper	Paramount	91	86	2
9	Wildflower	Paramount	90	86	6
23	The Bugle Call	Triangle	95	81	7
12	A Corner in Colleens	Triangle	91	84	6
6	My Official Wife	Vitagraph	91	84	3
5	Green Stockings	Vitagraph	87	88	2
24	Little Lady Eileen	Paramount	86	89	9
17	The Return of Draw Egan	Triangle	88	87	6
12	The Battle Cry of Peace	Vitagraph	95	80	4
22	Silks and Satins	Paramount	86	88	16
18	The Cheat	Paramount	94	80	12
15	The Count	Chaplin Mut.	88	85	8
20	East Lynne	Fox	87	86	9
10	Back of the Man	Triangle	92	81	3
10	Romeo and Juliet	Fox	87	86	4
16	Fifty-Fifty	Triangle	90	83	6
15	The Common Law	Selznick Pic.	83	90	5
6	The Soul of a Woman	Metro	93	80	1
10	Old Homestead	Paramount	88	84	7
27	Flirting with Fate	Triangle	87	85	10
13	Her Double Life	Fox	84	88	3
12	Poor Little Peppina	Paramount	87	84	6
19	Home	Triangle	91	80	9
23	Reggie Mixes In	Triangle	92	79	10
11	The White Raven	Metro	86	85	4
11	The Eternal Sapho	Fox	84	87	4
9	Molly Make-Believe	Paramount	87	83	5
15	Ashes of Embers	Paramount	87	83	6
8	The Two Orphans	Fox	84	86	3
11	The Weaker Sex	Triangle	87	83	4
17	The Good Bad	Triangle	89	81	4
21	An Apostle of Vengeance	Triangle	88	82	3
7	Bella Donna	Paramount	92	77	4
5	Shadows and Sunshine	Pathe	94	75	2
17	The Flying Torpedo	Triangle	88	80	5
9	God's Country and Woman	Vitagraph	81	87	4
8	Helene of the North	Paramount	87	81	2
7	Madame Butterfly	Paramount	80	88	1
8	Little Mary Sunshine	Pathe	90	78	1
7	Undine	Bluebird	80	87	3
5	Dawn of a Tomorrow	Paramount	82	85	1
7	Island of Regeneration	Vitagraph	85	81	4
6	Mice and Men	Paramount	84	82	5
11	The Rise of Susan	World	81	85	6
6	Pretty Sister of Jose	Paramount	84	82	2
6	A Man and His Soul	Metro	83	83	2
15	The Combat	Vitagraph	82	84	1
17	Plain Jane	Triangle	87	78	4
7	Camille	World	86	79	3
17	His Picture in the Papers	Triangle	89	76	5
11	Carmen	Paramount	82	83	3
5	David Harum	Paramount	87	78	1
7	The Promise	Metro	81	84	1
5	The Little Girl Next Door	Special	77	87	3
5	A Hungry Heart	World	86	78	2
5	Chimmie Fadden Out West	Paramount	88	76	2
5	The Virginian	Paramount	85	79	1
5	What'll People Say?	Metro	80	84	
8	A Gentleman from Indiana	Paramount	86	78	
15	The River of Romance	Metro	87	76	7
6	Excuse Me!	Pathe	90	73	2
20	The Social Secretary	Triangle	90	73	7
12	Trail of Lonesome Pine	Paramount	75	88	3
8	Where Are My Children?	Univ. Spec.	79	84	2
15	Stepping Stones	Triangle	87	76	2
18	Man From Bitter Roots	Fox	82	81	2
6	Kindling	Paramount	81	82	
6	Madame X	Pathe	71	91	3
8	Sapho	Paramount	74	88	3
5	Alice in Wonderland	Special	76	86	1
5	20,000 Leagues Under Sea	Univ. Spec.	63	98	4
6	The Libertine	Mammoth	83	78	4
17	Not My Sister	Triangle	82	79	4
5	The Soul of Broadway	Fox	83	78	1
5	Chimmie Fadden	Paramount	90	71	
6	Patria	Serial	84	77	
16	Gloria's Romance	Serial	78	82	
5	The Man From Mexico	Paramount	90	70	2
18	Honor Thy Name	Triangle	88	72	4
14	Bullets and Brown Eyes	Triangle	85	75	3
8	The Wall Between	Metro	78	82	1

Feature Films as Wid Sees Them

TOO MUCH WRONGED GIRL DETAIL, BUT ACTION FAIRLY INTERESTING

Frances Nelson in

THE BEAUTIFUL LIE

Rolfe—Metro

DIRECTOR.....John H. Collins
AUTHOR.....Ella Wheeler Wilcox
SCENARIO BY.....June Mathis
CAMERAMAN.....Herbert O. Carleton
AS A WHOLE.....Wronged-girl-he-wampire surface melo that hit and missed in spots
STORY.....Went a long way around to reach point; nothing new in plot development
DIRECTION.....Gave some excellent lightings, but frequently permitted much acting and general treatment failed to impress
PHOTOGRAPHY.....Varied from fine to fair
LIGHTINGS.....Many very fine, but others not good
CAMERA WORK.....Varied decidedly
STAR.....Beautiful at times; generally pleasing
SUPPORT.....Acceptable, although frequently overplayed
EXTERIORS.....Not unusual
INTERIORS.....Too much furniture and fixin's, but lighting made some good
DETAIL.....Acceptable, but too much of it
TIME.....Sixty-four minutes (5 parts)

THIS was one of those he-wampire things with the man who thought he had tricked an innocent country rose into a mock marriage, tiring of her very soon to pick up another toy who was afterwards discovered making way for another. This man's best line was, "I am through." He told several of the goils that during the course of the picture.

We wondered all along what "the beautiful lie" was, and learned on the finish that the he-wampire's fixer had so arranged things that the boss had been really married when he thought it had been faked. Since this was not uncovered until the he wampire hubby was dying from having been shot by one of his discarded flowers, it was of course all right, since then our hero could marry our shero, because, instead of being a discarded mistress, she was a sure-enough widow.

Apparently, intent had nothing to do with the matter, and the legal aspect was necessary to ease the conscience of shero, despite the fact that hero had said very forcefully that he wanted to marry her, anyway.

Throughout this offering we had many sets which were lighted rather well, and frequently Miss Nelson was shown in close-ups with good lighting, some of them making her very beautiful, although a few of the lightings were poor. The general atmosphere of the story was a bit too much along the line of detail regarding the one man's love affairs and the development of the love interest between hero and shero. In this case hero was a protege of the bad boy who loved too many girls, and he had picked out shero as a model for his painting, "The City Lorelei."

In showing the close-up of the finished masterpiece (?) they made a little slip, because it looked rather funny as screened and will very probably get a laugh. I saw this in a theatre and it got a real laugh the night I sat in. They have taken a photograph and daubed it over somewhat to get the effect of a painting, and on the screen it surely does not look like a masterpiece. A title which goes with it makes the hero say, "It's finished . . . and this is the happiest day of my life!" That, taken with the rather odd appearance of the painting, only added to the laugh.

During the course of the development they brought in the situation of the street walker who told the innocent girl who had been arrested when she wasn't guilty that the world was all wrong and that she should make the men pay. That thought has been preached quite a lot lately and many folks may not think it is altogether a good doctrine to spread too generously.

The hero's name in this was Paul Vivian. Truly, that was a sweet name to give an artist hero.

Miss Nelson's personality helped this in many of the slow spots because she is truly pretty and screens so well that one doesn't mind having to look at her.

Harry S. Northrup, in the part of the wicked he-wampire, wasn't so attractive that it became easy to understand why the women all fell for him, but he was very good for a willun, except when he acted too much—which was quite often.

Edward Earle did very well as the hero. In two or three of his more important scenes he overplayed a bit, but the general impression was quite satisfactory.

John Davidson made a small part stand out, because this young man, by his poise, quickly dominates a scene where he has anything to do.

Sally Crute was the sin woman who told the story of the street walker.

Others who appeared were Mrs. Allan Walker, Elsie McLeod and Emil Collins.

The Box Office Angle.

As program stuff goes, this may get by satisfactorily because of Miss Nelson's presence, even though the story is a little too much along the wronged-girl train of thought. There is a decided lack of comedy relief and the offering from start to finish gives a bit too much detail of the trials and tribulations of girls who fall victims to the wicked wrong-doing wreckers of homes.

If you have a community audience, I would try to get something which is a little bit lighter or more human. If you play to patrons who seem to like the sex thing this may go very well because some of the lightings are excellent and there is enough of the high life junk registered to please any lovers of this rather morbid line of thought.

It is pretty hard to figure advertising angles on this because there is nothing distinctive about the story or the treatment. You might go after it along this line: "Is the accepted law of civilization, which always makes the woman instead of the man pay, right? See 'The Beautiful Lie.'"

HAROLD LOCKWOOD
Yorke--Metro

ATMOSPHERE AND CHARACTERIZATION, GOOD LIGHT ENTERTAINMENT

Dorothy Dalton in

WILD WINSHIP'S WIDOW

Kay Bee—Triangle

DIRECTOR ..... Charles Miller
AUTHOR ..... John Lynch
CAMERAMAN ..... Clyde De Vinna
AS A WHOLE ..... Personalities and treatment made this entertaining
STORY ..... Incidents elementary, but characterizations interesting
DIRECTION ..... Provided distinctive lightings and atmosphere, and relieved production with frequent laughs well placed
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Many very effective and artistic
CAMERA WORK ..... Very fine
STAR ..... A very interesting personality
SUPPORT ..... Some excellent types well handled
EXTERIORS ..... Many beautiful shots, with fine composition
INTERIORS ..... Distinctive; classy
DETAIL ..... Some fine little touches
TIME ..... Sixty-three minutes (5 parts)

HERE is a splendid instance of a producer taking an elementary theme and making it into a very delightful bit of entertainment by treatment in registering good characterizations in a distinctive atmosphere, with many delightful little bits of comedy to relieve at the proper moment.

From the very first this was marked as a classy offering, because it opened with one or two exterior shots that were certainly beautiful. The distinction as to composition, sets and lightings continued all the way, and this atmosphere of class lifted the offering out of the rut and made it register as worth while.

The story was the well-known and truly simple theme of the conflict between a young widow and her sweetheart of years standing, which resulted from her having refused him so many times that he finally took the advice of an old friend and began to pay attention to other girls, with the result that we had our good old situation of each trying to make the other jealous through much footage.

The finale came when our heroine, realizing that she loved her old sweetheart and that he loved her but was heaved over her actions, arranged so that she should be left alone on a mountain top with a poor boob of a poet in order that hero could rescue her from being compromised, which would prove that he did love her.

The situation where Miss Dalton sneaked away from the poet who was reading beautiful (?) verses to her, to go outside and chase the horses away, returning without the poet missing her, was very poorly handled, because, even though he was a boob, the poet would have noticed her departure.

There were a few other places in which the action was rather overdrawn, as, for instance, where Miss Dalton persisted in turning around to watch her sweetheart, while she was supposed to be handing out trophies at the hunt ball, but those items will probably be overlooked by the average audience, being forgiven as "picture license."

Certainly Producer Miller and Miss Dalton are deserving of real credit for making this so entertaining, because the story skeleton was a decided handicap to start with.

The character of the poet was very well handled, it being played in just the right manner to make most any red-blooded gink want to kick this feller on the shins. We also had a number of good laughs out of a character who was brought into several scenes, he being the minister needed for the final marriage, and I think that the bit where he lost his shoe in the mud when trying to reach the cabin on the mountain, through the storm, will get a yell out of any one. The little touch where the roof leaked on the minister's head was also good.

As proof of the fact that we should not tell the secrets of how pictures are made, I heard quite a discussion near me as this was being shown, on the difficulty of securing the storm scenes. These folks had it all figured out that it was necessary for the producer to wait until it rained real hard before he could go out and take any of these scenes. If they had ever heard of storm scenes being made in any other way, you can bet that this would not have appeared nearly so realistic and impressive to them. The lightning flash which felled the tree across the path of the rescuing party was well handled, and, in fact, Producer Miller is deserving of full credit for having made the entire offering very impressive by his treatment.

The bit of business having to do with the rescuing of Miss Dalton's glove from the edge of the precipice was well done, the danger being nicely developed by cutbacks of falling rocks hurtling down the side of the canyon.

Dorothy Dalton has a very pleasing personality and should become a great favorite if she is given a chance. I was indeed glad to see her come back in this sort of an offering after remembering her work in "The Dark Road," when she vamped all over the place. To be true, Miss Dalton is "some" vamp, but she is capable of better things and the public to-day is not in sympathy with vamp characters.

In the supporting cast were Rowland Lee, Joe King, Lillian Hayward and Alice Taaffe.

The Box-Office Angle

Figured as entertainment, I consider this a very pleasing offering. It has class, beauty, comparatively interesting action, love interest and a nice assortment of laughs. True, it isn't altogether convincing at all times, but it is good light entertainment in a pleasing atmosphere.

Certainly this is far superior to the average program offering which deals with willuns and the usual melodramatic mess, and for an intelligent community audience I would say that this will prove most satisfactory.

I would hammer particularly upon the fact that this is entertaining. Tell them that it has been presented in a distinctive, beautiful atmosphere and play up particularly Miss Dalton as one of the most pleasing personalities of the new stars of the films.

Miss Dalton has appeared in a number of very pleasing subjects, and I believe I would refer to those which showed the best results in your house, omitting the vampire thing in "The Dark Road."

Romaine Fielding

THE LAMBS

[Engaged]

FINE LIGHTINGS AND SPOTTY ACTION WITH PLOT SLUMPING TERRIBLY AT END

Robert Warwick in

THE SLIENT MASTER

Harry Rapf—Selznick—Pictures

DIRECTOR ..... Leonce Perret
AUTHOR ..... E. Phillips Oppenheim
SCENARIO BY ..... Leonce Perret
CAMERAMEN ..... Lucien Andriot and Andre Barlatier
AS A WHOLE ..... Star's impressive manner and atmosphere lifted this, but story flopped toward end
STORY ..... Fast action melo at first, but didn't quit when through; last reels slumped badly
DIRECTION ..... Registered many distinctive lightings and excellent French atmosphere, but permitted acting and was rather mechanical at times
PHOTOGRAPHY ..... Varied from excellent to fair, with some fine lightings and others ordinary
LIGHTINGS ..... Many unusual distinctive effects, but some scenes poorly handled
CAMERA WORK ..... Generally good, but not enough close-ups of supporting characters
STAR ..... Impressive dignity dominated action and carried many scenes; was very satisfactory in character
SUPPORT ..... Generally good, but close-ups would have helped characters decidedly; some "acted" badly
EXTERIORS ..... Mostly studio; rather well done for sets
INTERIORS ..... Generally very good; a few excellent
DETAIL ..... Good
TIME ..... One hour and twenty minutes (7 parts)

STARTING off with some fast-moving melodrama in effectively lighted sets, having to do with a secret society which punished the offenders of morality standards, this story unfortunately slumped downhill all the way until it got to the last two reels, which were decidedly anti-climatical and certainly unnecessary.

Robert Warwick was presented as a wealthy man who employed Parisian apaches to apprehend offenders against the morality code, with a mysterious secret court trying and punishing these men, who were whipped by the masked judges, while their money was taken and donated to charity.

Mr. Warwick was perfectly fitted for this character of the hard, forceful, dominant man who secretly carried on this work, and from start to finish he carried this conception of the part with considerable dignity. At the very end he was brought in as a derelict in a sequence which was entirely unnecessary, and this, instead of providing sympathy, really marred the effectiveness of his other more important scenes.

Producer Perret, who recently came to this country from France, has given us some very good sets, but occasionally we had the touch of the French school, which didn't altogether register as particularly pleasing. It was noticeable that he gave studio exteriors, and while these were rather well done, nevertheless any film fan will know that they are studio sets. The absence of close-ups and cutting and flashing, according to the best American methods, was also noticeable.

When it came to the Parisian atmosphere, with the apaches and other typical French bits, the director w of course at home; but we did find that a number extras in these scenes were decidedly inclined to "act which tended to give a touch of artificiality to m ments that should have been dramatic.

Following the establishment of this court where t offenders were tried, we found the action centering abo a youth who couldn't resist the opportunity to enter in the life of the criminals, with the result that he g into serious trouble.

Mr. Warwick rescued him, but he slipped back in the mire. Then Mr. Warwick was suddenly transferr to America (by scenario) and the author immediate sent him out to rescue a beautiful lady from a runaw horse. That as an idea for meeting between hero a shero has been very much overdone in the films, a when they followed it soon after with these two e gaged to be married, and pulled the information th shero was a sister of the boy who had gotten into troul in Paris—Blooie!—it went kaflop!

From that time on it was just so much action. T heart had gone out of it, and wearily we watched t boy get into fresh trouble, with hero finally saving life by buying it with his entire fortune—and th when it was absolutely time to quit, they started in a long, long sequence of hero's wife refusing to f give her hubby and after five years we saw him as bum. The wife then sent her little girl to live w this bum, and still, after the bum had reformed the sake of the little girl, washed his face and eve thing, we found that wife wouldn't forgive.

Now, any fan that knows anything at all about p tures has had it all figured out for a long time t she was going to forgive him sooner or later, and all this junk failed to register.

Finally they sent hubby into an accidental meet with a French girl, who had loved him although had called her "Little Sister," and from this meet he went once more to his old home and there we fo wife and little daughter ready for the final clutch.

It was a serious mistake, in developing this st to pull all of that footage after the rescue of the from the paches. It is a great thing to know when quit.

While the general atmosphere of this offering excellent, there were a few scenes which were a fuzzy and seemed out of focus. In several of scenes where apaches figured we had extras who w very stiff and unnatural, being thoroughly convi that it was necessary for them to act all the time.

The decorations used on the titles were of so m kinds and assortments that they jarred fearfully. had speech titles in printed type, a few titles in kind of lettering and a few more in another kind lettering, until the attention became centered upon designs rather than upon the subject matter of the ti with the result that they surely didn't register prope

Anna Little, as the French girl, registered very s factorily, but would have been much better had been given more close-ups.

Olive Tell, as the wife, started off great, but in m of the scenes which followed she didn't photogr to advantage and the general impression, particul since she was doing such a boob character, was any too favorable. Why in the world they made character hold out through so many reels of film fore finally pulling the forgiveness stuff is beyond

Daniel Galaher, as the boy who caused all the tro

id rather well with a weakling character, although at mes he overplayed a bit.
Others who appeared were Juliette Moore, Henri Val-el, Valentin Petit and Geo. Clark.

The Box Office Angle.

If Robert Warwick pulls you business—and I under-and he is very popular in some sections, while in thers he doesn't go so big—I would say that this ould go over satisfactorily because of the atmosphere nd the fact that the star has such a dominant part, espite the woful weakness of the story itself. The rly part of the film has some very good meat, but e last half slumps badly, leaving rather an unfavor-le, incoherent impression at the end.
If you play this up, however, as the first produc-on by one of France's best directors, Leonce Perret, u will undoubtedly be able to buffalo your fans into thinking that it is quite worth while as a special production.
The picture is an adaptation of one of E. Phillips Oppenheim's novels, "The Court of St. Simon," and that fact may be worth something in your advertising.
I wouldn't rave too much about this offering as to its merit, but would depend principally upon billing the star, announcing that it is Producer Perret's first offering, mentioning the fact that it is adapted from a famous novel and hammering at the unusual light effects and the correct detail of atmosphere. This gives you something of an alibi if they don't like it, in that you will not have definitely promised anything regarding the points they will not like, and I believe if you will hammer these particular items hard enough you may make such an impression that the average fan will be a bit afraid to criticise such a combination of apparent strength.

OLD IDEA LIFTED BY TREATMENT HAD SEVERAL GOOD MOMENTS

Frederick Warde and Jeanne Eagels in

THE FIRES OF YOUTH

Thanhouser—Pathe

IRECTOR	Emile Chautard
UTHOR	Agnes C. Johnston
AMERAMAN	M. Bizeul
S A WHOLE	Old idea made rather interesting by treatment, with a few very good moments
ORY	Hard-hearted mill owner reformed by living with employees stuff
IRECTION	Had some pleasing lightings, several very good moments, with action generally satisfactory
HOTOGRAPHY	Generally very good
GHTINGS	Some excellent; others ordinary
AMERA WORK	Quite satisfactory; not exceptional
ARS	Good characters, although actory gestures crept in occasionally
PPORT	Kid very good; others acceptable
XTERIORS	Ordinary
TERIORS	Fair; lightings helped
TAIL	Acceptable
ME	Sixty-one minutes (5 parts)

FIGURED as a program release, this gets a little above the ordinary because the producer has taken rather an old idea and dignified it by making a few of his dramatic moments truly impressive by close-ups, nice timing of emo-ns and intelligent cutting and flashing. This was par-ularly true of the scene where the millionaire owner the mills, who had been living with the workmen get their viewpoint, found that the little boy who d led him to do this human thing had gone into e foundry to save his molds, so that the old man uld not be fired for neglect. An accident had loos-ed the molten metal, burning the boy badly, and in at way it was brought home to the owner that his glect had placed this child, who had become so dear him, at death's door. The handling of this scene me was enough to make the offering worth while. It s well done, the tempo was splendid, and I believe will give a lump in the throat to the average audi-ce.

Considered as a whole, the story was very old stuff. e situation of hard-hearted mill owner being brought wn among his employees, incognito, through the love or friendship of a child, has been done many times. There was nothing particularly new about it and we knew all the time that he was going to announce wonderful reforms on the finish, with everybody happy. With this handicap it was necessary for the director to make his action rather interesting and give some distinctive lightings in order that this production might have any chance whatever.

Mr. Warde has a very pleasing personality in such a character, except when there is a trace of the actor slipping into his gestures.

Opposite Mr. Warde was Jeanne Eagels, and this little lady has big possibilities, I believe, if she will be handled so that there will be no artificiality in any of her action. This was only her second picture, and in many of her scenes she was very effective, but occasionally there was a touch of "acting" which didn't ring true, with the result that it marred her characterization at times.

Little Helen Badgley, as the boy, had some good scenes and will make good with an audience because she is a clever youngster.

The other members of the cast were ordinary, and some of the extras were very bad. The scene outside the mill owner's home where a group of extras were going to do violence was awful. They shoved one another around in the usual manner, with much arm waving, and of course there was one gink that wanted to fight his way through, and somebody wished on us the title "Let me get at him!" Oh, boy—why will they do those things!

Others in the cast were Ernest Howard and Robert Vaughn.

The Box Office Angle.

This has been sufficiently well done to justify your putting it over as a program offering, and I believe that the contrast between the three principal characters, Mr. Warde, Miss Eagels and Little Miss Badgley as the boy, gives enough human interest to the action to make the average audience figure that they have spent their time to advantage.

You might arouse some interest in this by such advertising as the following: "Are you too old to play? See 'Fires of Youth.'" "Are you missing the joy of being young, no matter what your age? See 'Fires of Youth.'" "Should December wish for May? See 'Fires of Youth.'"

EXCELLENT ATMOSPHERE AND FITTING PART FOR STAR MAKE ORDINARY PLOT DISTINCTIVE

Mme. Olga Petrova in

THE UNDYING FLAME

Lasky—Paramount

DIRECTOR ..... Maurice Tourneur
AUTHOR ..... Emma Bell
SCENIC SETS BY ..... Ben Carre
CAMERAMAN ..... John v. d. Broek
AS A WHOLE ..... Atmosphere and treatment makes ordinary story impressive
STORY ..... Reincarnation theme painfully lacking in dramatic incident; terribly convenient
DIRECTION ..... Provided distinctive impressive atmosphere, putting production over
PHOTOGRAPHY ..... Generally excellent
LIGHTINGS ..... Many distinctive; generally very good
CAMERA WORK ..... Generally very good
STAR ..... Best character for her in long time
SUPPORT ..... Quite satisfactory
EXTERIORS ..... A few beautiful; generally good
INTERIORS ..... Egyptian scenes impressive; generally very satisfactory
DETAIL ..... Some convenient twists, but quite acceptable
TIME ..... Sixty-four minutes (5 parts)

I SAW this in Sam Rothapfel's Rialto, and certainly the way "Roxie" put it on, it was "some" picture.

The atmosphere provided by Producer Tourneur was most impressive, and this production gave Mme. Petrova the sort of characterization which she can do to the best advantage, because it was one of those dignified, queenly parts which made it possible for her to stand around and make every one look like they were worth about thirty cents while she could sign a check for a million at least.

Roxie's presentation of this offering was certainly splendid. He pulled a little atmosphere before the picture started, with a lot of half-dressed females making angular gestures as they walked slowly across the stage, pulling the stuff that is supposed to be the way the Egyptians used to express their emotions. Preceding this, we had some short films that sort of led us into the Egyptian atmosphere, and then the music was most appropriate. Since this offering gets over because of the atmosphere and the star, it can be readily understood that the Rialto presentation lifted it even more.

The story, as a story, was rotten. The use of the reincarnation theme was all right, and some day we'll probably get a big picture along that line; but here they pulled some convenient coincidences that were enough to make any audience say, "Oh, boy!" and there was a noticeable lack of dramatic incident, with the production sort of sluffing off on the finish with the anticipated clutch coming without a struggle.

As a sample of the coincidences which they pulled, we found that the hero in the modern story had part of a scarab which the ancient lovers had divided, his father having found this in the ruins at Thebes. The other half of this scarab landed in the possession of the modern heroine when she visited a fortune-teller who said that it had been taken from the tummy of a sacred carp, from the River Nile. Well, as a friend of mine said, of course that made it impossible for us to "carp" at this. Who let that dog in?

There were other bad spots in this story construction, but the producer gave us so many beautiful shots that he just simply is going to buffalo any average audience into believing that this is great because it is distinctive and beautiful.

One of the mysteries of the story was the situation where hero rode out into the desert in answer to a note summoning him to help a friend, with the result that he found upon arrival that the friend was a female who desired his attentions. Now came the blow. Petrova suspected that all was not well and started out to locate hero. Her horse must've been some sort of a "date palm bloodhound" or something of that sort, because he took her directly to the scene where hero and willuness were talking, without any one knowing how in the world she located them so readily. Of course, when she arrived there, willuness had her arms around hero. I do hope that somebody some day will pass a law against the use of this misunderstood situation thing. It has certainly been overworked in the past year.

In many of the scenes and close-ups Mme. Petrova was truly beautiful, but in a few shots the make-up under her eyes was too much in evidence, with rather unsatisfactory results.

Mahlon Hamilton, playing opposite the star, was rather more pleasing than usual because he was kept from acting too much. He seemed to have a little "private corporation" that was rather in evidence, this marring his otherwise heroic figger; but considered as a whole he was very satisfactory in this.

Particular credit should be given to Producer Tourneur for his handling of the Egyptian atmosphere. For studio scenes they were quite impressive, and the prologue of Egyptian stuff starts the production off in a manner to make it register as big and worth while.

Others in the cast were Charles W. Hamilton, Violet Reed, Charles W. Martin, Herbert Evans, Warren Cook and Edward Mordant.

The Box-Office Angle

Despite the fact that this story is pretty punk, I believe you can figure on this as a big money-getter that will please most any one because of the distinctive, impressive atmosphere.

Petrova has been a big box-office attraction even with the dozens of very bad productions in which she has appeared, and consequently with a background such as has been provided here, I would say that this should be a clean-up.

I would make it plain that this is a reincarnation theme with the famous star in Egyptian scenes and also in modern scenes, but in my advertising I would make considerable use of the Egyptian sets, which are the most impressive, explaining in the type matter the fact that the story is both ancient and modern.

I believe that exhibitors have an unreasoning prejudice against costume productions because we have had so many of them which were nothing but costumes. I believe that the public will accept a costume production just as readily as they will a modern production, providing it registers the human note.

If you are doubtful about this point, however, you need not worry regarding the costume angle on this, because you get both the costume part of the story and the modern, which in itself should be a very good advertising angle.

The fact that this is the first Lasky production in which Mme. Petrova has appeared should alone be a valuable point to yell about. Every one will figure that certainly the first one will be good.

You might use a teaser campaign on this preceding the announcement, in which you would ask whether or not they believed in reincarnation. As, for instance, "Did you ever feel when something happened that you had been in exactly that position many years—even centuries—before? Do you believe in reincarnation?"

"What part do you think you played in the days of Cleopatra? Do you believe in reincarnation?"

STARS AND NEWSPAPER ATMOSPHERE MAKE JUMPY PLOT HOLD

Marguerite Clayton and Jack Gardner in

THE NIGHT WORKERS

Essanay—K-E-S-E

DIRECTOR.....J. Charles Haydon
AUTHOR.....J. Bradley Smollen
AS A WHOLE.....A bit different, with newspaper atmosphere, but story rather jumpy and consequently misses heart appeal
STORY.....Not nearly as effective as atmosphere
DIRECTION.....Gave much interesting newspaper detail, but failed to explain it sufficiently for layman to get full value
PHOTOGRAPHY.....Generally good; not distinctive
LIGHTINGS.....Acceptable; little attempt for effects
CAMERA WORK.....Generally good
STARS.....Very pleasing personalities
SUPPORT.....Some good characters
EXTERIORS.....Acceptable; not distinctive or artistic
INTERIORS.....Good newspaper atmosphere; many interesting bits, but not sufficiently explained
DETAIL.....Some good little touches; explanation would have helped
TIME.....Fifty-two minutes (5 parts)

FIGURED from this first appearance, Jack Gardner registers as something like a cross between George M. Cohan and Clifton Crawford. If given the proper opportunity in screen work, I would say that he should become a favorite because he has that breeziness and clean-cut appearance which will undoubtedly make many friends.

Marguerite Clayton is a pretty girl and has a very pleasing personality, so that when you figure these two young folks full of pep, in a newspaper story that just oozes atmosphere, you can readily understand that, while the story of this never really grips and at times sort of missed at the heart because of it being quite jumpy, the production is still entertaining and worth while as an hour show.

I would never bank on this as a big offering, but for a community house, or, in fact, most any house, I believe this will appeal more generally than the average surface melodrama because it has a great many human touches and most folks are interested in newspaper atmosphere, even when they don't understand all of the details.

Had the producers of this taken the trouble to work in titles which would have clearly explained the various technical processes which were shown during the course of the story, I believe this would have been much more interesting. Many things were screened which any average human would like to know about, but they will be unable to get them without titles. These could have been inserted without interrupting the story and without making them seem straight educational explanatory titles.

The plot had to do with the young girl who came to work on the city sheet where our hero was the star reporter, afterwards city editor, with his one failing—that of getting stewed occasionally.

The general atmosphere of the story tended to explain the fact that the "night workers" who grind out the news for the world are compelled to live a life which almost forces slips such as made our hero an occasional absentee from the office, and in contrast to this we found him later on working with Miss Clayton running a small town weekly, which she had inherited, and the young folks were having one grand time with their one-horse printing outfit. The issuance of an extra by the weekly was a little touch that will probably register anywhere.

I believe that this production is in need of titling more than anything else, because some intelligently worded titles would make the atmosphere much more interesting and would clear up many of the story jumps, bridge the gaps and smooth out the construction.

As it stands, however, the average fan will consider this at least interesting, and I believe they will like the featured personalities.

In the cast were Julian Barton, Mabel Bardine and Arthur W. Bates.

The Box Office Angle.

For the average community audience I believe this will go over very satisfactorily because it is a human contrast between the wearying, killing night work of the gang who grind out the big city dailies, and the clean, wholesome life in the small town. We are shown in a fairly convincing manner how even a confirmed city bred newspaperman can learn to enjoy life getting out a weekly in a small town.

There was a great idea here, because every newspaperman that ever worked in a big city has hugged to his heart the thought of some day running a sheet of his own in some small "burg," but it hasn't been worked out in as big a way as might have been.

You will have to depend chiefly upon the statement that this film does provide a contrast and upon the personalities of Mr. Gardner and Miss Clayton. Since this is Mr. Gardner's first appearance in feature films, although he is rather well known to those who follow the Keith vaudeville houses, I would play up the point and try to arouse interest in his first appearance. Unless I'm a bad guesser, he has real possibilities if properly directed.

Miss Clayton has done a number of very much worthwhile things, and I would suggest that you refer to some of her better pictures in billing this, because it is always a good idea not to trust to the fact that your fans remember a star's past successes. If you will give them definite subjects to refresh their memory, it always helps.

You might arouse interest in this by saying, "Have you ever wished that you were a city newspaperman? See 'The Night Workers,' and realize that it is far from being a wonderful life."

Benjamin Chapin
Author and Director General of the Lincoln Cycle Photoplays
The Benjamin Chapin Studios and Executive Offices: Ridgefield Park, N. J.
Telephone 583 Hackensack

VERY, VERY OBVIOUS PLOT HELPED SOMEWHAT BY LIGHTINGS

Wallace Reid and Myrtle Stedman in

THE WORLD APART

Morosco—Paramount

DIRECTOR.....William Desmond Taylor
AUTHOR.....George Middleton
SCENARIO BY.....Julia C. Ivers
CAMERAMAN.....Homer Scott
AS A WHOLE...Chessboard melo made fairly interesting by lightings, atmosphere and personalities
STORY.....Obvious melo that never impressed or hit the heart
DIRECTION.....Gave exceptional lightings and good atmosphere, but badly handicapped by story
PHOTOGRAPHY.....Gave perfect natural lightings, but frequently these printed too dark for public
LIGHTINGS....Calculated to a nicety and very effective, except public, accustomed to more light on scene, will consider many sets too dark
CAMERA WORK.....Excellent
STARS.....Pleasing personalities; handicapped by plot
SUPPORT.....Acceptable
EXTERIORS....A few had splendid composition; others good atmosphere
INTERIORS.....Good
DETAIL.....Some good touches
TIME.....Fifty-eight minutes (5 parts)

CONSIDERING the fact that this story was a painfully obvious surface-action plot that wandered along without much doubt in any one's mind as to what was going to happen, Producer Taylor has made it fairly interesting by unusual lightings and a few splashes of good action.

The story told of a young Easterner who stole money from father's bank with the result that he was ordered to go West to make good. He prevailed upon the girl he had been going with to marry him secretly, and then he departed for the mines where Hero Wally Reid had already been planted.

Of course, every one will immediately know that it is only a question of wandering through several reels of footage until wife can arrive in the West, hubby be disposed of and hero and wife get together for a clutch.

Producer Taylor has given us rather a pleasing atmosphere principally by the use of unusually good lightings, yet it is very doubtful if the average audience will consider this truly worth while, because the story is so pitifully weak.

In the early scenes we had some good sets and several exterior shots which registered excellent composition, and toward the latter part of the action there was a lot of unusual lighting, in that the producer managed to photograph his scenes in what would certainly have been just about the natural lighting of the sets. Unfortunately, this natural lighting, while to be commended in a way, was a bit extreme for the screen, since it left many of the scenes so dark that the average audience will have considerable difficulty in following the action. It is possible that these scenes were printed darker than the producer intended, which may have made them unusually hard to distinguish.

Miss Stedman is a beautiful girl and was quite pleasing throughout, there being many close-ups in which she registered particularly well because of good lighting.

Wally Reid is a regulation 'ansom' 'ero type, and the other characters were acceptable but not unusual. They were John Burton, Florence Carpenter, Eugene Pallette and Henry A. Barrows.

The Box-Office Angle

The name of this means little or nothing, and it will be impossible for you to promise very much regarding the offering, so that it is a question as to whether or not you should use it.

If you are playing the routine program releases and can afford to take chances on your patrons feeling satisfied when they see an obvious chessboard melo, then the personalities of Miss Stedman and Mr. Reid may pull this through. Of course, the atmosphere provided by the producer was very good, but the offering is little more than ordinary, and your fans will probably say that they can't figure it worth while from their viewpoint.

If you feel that you can play this, I certainly would go very easy on it and be particularly careful about telling them the story, since it is unusually flat.

JANE LEE SAVES ORDINARY PLOT WITH CAMERA CONSCIOUS STAR (?)

Jane Lee and June Caprice in

A SMALL-TOWN GIRL

Fox Film

DIRECTOR.....John G. Adolfi
AUTHORS.....Adrian Johnson and John G. Adolfi
CAMERAMAN.....Rial B. Schellinger
AS A WHOLE...Painfully ordinary except for Janey Lee
STORY.....Decidedly convenient surface meller
DIRECTION.....Ordinary atmosphere; permitted much acting
PHOTOGRAPHY.....Just acceptable; a few good spots
LIGHTINGS.....Generally ordinary; not distinctive
CAMERA WORK.....Acceptable; some good close-ups
STARS.....Janey delightful; Caprice painful
SUPPORT.....Ordinary movie characters
EXTERIORS.....Ordinary
INTERIORS.....Not distinctive; generally ordinary
DETAIL.....Quite convenient
TIME.....Sixty-five minutes (5 parts)

HERE was more money spent on a boss' effort to carry out his promise—or should we call it a threat?—to make a little lady a star.

If June Caprice can be prevailed upon to quit acting, and if she were very, very carefully directed in something which allowed her to do nothing but Cinderella, ragged princess stuff, she might get by. In offerings like this, where she was artificial from start to finish, with repeated camera-conscious attempts to be cute, I can't feel that she can win a following anywhere.

This production was absolutely flat until little Janey Lee busted into the story, about the third reel. Immediately things began to pick up, and from that time on Jane at least kept us from internal groans.

The story started off with a statement that it had to do with small-town folk such as we read about. Well, believe me, they were the sort you "read" about, because they certainly were not the sort "as is." Most of the characterizations as screened will be funny to the people who live in small towns in this country, and we must remember that a tremendous percentage

of the film fans do live in small towns. These folks will laugh at these characters—not with them.

They had everything from the old constable who rubbed his badge and spat terbacker juice on the willun's boot, to the two grown-up girls who stood around giggling with their fingers in their mouth.

The plot took some time to plant the fact that Caprice wanted to get to New York, and she almost went with the city chap who happened to be a burglar by profession. Of course, when she finally did go it somehow happened—for which we must cuss the scenario writer—that the willun lived right upstairs, and the hero, who had left the small town earlier in the film, promptly got into the story again as a rent collector working in this particular tenement section.

The willun, who, as I stated before, was a crook, figured in a big diamond robbery and after the getaway, which appeared to be very clean, they pulled a "defective" on us that was sure SOME guesser. Simply because a maid had been working in this house and had disappeared, this "defective" immediately decided that the guilty party was "Mame, the maid." He had no clue whatever, but nevertheless he said, like a flash, that he knew the guilty goil.

Fortunately, about this time Little Janey Lee was getting fairly prominent in the action and her cute tricks, with the assistance of some good subtitles, lifted the offering quite a lot. They then worked in some rather interesting stuff having to do with the planting of the diamond in the heel of the crook-maid's slipper, with this slipper being thrown out of the window by a dog and picked up by Little Janey, and on account of this incident the latter part of the offering gets over fairly well. Without Little Miss Lee, however, and her comedy titles, I believe these scenes would be just as flat as the others, because at no time does Caprice register as real.

There was one title down towards the end of the film which said, "The following morning blind chance takes a hand." Well, bo', take it from me—from the way the various characters had been pulled together, it struck me that the old blind lady had had several "hands" already.

Considering the fact that Caprice and Little Janey Lee were living in a cheap tenement, the time period of this offering must have been some time ago, because Janey was sent out rather nonchalant-like to buy a bag of eggs. They don't have such luxuries in the tenements nowadays—even though the incident was brought in to register the one title and bit of business regarding the fact that the eggs which were broken were rather "sick."

The Box Office Angle.

I certainly would feature Jane Lee in this above Caprice, in case it is necessary to play this as a program offering, because I am quite sure that Janey has a much larger following than Caprice and certainly her work lifts the offering, while Mr. Fox's threatened star sinks it pretty deep. Caprice is camera-conscious to the extent that even her attempted cuteness misses fire, and unless her work takes a decided turn for the better I would figure that she is pretty near hopeless as a real box office attraction.

The offering as a whole is little more than ordinary, with most of the action just plain surface melodrama, and if you can get something more worth while, I'd forget this.

If you have to play it, gamble hard on Janey Lee and pull for her work to save the day.

GETS SOME GOOD LAUGHS, BUT MAKES FUN OF DRYS AND WOMEN VOTERS

Franklyn Farnum and Brownie Vernon in

BRINGING HOME FATHER

Bluebird

DIRECTOR	William Worthington
AUTHOR	H. O. Davis
SCENARIO BY	Bess Meredyth
CAMERAMAN	Friend F. Baker
AS A WHOLE	Got many laughs and will register as entertaining
STORY	Very simple and has been used before, but funny in spots
DIRECTION	Made a few incidents big; kept it fairly interesting
PHOTOGRAPHY	Generally good; not exceptional
LIGHTINGS	Not distinctive
CAMERA WORK	Acceptable
STARS	Registered rather well all the way
SUPPORT	Father excellent; others good types
EXTERIORS	Acceptable
INTERIORS	Satisfactory
DETAIL	Some funny bits
TIME	Sixty-two minutes (5 parts)

THE fact that this was designed principally for laughing purposes provides something of an alibi from the very start, as regards many bits of detail, and certainly it must be said that the producer has registered a number of real laughs in this, and, although the action and fun slumped at times, the general average was rather good for a five-reel comedy.

Franklyn Farnum is rather pleasing because he didn't go to extremes in attempting to imitate another well-known comedian, and Brownie Vernon registered very well, because she is a pretty young lady who knows how to get the most out of the least action. She plays very humanly always. An excellent assortment of types helped the fun, because many of the scenes depended almost entirely upon the laughs to be gained by the odd contrasts provided and by the various types.

They had a lot of fun with some preparations for a parade boosting the candidacy of the girl's mother, who wanted to be alderman and was running on the prohibition ticket. Mr. Farnum was dragged into the parade to carry a banner, and the candidate's husband, a meek little critter, was compelled to place a "Vote Dry" penant across his chest and mount a big fire horse to ride in the procession.

I believe this stuff will get any audience going, and certainly when Mr. Farnum fixed it with a kid to turn in the firm alarm, with the result that the old fire horse took father on an unexpected joy ride, it will get a yell.

From this time on, however, there was a slump until we got into the jail scenes where the funny bum tried to flirt with Miss Vernon. These flashes will be sure-fire and can be counted on for a couple of yells.

After that there was another slump until they got down to the distribution of the spiked punch at the prohibition party which brought a lot of close-ups which will certainly register.

Of course, you know the plot. It was a case of Mr. Farnum getting "stewed" with father after the prohibition parade, with the result that when he took father home and made a noise, father said it was a burglar, so that the police who were summoned caught our hero doing a get-away. After he'd been arrested, he made a deal with the ward boss to get the prohibition candidate out of the running, provided he was released, and he took the spiked punch method of eliminating the hatchet-faced candidate.

In some sections it might be well to consider the fact that this is a "drunk" picture which makes a lot of fun of prohibition and women who want to butt into politics. If you happen to be in a section where the "drys" are very strong, or where the women have successfully entered politics, it might be very advisable to dodge this on that account.

The atmosphere of the entire offering was not distinctive, but it was quite satisfactory, and the producer kept the action fairly interesting even where the fun lagged between the best comedy moments.

Those who appeared in support were Florence Mayon, Arthur Hoyt and Richard La Reno.

The Box-Office Angle

Figured as a five-reel comedy, this is fairly satisfactory because it has spots which are genuinely funny. Figured as an average program release, it is certainly better than the cheap melodrama and vampire stuff because it has a certain amount of fun and is clean, except for the drunk stuff.

This production is hardly to be classed as artistic or exceptionally well done as to photography, but as entertainment for the average film fan I would say that this should get over very satisfactorily, except in communities where the women in politics or "dry" factions can't be made fun of.

OLD TWIN SISTER IDEA MADE RATHER INTERESTING BY TREATMENT

Jackie Saunders in

THE CHECKMATE

Balboa—Mutual

DIRECTOR ..... Sherwood Macdonald
AUTHOR ..... Capt. Leslie T. Peacocke
CAMERAMAN ..... William Beckway
AS A WHOLE....Star's personality and camera work will put it over
STORY....Has been done before; not very convincing, but interesting
DIRECTION....Close-ups, lightings and "doubles" helped
PHOTOGRAPHY.....Varied decidedly, but generally pleasing
LIGHTINGS.....Some excellent; some not very good
CAMERA WORK.....Close-ups and doubles splendid
STAR.....Personality and pep helped decidedly
SUPPORT.....Acceptable; not unusual
EXTERIORS.....A few very pretty; generally acceptable
INTERIORS.....Satisfactory; a few very good; others ordinary
DETAIL ..... Acceptable
TIME.....Sixty-three minutes (5 parts)

THIS story has been done several times before, but nevertheless will undoubtedly prove interesting as a story, even though it doesn't convince, and surely the personality of Jackie Saunders, who plays two parts, together with some good lightings and unusual camera stunts, will make this register as quite worth-while and rather entertaining.

The story was the good old thought of twin sisters who looked exactly alike, and we found one of these sisters leaving the farm to go to the city, with the result that she promptly fell for a young hero willun who got her stewed, took her to his apartment, and then prevailed upon her, after the rude awakening, to remain as his mistress.

Of course, after a time he refused to marry her and kicked her out, while all along we had had many cutbacks to the other sister, happy on the farm, frollicking through the meadows and playing tricks on the boy in overalls, with whom we knew she was in love.

They then suddenly shifted the hero willun from the city to the farm on a camping party, and he fell in love with the sister, while the ruined sister came home to the farm, after finding it impossible to get a job.

Although the hero willun learned immediately that this was the sister of his former mistress to whom he was making love, he somehow never learned that his former friend had returned from the city. The net result was that, after considerable footage, the hero willun proposed an elopement to the country lass, and by manipulation of arrangements the former mistress took her sister's place and was married to the man who had ruined her life, while the carefree youngster of the farm was left disappointed on the roadside, with the result that in a few months she recovered from her thought-to-be love to discover that she really cared only for the farmer boy.

They finished this off with a letter stating that hubby had been told all and had forgiven, and we saw the city chap with his former mistress, now wife, and a healthy pair of twins. They surely seemed to run to twins in that family!

They used quite a number of double exposures in this, and certainly full credit must be given for this stuff having been very well handled. Frequently we had lightings which made Miss Saunders very beautiful, indeed, but occasionally—particularly in the exteriors—the lightings showed her make-up badly, with the result that she looked very different from the scenes which made her appear beautiful.

No one will take this story very seriously, and it never really gets under the skin, except possibly in the scenes where the ruined girl awakes to her position, but the action is fairly interesting all the way and Miss Saunders keeps it snappy, so that I believe the offering will get over very satisfactorily as an average program release.

The supporting cast was satisfactory, but none of the members were distinctive, Miss Saunders carrying the burden of the action at all times.

The cabaret scenes were rather well handled by cutting, with the actual development of the "stew" nicely treated.

In the supporting cast were Daniel Gilfether, Cullen Landis, Mollie McConnell, Edward Jobson, R. Henry Grey and Margaret Langdon.

The Box-Office Angle

If Jackie Saunders has a following in your community, I believe you can figure that this will prove very pleasing, unless you are afraid of the rough stuff having to do with getting the girl stewed and taking her to an apartment. This is a little bit raw.

The story will hardly convince, but it will be interesting, and Miss Saunders has planted enough fun in it to lift it out of the ordinary melodramatic rut.

If you can stand for the rough stuff, I believe I would advertise this along these lines: "Has a girl from the country a fair chance in the city? What do you think? See 'The Checkmate.'"

TOO MUCH DRUNK STUFF AND BATTLE BETWEEN KEPT WOMEN

Marjorie Rambeau in

THE MIRROR

Frank Powell—Mutual

DIRECTOR ..... Frank Powell
AUTHOR ..... Clara S. Beranger
CAMERAMAN ..... Billy Wagner
AS A WHOLE ..... Rather incoherent dream story, with too much "drunk" stuff
STORY ..... Ancient plot of tempted wife who has warning dream; rather rough in spots
DIRECTION ..... Gave rather good atmosphere, but had unpleasant action, general effect being unsatisfactory
PHOTOGRAPHY ..... At times very good; varied decidedly
LIGHTINGS ..... Generally excellent for sets; sometimes fine and sometimes bad for characters
CAMERA WORK ..... Generally good, but varied
STAR ..... Beautiful and capable actress, but should not do "drunk" parts
SUPPORT ..... Good; not exceptional
EXTERIORS ..... Acceptable
INTERIORS ..... Generally good; same angle too often
DETAIL ..... Too much disgusting action
TIME ..... Fifty-five minutes (5 parts)

THIS idea of showing the happy family with the tempter approaching the wife, followed by her dream in which she went through the awful warning which saved her in time, has been used—lo, these many years. I think the formula number is 28, since it is one of the early ones.

Marjorie Rambeau is a beautiful and talented actress capable of establishing a very large following if given an opportunity. Certainly productions such as this will not help, because she was shown in many scenes disgustingly drunk, and the fact that Miss Rambeau has played this very realistically only tends to make the scenes that much more repulsive to those who do not like to see women intoxicated.

From the time the dream starts—and most of your wise fans will figure it as a dream almost immediately—we get two or three reels of battle between two kept women who fight over a "Generous John." This battle ceases to be a combat of wits toward the end, and finishes with a regular free-for-all, with hubby discovering the faithless wife, smashing up the furniture and rushing in to break up the performance when wife was having her first try-out on the stage.

We found all of these dream scenes decidedly incoherent, and certainly they were suggestive of a nightmare. The struggle between hubby and the manager was quite funny, and this was supposed to be going on while the wife was trying to act, with the result that it so upset her that she couldn't remember her lines, and so the curtain was rung down. Even though this was afterward alibied as a dream, the fact that the heroine is placed in a position which makes her appear to be a senseless boob is surely not liable to build any sympathy for her.

We then found that the manager who wanted to keep the wife took her out to a restaurant, despite her failure, and there the men all crowded around, walking out on the other women, when, as a matter of fact, she would have been the joke of the town instead of everybody's favorite.

Irene Warfield, who appeared as the other kept woman, who battled with Miss Rambeau for the Generous John, worked up her scenes with the star rather well, and had these two been working on anything less disgusting, it might have been interesting.

Throughout the offering the lightings were rather good when figured as to their effect upon the sets, and in some instances the characters were beautifully lighted, but frequently the lightings showed the sets to advantage and the characters to disadvantage. The photographic values varied quite a little, although they were generally good.

In the supporting cast were Paul Everton, Frank Ford, T. Jerome Lawlor, Aubrey Beattie, and Robert Elliott.

The Box-Office Angle

If you have a community house catering to rather particular people, I would say that you should dodge this, because the drunk stuff is hardly what the average family cares to see. They would hardly consider it entertaining. If you have a house catering to transient business or to a goodly percentage of roughnecks who like melodrama sex stuff, pictures that are just a little rough and off-color, then this may please them because of the subject-matter of the story. The lightings and the beautiful star make the film a bit different from the average junk, but you must carefully consider the class of patronage which you play to in figuring whether or not you should book this offering.

If you should decide to play it, don't be so foolish as to tell them it is a dream, in your advertising, since if you do you will have killed whatever element of suspense might exist. Of course, the title, "The Mirror," means nothing, and so if you are going to play it I would center my advertising on the thought of "should a wife seek a career?"

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PAINFULLY DRAGGY "MOVIE" STUFF THAT NEVER ARRIVES

Earle Williams in

THE SOUL MASTER

Vitagraph

DIRECTOR ..... Marguerite Bertsch
AUTHOR ..... James Oliver Curwood
SCENARIO BY ..... Marguerite Bertsch
CAMERAMAN ..... Fred Held
AS A WHOLE.. Surface-action movie that wandered and dragged without ever registering
STORY ..... Fair one-reel of chessboard characters
DIRECTION.... Never impressed, with tons of superfluous continuity
PHOTOGRAPHY ..... Acceptable; not distinctive
LIGHTINGS ..... Ordinary; very few good
CAMERA WORK ..... Just acceptable
STAR ..... Stood around through oodles of footage
SUPPORT ..... Ordinary
EXTERIORS ..... Acceptable; were very few
INTERIORS ..... Store set good; others ordinary
DETAIL ..... Tiresome
TIME ..... Sixty-four minutes (5 parts)

CERTAINLY no one will ever consider this entertaining. It drags and drags through hundreds of scenes that fail to get anywhere, and never at any time does the action register convincingly or really impress.

Mr. Williams, who is presented as the star, is allowed to stand around on the sidelines through most of the action, while a young girl has various ordinary experiences, with the result that if we didn't know that Mr. Williams was supposed to be the star we would certainly figure that they were trying to star this young girl, with Mr. Williams playing the character part of the father who wasn't to learn until the finish that he was the girl's father.

This was that time-honored situation of lonely soul who learned to love a girl, partly because she sassed him, with the result that he afterward discovered that she was in love with a poor but honest youth who also loved her.

He decided to help her get this youngster, and then we had the wicked willun entering into the action with both heroes saving the day when willun had, with the assistance of a wicked woman, trapped heroine in a house, alone. Then they gave us the terrible jolt of calmly informing us that the heroine was Mr. Williams' long-lost daughter.

There was nothing distinctive about the atmosphere of this nor the photography or lightings, and certainly no one would ever enthuse over the story or the playing of the characters. I can't figure that you should book this unless it is absolutely impossible for you to get something human, and it would seem to me that you would be justified in playing almost anything in preference to this colorless, ordinary, draggy "movie" that wanders through oodles of footage without ever arriving anywhere in particular.

In the supporting cast were Billie Billings, Julia Swayne Gordon, Denton Vane, Don Cameron, Mildred May, Annie Brody, Albert Howson, and Katherine Lewis.

The Box-Office Angle

If Earle Williams has them buffaloed in your section, you can possibly sneak this by with fair business, providing you go very easy on your advertising and feel that you can stand for the gang looking it over and leaving with a sort of wasted-time feeling.

Certainly this is a "weak sister," and if you are building your house reputation in the hopes of having them come regularly because you always have the best you can get, I would certainly dodge this—and, while I think of it, that is what every one of you should be doing. Build on the reputation of your theatre for having the best you can get rather than to depend upon the reputation of any producing company or star.

TREATMENT MADE ODD IDEA JUST ORDINARY MOVIE MELO

Shirley Mason in

THE TELL-TALE STEP

Edison—K-E-S-E

DIRECTOR ..... Burton George
AUTHOR ..... William Addison Lathrop
CAMERAMAN ..... Charles Gilson
AS A WHOLE ..... Ordinary surface-action movie
STORY .. Blind girl caught murderer by recognizing walk
DIRECTION ..... Very ordinary as to treatment
PHOTOGRAPHY ..... Varied decidedly; never distinctive
LIGHTINGS ..... Generally too uniform; never artistic
CAMERA WORK ..... Old-school methods; lacked distinctive touch
STAR ..... Acceptable; little to do but stand around
SUPPORT .... Mostly movie characters who acted much
EXTERIORS ..... Very ordinary
INTERIORS ..... Ordinary
DETAIL ..... Movie stuff
TIME ..... Fifty-nine minutes (5 parts)

THIS is only "movie" caliber about in a class with the one- and two-reel stuff that we used to get several years ago. The atmosphere was never distinctive, with most of the lightings, locations and general atmosphere decidedly ordinary throughout.

The story told of a blind girl who came from Italy with her father, who was promptly murdered by "the society" with the blind girl spending the rest of the footage listening for the step of the murderer.

She found him about the third reel, and he was arrested and then they took a little time to restore her sight by the well-known operation—performed principally in the movies—before they pulled the courtroom scene, when a number of extras were walked past the girl, who sat blindfolded and picked out the guilty man.

A little bit of suspense (?) was introduced by the district attorney showing interest in the Italian girl, which peeved his fiance, but of course on the finish the faithful Italian boy was happy with the Italian girl, while the district attorney made up with his true love.

There was no reason for putting this in five reels, so far as I can see, except that the producers felt that they might get it by on the program system. Certainly it would not have a chance in the world on open booking.

There was much brutality in evidence, with the father of the Italian boy playing Simon Legree on any and all occasions. Someone must've had a grudge against the cops also, because they showed the "bulls" giving the "wops" some sure-enough rough treatment.

In the early part of the offering a number of scenes were played in a studio set supposed to be a basement, with a street drop in the background, and in order

to supply "atmosphere" the director had a number of extras walk back and forth in front of said drop to register action on the street. Since it was plainly visible that it was nothing but a drop, this attempted atmosphere will not make any impression, and, as a matter of fact, it detracted decidedly from the interest in the scenes as played in the foreground.

On the finish they pulled a lot of farm stuff in short flashes, with the two Italian youngsters enjoying life with the chickens, cows, sheep, pigs, etc.

In picking the supporting cast some one chose quite a chunk for hero's mother. She would be better in comedies.

Shirley Mason, through the McClure advertising, has been played up as a star, but she has never shown anything to justify such billing. In this she stands around most of the time with little to do.

Others in the cast were Guido Collucci, Pat O'Malley, Nellie Grant, Bigelow Cooper, Sally Crute, Charles Sutton, Jessie Stevens and Bob Huggins.

The Box Office Angle.

This is rather an odd little idea to base a story on, that of a blind girl listening for a murderer's step, and some audiences may overlook the technical errors in this and figure that it is fairly interesting as a surface melodrama. Many of the bad spots, such as the brutality registered and some of the overacting, will jar with most anyone, but if you figure this as a filler on an off-day, you may get by with it as well as you might with some of the other cheap program meller.

By all means don't figure this as a production that an intelligent community audience will like. The general caliber of the offering is only that of the one- or two-reel movies of some time ago.

If you cater to patrons who aren't so discriminating, the story idea of the blind girl searching for the tell-tale tread of the man who murdered her father may appeal.

The advertising McClure gave Shirley Mason may have given her a little value, although I would be careful and try to determine whether or not your fans like her. It doesn't pay, to my mind, to force this ordinary stuff upon discriminating fans, because by doing so you are only killing off your own game.

IMPRESSIVE PREACHMENT FORCEFULLY REGISTERED, BUT MANY MAY NOT CONSIDER IT ENTERTAINING—HAS BIG MOMENTS AND DRAGGY SPOTS

Lois Weber and Phillips Smalley in

THE HAND THAT ROCKS THE CRADLE

Lois Weber Productions—State Rights

DIRECTOR.....Lois Weber
AUTHORS.....Lois Weber and Phillips Smalley
CAMERAMAN.....Allen Siegler
AS A WHOLE.....Impressive preachment, but a bit too heavy to be considered entertainment by many
STORY.....Was argument regarding birth control, pro and con, showing various conditions, causes and effects, leaving subject open on finish
DIRECTION.....Made individual incidents quite powerful, but had draggy spots in between, with many exits and entrances
PHOTOGRAPHY.....Generally excellent, with some fine effects and other portions just straight lighting
LIGHTINGS.....Some effects great, but frequently too uniform
CAMERA WORK.....Generally excellent
STARS.....Impressive personalities
SUPPORT.....Very fine types, although occasionally they seemed a bit camera-conscious
EXTERIORS.....Rather well chosen for atmosphere
INTERIORS.....Some very fine, but others too much furniture and small space
DETAIL.....Too much preachment
TIME.....One hour and twenty-five minutes (6 parts)

IF you make it very clear to your fans that this is a birth-control discussion, so that they will have no alibi of having figured that they were going to be entertained, then I would say that this should register as an impressive offering.

Considered as entertainment, it is too preachy; because, even though some of the incidents are quite dramatic and we have quite a bit of kid stuff in the early part to provide relief, still from start to finish the construction hinges at all times upon the discussion pro and con of the problem of birth control, and I fear that you will find many who do not care to spend an evening considering this problem alone.

Lois Weber has given us the same power to individual incidents which has marked many of her big successes, but in this there are a number of draggy spots in between, and the entire seven reels doesn't hang together as smoothly as it should. There are some wonderful characters, the types having been carefully chosen, and for the most part they register very effectively. Occasionally a scene was marred by the fact that some of the characters seemed a bit camera-conscious, this being particularly noticeable because the story construction made the action little more than a discussion instead of the unfolding of a plot which builded to a climax.

Miss Weber and Mr. Smalley appeared in person, and both made their characters very impressive because they have poise, authority and repose.

Priscilla Dean was the surprise to me. I have seen Miss Dean in many smaller films, but never did she register as effectively as she did in this. In some scenes she was truly beautiful, due to the manner in which her hair was dressed and the lighting, and throughout the offering she made her part stand out.

Wedgwood Nowell, as Miss Dean's husband—this couple typifying the young folk who didn't like to discuss such problems as birth control—was very true to type.

Harry De More, who will be remembered from his work in "People vs. John Doe" (now called "God's Law"), and Evelyn Selbie, who played his wife, had the burden of the dramatic action to carry. They were both excellent in most of their scenes and registered very effectively.

The best set and lighting in the offering was the scene of the home of Miss Dean and Mr. Nowell, where the kiddies figured so prominently, and these scenes, whenever they cut into the story, stood out. The general atmosphere was very good, but occasionally the lighting was a bit too uniform. Throughout, however, the photography was excellent, and for the average audience the general impression as to the artistic excellence of the production will be very good.

The Box-Office Angle

If Birth Control is a live problem in your community—and it should be anywhere—I believe this production will get you money, but certainly I would be very careful to make it very clear to my patrons that this is a birth-control preachment and discussion, because, if you

don't, many will say that they didn't care to spend an evening considering such propaganda.

In many ways this production follows the case of Mrs. Margaret Sanger, although at no time is her name mentioned. At the start we found several people disagreeing as to whether or not birth control is a good thing, and on the finish we found very little change in their attitude, despite the fact that the young couple, particularly, who refused to alter their opinion had been through some rather strenuous experiences.

Because of the fact that this is not an absolutely straight-to-the-point preachment along the one line, it loses its strength. Undoubtedly it was necessary to temper the discussion with varying opinions, since a film which preached the virtues of birth control would have very probably found opposition which would have kept it out of theatres.

Here in New York License Commissioner Bell attempted to stop this offering, but the Universal Company secured a temporary injunction and played out the engagement at the Broadway. The question as to whether or not you may have any difficulty on that point is worth considering.

The many successes with which Miss Weber has been identified of course add to the possibilities of your doing business with this, and it is rather interesting to note that her big success, "Where Are My Children?" was very much opposed to birth control, while this, in many ways, preaches for it when handled by the proper authorities.

ATMOSPHERE AND PERSONALITIES

Nell Craig in

THE TRUFFLERS

Essanay—K-E-S-E

DIRECTOR.....Fred E. Wright
AUTHOR.....Samuel Merwin
SCENARIO BY.....Fred E. Wright
AS A WHOLE.....Was different because of atmosphere and quite interesting, but rather incoherent and didn't register convincingly
STORY.....Basic plot idea seemed good, but treatment made it jumpy, heart appeal missing
DIRECTION.....Made atmosphere very interesting and gave good character touches, but permitted overplaying and failed to keep story human
PHOTOGRAPHY....Generally good; some bits excellent, but some ordinary
LIGHTINGS....Not many effects; often too uniform, but generally satisfactory
CAMERA WORK.....Good; not distinctive
STAR.....Very pleasing; personality helps many scenes
SUPPORT.....Some excellent types, but frequently overplayed badly
EXTERIORS.....Acceptable; not unusual
INTERIORS.....Rather good atmosphere, but often seemed like sets
DETAIL.....Some good little touches
TIME.....Sixty-five minutes (5 parts)

FOR the most part, this was an atmosphere and character study working out a demonstration of the fact that a young girl should not attempt to defy all the conventions. Miss Craig is shown as the lady who decided to live the Bohemian life, and on the finish we discover that she is much happier as the mother of twins and another for good measure.

During the development of this thought they worked in the production of a moving picture, with many scenes of the studio and some sidelights on the financial troubles of independent companies, which will probably prove interesting to every one, even though there wasn't much big dramatic interest in the action.

Frequently we had philosophical titles arguing the points at issue in reference to the conventions, and much footage was devoted to the Bohemian atmosphere and the development of the characters, there being some humorous little touches worked in to show what foolish children some "nuts" are.

Unfortunately, the director permitted a lot of overplaying. Richard Travers, Sydney Ainsworth and Ernest Maupain have done some very good work and in parts of this they were excellent, but occasionally they pulled some "acting" that crabbed the performance and kept the scenes from being convincing. I feel quite sure that the director was at fault in this, because we found many of the extras acting—oh, quite some!

INTEREST DESPITE OVERPLAYING

Despite the fact that this overplaying keeps the offering from being as human as it should have been, the general trend of the production was decidedly interesting, and certainly it is different. On that account I believe the average audience will not only accept this, but they will think that it is better than the average, because it at least takes them away from the routine surface melodrama. It is decidedly different in spots.

The Box-Office Angle

Considering the fact that this production has such a different atmosphere with Nell Craig, who is a very charming girl, starred, and three such well-known Essanay players as Messrs. Travers, Ainsworth and Maupain in support, I would think that this should register anywhere as a very satisfactory offering despite the fact that the story construction is a bit incoherent with overplaying marring the possibilities of this registering at the heart as it might have.

I think you can stir up some interest in this if you will start a little teaser campaign along this line: "What is a truffler? Would you like to be a truffler?" Run that for several days and let them dig around and find out what "truffler" is, and then talk particularly about this offering having such a different atmosphere with unusual characters who are unlike the ordinary movie melodrama heroes, sheroes, vampires and seducers.

The fact that the plot centers around the production of a motion picture, in which Nell Craig is appearing as Eve, should also arouse some interest, particularly if you will display a few of the still pictures registering the costume in which she posed.

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AMUSEMENTS

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SERIAL STYLE SURFACE MELO ONLY FAIRLY INTERESTING

Mollie King in

BLIND MAN'S LUCK

Astra—Pathe

DIRECTOR	George Fitzmaurice
AUTHOR	George Brackett Seitz
CAMERAMAN	Arthur C. Miller
TECHNICAL DIRECTOR	Eric von Stroheim
AS A WHOLE	Ordinary action melo fast, but didn't convince
STORY	Written in serial tempo with no new idea
DIRECTION	Kept things moving ,but failed to register human note
PHOTOGRAPHY	Varied decidedly; occasionally good; frequently poor
LIGHTINGS	A few very good; generally ordinary and too uniform
CAMERA WORK	Varied
STAR	Quite easy to look at
SUPPORT	Acceptable melo characterizations
EXTERIORS	Ordinary
INTERIORS	A few very good; wreck stuff registered
DETAIL	Convenient serial construction
TIME	Fifty-three minutes (5 parts)

WHILE the average audience which accepts wild-eyed surface melodrama as it comes without sitting back to analyze to any extent, may figure that this is fairly interesting and gets by as something to kill time, I can't feel that the intelligent community audiences will approve of this, because it savors too much of the cheap serials which swing along at bing-bang speed without at any time seeming human or convincing as honest-to-goodness real life.

The story idea of this hinges on our well-known situation of the train wreck which made it possible for two girls to change identity, and in this instance we found that the hero had married a "chicken" picked up on the street, while he was stewed, with the result that our shero, escaping from being suspected of smuggling, was on the same train, and after the smoke cleared away she proclaimed herself the wife of the stewed hero, so that the detective couldn't arrest her as a smuggler.

This led to complications, with the hero's family insisting upon a religious ceremony, and then the balance of the film was spent reconciling hero's father with hero's accidental wife, and his mother planting the little baby in father's path so that he would learn to love the child, with the result that he eventually forgave hero.

The general atmosphere of this was certainly not distinctive nor artistic, because it seemed to be moving too fast, with every one aiming for speed rather than the heart-interest angle. Occasionally they gave us some very good lightings, but to offset these there were many poor lightings and many scenes that were lighted too uniformly, so that the net result was a rather mixed impression which didn't register any too favorably.

Mollie King, as the shero, wore many gowns and occasionally adopted the L. & B. H. style, which made her an attractive shero and one quite easy to look at.

Earle Foxe, as the hero who was so gloriously stewed in the early part of the offering and afterward had little to do but wait for father's forgiveness, was quite satisfactory. In a number of scenes he helped the situation by little bits of business which registered with his happy-go-lucky character.

Others in the cast were William Riley Hatch and Geffie Tilbury.

The Box-Office Angle

Figuring this as an ordinary program offering aimed principally to get by as satisfactory without stirring any unusual excitement, this may sneak through. It appeals rather as a serial than as a feature, because the action is of the same type as we have come to expect from the serial melodramas; and while this may be interesting to many, I feel that the intelligent community audience rather resents this sort of production, preferring decidedly to see something which is a bit more human.

I wouldn't tell them about the story of this, because this thing of changing identity after a wreck has been done five or six times in the last two or three months, and when old friends are brought back so frequently in such a short space of time, many feel that they are being imposed upon.

You might ask a question something like this: "What would you do if you woke up in a wreck on a train headed for Niagara Falls and a young woman introduced herself as your wife, with a marriage license to prove it? See 'Blind Man's Luck.'"

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WID'S

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DELIGHTFULLY HUMAN KID FUN AND PATHOS DIGNIFIED BY LINCOLN HISTORICAL CONNECTION. WONDERFUL IF PROPERLY EXPLOITED

Benjamin Chapin in

THE LINCOLN CYCLE

Charter Features Corp.—State Rights

Four two-reel subjects:
"My Mother," "My Father," "Myself" and "The Call to Arms"

PRODUCED UNDER SUPERVISION OF ..... Benjamin Chapin
DIRECTOR ..... John M. Stahl
SCENARIO BY ..... Benjamin Chapin
PHOTOGRAPHED BY ..... J. Roy Hunt, Walter Blakeley, Messrs. Freyer and Fishback
AS A WHOLE ..... Exceptionally human, entertaining kid stuff dignified by Lincoln historical connection
STORIES ..... Little human incidents from life of Lincoln
DIRECTION ..... Some technical errors, but registered at heart
PHOTOGRAPHY ..... Generally very good; at times splendid; sometimes ordinary
LIGHTINGS ..... A few fine bits, but generally too uniform
CAMERA WORK ..... Varied decidedly from excellent to fair
STAR ..... Very impressive, human and easy of manner
SUPPORT ..... Boy Lincoln wonderful; other kids excellent; grown-ups not so good
EXTERIORS ..... Some beautiful cloud effects and some fine shots; others ordinary
INTERIORS ..... Generally very good as atmosphere, although bad back drops in a few studio exteriors shots
DETAIL ..... A few slips, but will get by
TIME ..... One hour and forty minutes (8 reels)

BENJAMIN CHAPIN has certainly made good on the screen. He has come along at what is certainly the psychological moment for the sort of films he has been working on for the past two or three years, because never before has the fan and exhibitor been so anxious to secure truly human productions. Of course, in addition to this market angle, Mr. Chapin gets the benefit of the present sweep of patriotism which makes the Lincoln connection an exceptional box office value.

These pictures would have been most entertaining and satisfactory, as well as historically interesting at any time, but they could not have been released at a more favorable time.

Much will depend upon how these productions are handled as to just how much can be realized on them. I am afraid that there is the possibility that many will fight shy of just a Lincoln cycle if they have a hunch that they are going to see a lot of dry historical stuff, and it will be of supreme importance to have these intelligently exploited so that the public, upon whose support the success of the productions depend, shall have a true conception of what the films are.

As a matter of fact, these four two-reel offerings are human-interest kid stories played for the most part by kids, with all the delightful human interest that centers around well handled kid situations, with the additional advantage in this instance of having every situation dignified by the fact that we constantly realize that these situations are presenting chapters from the life of one of America's greatest men. Working along these lines, it would seem that Benjamin Chapin has material enough to keep on producing films for a year or more without ever running out of human, entertaining situations.

While these offerings had the touch of dignity all the way, they were about fifty per cent. comedy, with some very, very effective bits of pathos perfectly timed and nicely played, dropping in at regular intervals to mingle the tears with the smiles. A number of the more important bits of pathos were exceptionally well handled, and I believe that they will "get to" most any audience. Particularly will these situations appeal in small towns, where the people appreciate more than they do in the city the importance of trifles in life.

In the present form this is presented as an eight-reel feature. I believe that the company made a mistake in offering this in eight reels, because, despite the fact that there is some truly delightful comedy and some very effective pathos packed into the eight reels, the footage is a little long and the average audience, accustomed to a one-hour feature, will very possibly become a little uneasy in their seats when the fourth two-reeler starts. It would be much better, to my mind, if this is to be played as a feature offering, to take the four two-reelers as they stand now and reduce them in footage to something under 7,000 feet, which would mean that the meat of all four could be retained without sacrificing any valuable situation or incident.

If played as two-reelers, any one of the four would stand just as it is, or they could be played two together, or even three together as they stand, very successfully, but eight reels seem a bit too much.

It looks like the conditions under which these productions were made had varied quite a lot, because we found some very fine camera work and some that was just "good." We also found a decided variance in technique. At times the photography and lightings were exceptionally artistic, and at other times the lightings were too uniform. In a number of instances the

producer had unfortunately seen fit to use back drops, with a number of studio exteriors showing back drops that could easily have been taken without the drop being visible. Any ordinary fan today knows a back drop the minute it looms up, and they resent their use.

There were a few little errors in detail, such as the appearance of the White House, in one or two shots, and modern awnings. These points, however, will all be overlooked by any audience because of their appreciation of the heart-interest moments. Some of the titles were excellent, but a few missed rather badly.

Occasionally we found scenes where close-ups would have helped very decidedly and it was noticeable that the adult extras in many of the situations were decidedly less effective as actors than the kids who figured in most of the footage.

Mr. Chapin, as Abraham Lincoln, seemed almost like a reincarnation, figured from what we have all been taught to think of the martyred president. His features are strikingly similar to those of Lincoln, and he has gone to the trouble of growing a beard exactly like that worn by the president. His portrayal of the part of Lincoln's father was also very well handled.

Next to Mr. Chapin comes Charlie Jackson, who played the part of Lincoln as the boy. This youngster had many very important scenes to play and his work stood out as strongly as that of any boy I have ever seen on the screen. The producer of these films is also deserving of real credit for having kept the tempo of the heart-interest scenes moving at just the proper speed to make them truly effective.

Madeline Claire, as the mother of Abraham Lincoln —Nancy Hanks—was very pleasing, she having features suggesting unusual intelligence, and it was easy to understand how Lincoln could be a great man with such a mother.

John Stafford, as the neighbor willun Carter, was acceptable except for an awful beard. His make-up was inexcusable, and since many of the titles referred to the fact that Carter dyed his whiskers, it was truly too bad that the producer didn't have him take more care in his make-up.

Most of the other truly important characters were kids, and these youngsters were very good.

The Box Office Angle.

Personally, I believe that kid stuff is the most popular sort of screen entertainment that can be provided I think this is particularly true when you have entertaining kid stuff that is placed in a human setting which makes it all seem real, with something, such as the Lincoln historical suggestion in this case, to dignify the action and make the pathetic moments impressive.

As far as worrying about this pleasing your fans is concerned, I can tell you that it should register with a bang anywhere and make people talk to the extent of having them recommend these productions to their friends, providing you don't give them too big a dose at once. I think eight reels is too much. But if these eight reels were put in 6,500 feet they would be a wonderful feature, and in any shorter length they are a very, very safe bet.

You must be very careful, however, if you are going to play this, to be sure that your fans understand that these are human little stories from Lincoln's life, for the most part played by kids. In other words, make it plain that these films are not dry historical biography but kid-stuff anecdotes with the added interest of being true to life and having to do with one of the greatest Americans.

The name "Benjamin Chapin in The Lincoln Cycle" may not pull a lot of business, but if you know how to handle printers' ink you can get business on this by diagramming just what these films are.

GYPSY ATMOSPHERE HELPS MELO THAT GETS FUNNY AT TIMES

Ethel Barrymore in

THE CALL OF HER PEOPLE

Rolfe—Metro

DIRECTOR	John W. Noble
AUTHOR	Edward Sheldon
SCENARIO BY	June Mathis
CAMERAMAN	Herbert O. Carleton
AS A WHOLE	Held rather well until final rescue, which got big laugh
STORY	Gypsy meller that over-reached and became funny
DIRECTION	Held interest generally, with good atmosphere, but overstepped at times, losing balance
PHOTOGRAPHY	Varied from fine to fair
LIGHTINGS	Some excellent; others very ordinary
CAMERA WORK	Varied decidedly
STAR	Good in repose, but fails to impress in dramatic moments
SUPPORT	Gypsies good; others ordinary
EXTERIORS	Some beautiful shots; some just ordinary
INTERIORS	Good; not exceptional
DETAIL	Acceptable
TIME	Sixty-three minutes (5 parts)

ALTHOUGH the early titles of this seemed to be burdened with explanatory facts, the gypsy atmosphere held the offering rather well for the first few reels, with the action seeming quite interesting. As the plot developed, however, we got into melodramatic situations which became more melo as they went along, until the final climax when Miss Barrymore chased out of the house in a wedding gown with a long veil trailing behind, to run to the rescue of her gypsy lover. This was overstepping just enough to lose the balance and make it all seem funny. When Miss Barrymore in this bridal costume rode up on a horse to face the mob of arm-waving extras who was about to hang her lover, and he, with a wild leap jumped to the back of her horse and rode away, the audience, with one spontaneous gulp, laughed heartily.

Coming back from this laugh to the finish, after a lapse of six years, which showed Miss Barrymore happy as the wife of her gypsy lover, even though she was in rags, we got a touch registering the underlying thought of the story, which eased off the melodrama and helped the offering quite a lot.

Right off the bat we got a battle between a couple of gypsies who both wanted to win the fair Ethel, and we knew immediately that this was to be one of those melodramatic things with many fights and much action.

The interest was held fairly well, however, until we reached the climax mentioned above, when the whole story received a jolt which will make most anyone say in speaking of it, "Some wild meller for a star like Miss Barrymore to be in!"

The plot hinged entirely upon the thought that a gypsy could never leave gypsy folk and be satisfied.

We were told early in the offering that years before a gypsy girl had run away and married a man not a gypsy, only to leave him eventually because he would not allow her to do the little superstitious things, such

as telling fortunes, which are part of a gypsy's life. We were led to believe that Miss Barrymore was this woman's daughter and she was returned to the man thought to be her father, by the gypsy chief, despite the fact that his son wanted to marry her.

The chief's son and Miss Barrymore plighted their troth gypsy fashion, but the girl was taken away and forced to live as her new-found father wished, with the gypsy chief keeping his son under guard so that he couldn't return to claim his bride.

Later the chief died and we found that Miss Barrymore was not the daughter of the man to whom she had been given, but that the chief had placed her in his home as revenge for this man having stolen a sweetheart of years before. This sent the gypsy chief's son hurrying back to claim his bride and he arrived when she was preparing to marry a man chosen by the man who thought he was her father.

When the gypsies arrived near the home and pitched their tents in the old camp, the new chief overheard a man insult the woman he loved in a saloon, with the result that he stabbed the insulter to death as the finish of a fight. The victim proved to be the sheriff's brother and a mob of several hundred started after the gypsy, with the director developing a rather good melodramatic tempo in this chase effect up to the point where the gypsy was allowed to escape from the house where the wedding was about to be performed, with Miss Barrymore deciding to follow him instead of remaining to be married.

If Miss Barrymore had taken off her veil or changed her costume before leaving the house, these final situations might have been saved; but it was truly funny to see her rushing through the woods with this long veil trailing in the wind. The public find it hard to accept Miss Barrymore in a melodramatic story under any circumstances, and when they see her riding on horseback in such an outfit it is bound to appeal to their sense of humor.

The photography and lightings varied very decidedly, and there was certainly a lack of close-ups which might have helped many of the important situations.

The mob used in the final scenes behaved rather well in some shots, but occasionally they insisted upon waving their arms and performing like most groups of extras will do when turned loose before a camera.

Robert Whittier, as the young gypsy chief, had all the necessary dash and spirit to make this part stand out.

Frank Montgomery, as his father, was a vicious old gypsy willun, and the other gypsy types were quite satisfactory. In the cast were William Manderville, Mrs. Allan Walker, Helen Arnold and Hugh Jeffrey. William Davidson was the man chosen to marry Miss Barrymore. He had little to do.

The Box Office Angle.

Ethel Barrymore is probably good for business, no matter what she appears in, and this is interesting if for no other reason than the fact that the gypsy detail has been rather well handled. At times the melodrama is effective, and, considered as a whole, your audiences will probably pass this by as satisfactory without kicking too severely, even though they do get a few very good laughs out of certain spots.

I think you can safely play it because the final scene takes the curse off of the laughs which come at the end of the melodramatic sequence, and there is a thought behind it all which is fairly interesting.

In billing this I would play up this thought which runs through the entire story: "Can a gypsy resist THE CALL OF HER PEOPLE?" "Have you ever felt the desire to live in the open? Possibly you have some gypsy blood. See Ethel Barrymore in 'The Call of Her People.'" "Do you know about those wonderful people, the gypsies, who are happy despite their rags and crude ways of living? See Ethel Barrymore in 'The Call of Her People.'"

INTERESTING STUFF BECAME VERY WILD. STARS HELPED IT

Antonio Moreno and Mary Anderson in

THE MAGNIFICENT MEDDLER

Vitagraph

DIRECTOR	William Wolbert
AUTHOR	Lawrence T. McCloskey
CAMERAMAN	Reginald E. Lyons
AS A WHOLE	Interesting at start, but became very wild meller like Keystone Komedy
STORY	Newspaperman reforming Western town, attacking heroine's father stuff
DIRECTION	Permitted meller to run wild, making everyone act all over the place
PHOTOGRAPHY	Varied from good to poor
LIGHTINGS	Some good; many poor; others ordinary
CAMERA WORK	Varied decidedly; never distinctive
STARS	Real personalities, but made to act
SUPPORT	Routine Western meller types
EXTERIORS	A few very good; generally ordinary
INTERIORS	Acceptable
DETAIL	Some poor bits, but generally acceptable
TIME	Sixty-four minutes (5 parts)

ALTHOUGH the story was the same old junk of young Eastern reformer running a newspaper in a wild Western town with the shero's father a political boss who he had to attack, the first few reels ran along very nicely with the action interesting and the personalities of Tony Moreno and Mary Anderson helping decidedly. Then came the sweep of melodrama which carried this into the Keystone burlesque class, with the last reel particularly wild. Because of this finish I am afraid that most fans will vote thumbs down on this one.

Tony Moreno is a very likeable young chap. He does his best to save the day all the way, but fights against awful odds. Mary Anderson is a very pretty youngster who can ride a horse as if she liked it, but unfortunately her work in this was a continuous procession of being rescued or rescuing someone else, with many occasions where she had to fall into someone's arms at the finish of an incident. She seemed to be acting most of the time, and since everyone else was suffering from the same trouble, I'd say that the director is probably at fault. Figured from her beauty on the screen and her ability to ride, with occasional flashes of personality, I would say that Miss Anderson properly handled should be a very good bet. She has done some good things in the old Vitagraph days here in the East when she played small parts, and if given the right opportunity I should think that she could register very satisfactorily.

The early incidents of the reformer's battle to stir things up in the Western town brought out some good comedy stuff and several little scenes that will go over nicely. But when they commenced to pull the wild-eyed stuff they kept it going so fast that most anyone will feel like letting it run without caring what happens.

Towards the end they had battles galore with roughneck Westerners, Mexicans and cowboys from a neigh-

boring town all mixing it up fast and furious. They burned up the newspaperman's shop and of course the shero was locked in, so that she had to escape through a window.

A few of the scenes during the fight outside the burning cabin were rather good as night photography, but were funny otherwise because most of the fighters were shooting right up in the air. The hero pulled the stuff of climbing up in a tree to escape and then dropping on the back of the willun as he rode past, and all the rest of the routine wild meller stuff, so that you can know just about what this was.

They even went so far as to pull the old stuff of riding in front of a freight train to cut off the pursuing horseman, and the central dramatic situation of this entire plot was a scene where the shero's father collected his share of the blood money from the man who ran his gambling house in front of an open window without turning around to see if anyone was looking, this being obligingly done so that the newspaperman could take a flashlight photograph of the passing of the coin. It was this photograph, which was converted into a cut with lightnings-like rapidity by the newspaperman's cartoonist, that caused all the trouble. With the crude equipment which they had in this Western frontier town, these enterprising publishers managed to print several copies of this cut showing the passing of the coin while the hero was still leading the angry mob a wild chase through the woods. Truly, the special extras on the baseball game in the cities had nothing on these newspaper fellers for speed!

In the supporting cast were Leon D. Kent and Otto Lederer.

The Box Office Angle.

If your fans accept the wild melodramatic stuff, this may be a good bet for you because it starts off rather well and only goes off at a tangent on the finish.

Tony Moreno and Mary Anderson have pleasing personalities, and it is possible that their work will put your fans in a sufficiently good humor that when the wild stuff comes it will be accepted without any feeling of genuine resentment. Since Keystone Komedy folk have been burlesquing this melodrama, it is pretty hard for the old-time producers to get away with this stuff any more, but some of them evidently have not seen Mack Sennett's efforts and still feel that these things are taken seriously.

If you have to deliver real productions all the time to your fans, I believe it would be advisable to hunt for something more human. If you feel that you can afford to play wild meller, I would go after this along these lines:

"Can you imagine what would happen if a young newspaperman stepped into a frontier town and told them that they were all wrong and had to get right? Well, you should see what Tony Moreno stirred up in the town of Horizon as 'The Magnificent Meddler.' Truly, it is some wild doings!"

If you will take that tack in your advertising it will serve as an alibi for the extreme meller in the picture without injuring the possiblity of your doing business on it. If you can get your people to see the humorous angle of this, it may go over very satisfactorily.

DELIGHTFUL KIDDIE HANDICAPPED BY WEAK PRODUCTION

Baby Marie Osborne in

WHEN BABY FORGOT

Lasalida Film—Pathe

DIRECTOR	W. Eugene Moore
AUTHOR	Harrish Ingraham
AS A WHOLE	Had a few bright spots, but generally very ordinary
STORY	Elementary, with too much emphasis on husband and wife trouble
DIRECTION	Rather crude; didn't develop kid stuff sufficiently
PHOTOGRAPHY	Ordinary
LIGHTINGS	Generally too uniform; never really good
CAMERA WORK	Ordinary
STAR	A clever kiddie; handicapped in this
SUPPORT	Some funny coons; others ordinary
EXTERIORS	One or two big houses which certainly didn't match interiors
INTERIORS	Rather ordinary
DETAIL	Not good
TIME	Fifty-two minutes (5 parts)

LITTLE Mary Sunshine is a very clever kiddie, but she is going to slip if she is not given better material to work with than such offerings as this. In other words, I think the fans enjoy her, but if they come to understand that it is necessary to sit through a lot of ordinary junk in order to see her do a few cute tricks they will probably be inclined to pass her productions by

There were several bright spots in this where Baby Marie did some cute stunts, but there were nothing near as many as there should have been. About the only really funny spots were the two bits where she took the little coon to Sunday school and then afterwards went to a nigger church.

The plot centered around the fact that her father and mother fought after slowly drifting apart, with the separation placing Baby Marie with her father. She had been taught a little prayer by her mother and when she couldn't remember this it worried her so that after trying eventually to find it in Sunday school and the nigger church, she was taken down with a fever.

Of course, they finally sent for mother, and while mother taught the kiddie the prayer again, father came in and said "Janet," and they got to the clutch.

The general atmosphere of this was very ordinary, and they pulled some society stuff that was truly awful. The extras used in what were supposed to be the best of sassiety surely didn't get more than a dollar and a half a day—and if they did, they cheated! Their clothes looked like they were undoubtedly their own and the way they danced would have been good for comedy except for the fact that they were supposed to be at a classy tango tea and this wasn't a Keystone. Why producers who are supposed to be intelligent will allow their directors to get away with this sort of thing is more than I can figure.

The exteriors of the home shown as that in which the tango tea was being held would give the suggestion of real wealth, and yet we found sassiety inside that was truly funny. They pulled other fool things in this, such as sending a butler out on the street to ask a roughneck crook if he knew a child's prayer, and then, not being satisfied with this, they had him ask a newsboy, inserting tough titles in the hope of getting a laugh. They may get a laugh, but it won't be "with" it.

There was much footage devoted to getting in and out of automobiles and walking up to the entrances of some classy looking home, which is easy enough to take

in Los Angeles, but is mighty hard on the dispositions of the fans who have to sit through it.

In one place where wifey went out with Lord Eustace —which could've easily been Lord Useless—he being the "other man," hubby stood behind a bush to watch them go away, and then we had a title which said: "After several hours of anxious waiting . . . " and the director shot Lord Useless and the wife right back into the scene in an automobile, and there was hubby still standing back of the bush. He must've been SOME patient gink!

In the cast were Margaret Nichols, Fred Newburg and Lee Hill.

The Box Office Angle.

Because Baby Marie Osborne is in this, you can probably get by with it very nicely, since she has had other productions which were not what they should have been and still have gotten over—although, really, I can't remember of one in which she has had so little genuine opportunity as in this.

I would go very light about saying anything regarding the production itself, depending for the most part upon the popularity of this kiddie to pull you some business with those who will forgive most anything else in the picture for an opportunity to see this youngster. It is certainly a shame that better stories, better atmosphere and better direction aren't given to this little girl, because with the proper opportunities she would register big.

This had bad spots, but it also has a few bright spots, and for a moderate priced feature it is decidedly better than some cheap melodrama. Just be careful to stay away from promising anything definite about the production itself and tell them that it is a clean little story about the baby who couldn't remember her evening prayer, with the result that she got her parents into rather interesting complications because of this fact.

VERY HUMAN CHARACTERIZATIONS WELL DONE IN FINE ATMOSPHERE

Enid Bennett in

THE GLORY GIRL

Kay Bee—Triangle

DIRECTOR	R. William Neill
AUTHOR	C. Gardner Sullivan
CAMERAMAN	L. Guy Wilkie
AS A WHOLE	Delightfully human combination of pathos and comedy relief, with beautiful, appealing star dominating
STORY	Simple little characterization study, but human and effective
DIRECTION	Gave distinctive atmosphere, fine little touches and good characterizations
PHOTOGRAPHY	Excellent; many very distinctive bits
LIGHTINGS	Some wonderful bits; generally good
CAMERA WORK	Very good
STAR	A big winner; beautiful and appealing
SUPPORT	Some excellent types; grandfather great
EXTERIORS	Good small-town atmosphere
INTERIORS	Very good; some fine lightings
DETAIL	Many fine little touches
TIME	Sixty-one minutes (5 parts)

ENID BENNETT has had a chance to sort of get acquainted with your fans in her previous productions, so that I believe you can go to this big and feature her heavily. Certainly she is truly beautiful and very appealing in this story because the plot is a human little characterization study with her presented as the daughter of an old soldier who disgraced her by getting drunk on Decoration Day, with the result that she planned to get into the one saloon in town will be served with a drink so that the saloonkeeper would be breaking the law, which would mean that the saloon could be forced out of town.

The atmosphere of this offering was excellent, there being many fine types with scores of little human touches that will appeal principally because they were things which any one might have done at some time.

Throughout the offering we had many close-ups of Miss Bennett, and the director had undoubtedly taken great care in lighting her, because these close-ups were certainly effective. We also had many bits of distinctive, unusual lighting which gave an atmosphere of class to the offering, lifting it out of the ordinary rut and marking it as a production very much worth while. There were many bits of pathos and some good action in spots, so that while the story was elementary it was big in a way because it registered at the heart very frequently.

Walt Whitman, as Miss Bennett's grandfather, gave a great performance. He will be remembered for his work in this part for a long time to come.

Darrell Foss, as the sporty son of the saloonkeeper, was an excellent type, nicely handled, and, in fact, the entire cast were particularly well chosen as types and held well in control.

In the cast were William Waters, Margery Bennett and J. P. Lockney.

The Box Office Angle.

I would say that Enid Bennett is one of the big discoveries of the year. She is beautiful, has personality and expression, and can troupe when necessary. This production will register anywhere as very much worth while because it appeals at the heart and has many human touches that will go over with a bang.

I believe that film fans anywhere prefer most decidedly stories which have to do with characters that seem real and human and this is one of that type which continues to convince despite the fact that there is a touch of melodramatic action here and there.

I should say that this is an offering which has a splendid chance of satisfying most every one, and they are rare enough these days. Go to it big!

The title can be tied up in a way with the present wave of patriotism, since in this Miss Bennett appears as a girl named after Old Glory by the Civil War veteran, her grandfather. The Memorial Day parade in which the veterans march along the street is sure-fire stuff for applause anywhere, in the present situation, and I would tie this up with your local conditions by inviting all of the members of the G. A. R. to see the production. It will probably hit some of them pretty hard, because a lot of these old boys have to fight that enemy booze; but the character of the grandfather who drinks has been handled so nicely that no one can object, and the blame is plainly placed upon the saloonkeeper, who, as a matter of fact, in most similar cases is chiefly responsible.

HAROLD LOCKWOOD

Yorke--Metro

EXCELLENT TREATMENT AND PERSONALITIES LIFT AWFUL MELLER PLOT

Sessue Hayakawa in

THE JAGUAR'S CLAWS

Lasky—Paramount

DIRECTOR	Marshall A. Neilan
AUTHORS	William M. McCoy and Roswell Dague
SCENARIO BY	Beatrice C. De Mille and Leighton Osmun
CAMERAMAN	Walter Stradling
AS A WHOLE	Wild blood-and-thunder "To the rescue, boys!" meller beautifully treated with real personalities in cast
STORY	Awful
DIRECTION	Gave hackneyed, ancient situations delightful treatment and made atmosphere distinctive
PHOTOGRAPHY	Excellent
LIGHTINGS	Many splendid bits; generally very pleasing
CAMERA WORK	Very fine
STAR	Forceful personality; impressive willun
SUPPORT	Personalities that stood out
EXTERIORS	Many fine shots; well lighted
INTERIORS	Good; fitted atmosphere
DETAIL	Some good bits
TIME	Fifty-seven minutes (5 parts)

THEY blame this on to four authors. I can't figure why this should be done, unless they were trying to save it or spread the blame so that no one would be burned at the stake for putting it through as a story for a Lasky production.

Of all the ordinary, old-time, obvious "Bring the boys to the rescue!" rip-and-tear mellerdrammers that I have seen in many, many weeks, this was the limit! Producer Marshall Neilan, by intelligent treatment and with the assistance of such personalities as Sessue Hayakawa, Tom Moore, Fritzi Brunette, Marjorie Daw and Mabel Van Buren, made this rather interesting as a study of what the director and players might have done with a good story, but all of their efforts couldn't lift this melodramatic junk out of the rut of time-honored mediocrity, considered technically as a production.

Can you imagine in this day handing a capable director like Mr. Neilan and such a cast, a story which was entirely based upon the old stuff of the Mexican bandit who captured the women folk of the young mine manager, with hero riding into the bandit's stronghold while his friend went to the border to bring the troops to the rescue. There was nothing in the way of suspense at any time and the only possible method of redeeming this sort of bing-bang junk is to have some suspense.

The messenger started for the border just as soon as the women were kidnapped, so that of course we knew that the troops would arrive on time. In order to make this possible the authors decided upon the pitifully convenient thought of having the wild bandit allow the manager to think over night about whether he wanted to take his wife or his sister home with him, leaving one or the other with the bandit. This calm granting of time for a choice of course provided the necessary hours for the troops to arrive. And they expect intelligent fans to consider this sort of story seriously!

Lurking in the offing there had been a woman who had been kidnapped early in the story to prove the bandit's brutality, and she put a knife into the willun just before the troops arrived, so that when they got there they were not needed because all of the henchmen had previously departed when news came of the troops' approach.

Mickey Neilan has demonstrated that he can take ordinary stories and make them into rather interesting productions by treatment, but just because he can do this it seems to me that it is unfair to take advantage of him and keep him working at that rather strenuous job. Why not give him a good story for a change?

There were many fine exteriors shots, with some of them so good that they will probably bring applause. The general atmosphere was excellent and the tempo was very good.

Hayakawa is a distinctive personality and he made the Mexican bandit willun all that could be desired.

I believe, however, that Tom Moore as the hero managed to make his part stand out so that it was equally as big as that of Hayakawa, and certainly that winning smile of this Irish lad will win the hearts of all the girls, and most of the men folk, too.

Fritzi Brunette gave a very pleasing performance as the mine manager's wife, and Marjorie Daw and Tom Forman were very satisfactory as the juvenile lovers.

Mabel Van Buren had a few good little scenes as Hayakawa's favorite.

The man doing the part of Hayakawa's lieutenant, and the girl who played the outraged bride were both excellent, making their parts stand out by their playing.

Others in the cast were Horace B. Carpenter and Lucien Littlefield.

The Box Office Angle.

Because of the manner in which Mr. Neilan has produced this and the fact that he has a splendid cast, it is possible that the swinging tempo of the old "Boys, to the rescue!" hokum may get over even though your fans smile up their sleeves all the time and refuse to be stirred very much.

As Paramount productions go, I'd say that this can be counted good, and even better than the average, despite the very crude melodramatic bing-bang story, because the general effect at least lifts it out of the ordinary rut and puts it over as a well-done meller.

With the present international situation, the scenes of the American rescuing party riding across the Mexican border will undoubtedly bring applause, and sometimes the good old hokum when exceptionally well handled—as in this case—gets over better than good stories that have been maltreated in the producing.

In advertising this I would play up Tom Moore as much as Hayakawa and would particularly mention him in everything prepared by yourself, since Hayakawa is starred alone by the producers. I believe Mr. Moore has as large a following as the Jap, and probably larger, when it comes to the sympathetic hero-worship fans.

Make it clear that the story is a melodrama dealing with the brutality of a Mexican bandit, and in a way that should prove an alibi when they come out and tell you it's pretty wild. I believe the producer's efforts have saved the situation sufficiently to make anyone admit that at least it was very well done.

Romaine Fielding

THE LAMBS

[*Engaged*]

TREATMENT, HUMAN BITS AND LIGHTINGS LIFT SIMPLE STORY

Vivian Martin in

GIVING BECKY A CHANCE

Morosco—Paramount

DIRECTOR	Howard Estabrook
AUTHOR	Lois Zellner
SCENARIO BY	Edith Kennedy
CAMERAMAN	James Van Trees
AS A WHOLE	Treatment, lightings and human touches make ordinary story entertaining
STORY	Elementary and convenient, but provided some human bits
DIRECTION	Gave distinctive atmosphere and made action convince by human handling
PHOTOGRAPHY	Generally excellent; some very fine bits
LIGHTINGS	Generally very good; night stuff exceptionally good
CAMERA WORK	Varied from fine to fair
STAR	Appealing personality in character she fitted
SUPPORT	Several excellent; all very satisfactory
EXTERIORS	Generally very good; a few fine
INTERIORS	Very good atmosphere; several excellent shots
DETAIL	Many splendid bits
TIME	Sixty-one minutes (5 parts)

WHILE the story of this is far from being what anyone might call big, it has some human moments and the director has intelligently treated the development of the action so that it registered as human and convincing n an atmosphere that lifted the entire offering because of its distinction. The lighting was particularly good n many of the scenes, there being some exceptionally effective night stuff with automobiles, some of these scenes being taken to register a car drawing up in front of a home or store, in a manner which was particularly striking as to effect.

The plot was decidedly simple and had to do with the adventures of a spoiled young girl whose parents saved and scrimped so that she might be sent to boarding school, with the result that when she arrived there a lie just naturally slipped out and she allowed everyone to think that she was an heiress.

As a result of this deception she was invited for the Christmas holidays to the home of a wealthy girl and there she met the girl's brother, a young doctor. Of course, they fell in love and then the doctor just happened to be in a drugstore of her home town when word came that her mother was ill, with the result that he was at the house caring for mother when daughter arrived the next day.

The mother's illness having been caused by her worry and overwork, the doctor of course said some mean things to the selfish little lady who had permitted her parents to slave for her, and then we found that father needed money to keep his business going and the near-willun of the story needed a dancer for his father's soon-to-be-started cabaret, and so heroine signed up as the masked dancer in order to earn the five hundred dollars needed by father, because she had spent all of his money going to boarding school.

After appearing as the masked dancer to earn the money, the near-willun became truly willunous as he was driving her home, since he demanded a kiss before he would give up the check. This resulted in a clash between hero and willun, while shero picked up the check and chased in to tell father that he was saved. The doctor understood, forgave and everybody was happy.

Vivian Martin is just the sort of appealing young thing that belongs in a little human story like this, and Producer Howard Estabrook has carefully chosen the types to provide the proper atmosphere to surround this young lady. The net result is that we have an offering which is better than the average program release, because there is no overdone melodrama and there are many little human bits that register at the heart, while the distinctive lightings and the many little touches of human detail tend to make the action convincing.

The story provided opportunity for several little situations which registered appealing bits of pathos, and these were handled very well. The comedy relief was also well balanced, but some of the titles which had been written into the action were truly awful! In one place there was a title "Oh, father . . . " for which somebody in the scenario or editing department should be severely chastised.

Jack Holt as the hero was a well chosen type because he looked like a clean-cut young professional man, and P. H. Sosso, as the father, gave a decidedly pleasing performance, his make-up being excellent.

Others who appeared were Jack Richardson and Alice Knowlan.

The Box Office Angle.

Considering the fact that the wild-eyed melodrama is pretty well worked out, with fans everywhere calling for human things, I would say that this has a splendid chance of registering as very satisfactory entertainment, because the story, although elementary, develops a nice little moral and certainly the producer has lifted it decidedly by intelligent artistic lighting and by the human bits of detail that help make the action seem real.

In billing this I would mention the productions in which Miss Martin has appeared which have gone well with you, and I would also speak of the fact that this has been produced by Howard Estabrook, since he is remembered favorably as a star and gives decided promise of being a director whose work you will be able to get business on if you acquaint your fans with the fact that he is producing.

You can play up this sort of an angle in advertising, in order to make this a bit different from ordinary routine movies. Ask: "Do you think every young girl should have a chance to go to boarding school, even though her parents must economize to send her? See Vivian Martin in 'Giving Becky a Chance.'"

Mid-Northwest Trade Journal

AMUSEMENTS

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PLEASING HUMAN CHARACTERIZATION BY HART PUTS THIS OVER

William S. Hart in
WOLF LOWRY
Kay Bee—Triangle

DIRECTOR	William S. Hart
ART DIRECTOR	Robert Brunton
AUTHOR	Charles Turner Dazey
CAMERAMAN	Joe August
AS A WHOLE	Heart interest character stuff that will appeal
STORY	Elementary, but develops good sympathic character
DIRECTION	Registered good atmosphere and made action hit heart
PHOTOGRAPHY	Generally good; a few bits excellent
LIGHTINGS	A few very effective generally just good
CAMERA WORK	Good
STAR	Very pleasing personality in good characterization
SUPPORT	Quite satisfactory
EXTERIORS	Good atmosphere; a few excellent
INTERIORS	Good for atmosphere
DETAIL	Several nice bits
TIME	Sixty-two minutes (5 parts)

THERE is only one Bill Hart, and I believe that he stands to-day as one of the most popular personalities in filmdom. His work carries a sincerity that makes the characterization seem real and he has a delightful manner of putting over those little awkward bits of business as the bashful lover which so few know how to register and keep them convincing.

In this there were a few splashes of action, but the story was really just the development of a character which the audience learns to love in the first two or three reels, only to feel a tremendous amount of sympathy for him on the finish, when he sacrificed the woman he loved to the man she loved when he learned that he was not her choice.

As in all of Mr. Hart's productions, the atmosphere was excellent. The supporting cast was quite satisfactory, although, with the exception of Margery Wilson, the parts didn't stand out. It was virtually a two-character story, and it was a sure proof of Mr. Hart's ability that he carried so well the many scenes which were centered upon Miss Wilson and himself.

The story told simply of the ranchman who fell in love with a young girl who came into the community, and we had rather a thrilling fight in the dark, where Mr. Hart saved Miss Wilson from the attentions of the willun.

This was followed by her nursing Mr. Hart back to health, his proposal and the preparations for the wedding. About this time a stranger drifted into town and we learned that he was the man Miss Wilson had always loved. She had come West to find him after having heard nothing from him for a long time. When Mr. Hart had seen her former sweetheart's picture she had lied to him, saying that the man was her half-brother.

The reunited lovers planned to run away just before Miss Wilson was to be married to Bill, and the rancher was tipped off by the willun, with the result that the brute showed, and we found the Westerner tying the man who was to steal his bride, to a tree in the woods to await the coming of the wolves.

He changed his mind in time, after learning that the girl really loved this man, and after a spirited fight with the wolves, which scenes were very well handled by effective night photography, we found the rancher substituting the lover for himself as groom at the wedding, which had been arranged with detailed preparation.

There were some very effective scenes at the finish where Mr. Hart made his big sacrifice, but the cutting here was bad, with the result that the tempo was lost and these didn't register nearly so well as they should have. For instance, there was one splendid silhouette with a cloud effect where Mr. Hart stood on the hill ready to mount his horse and ride away, and instead of allowing this to play through at a slow tempo, some one cut it up so that the short flashes killed the effectiveness of the situation.

We also found a lot of scenes here at the finish that were unnecessary, because the story was over and any audience will be reaching for their hats and half-way out of the theatre. It was desired to show Mr. Hart alone in the North while the lovers were happy, and this was a splendid contrast, but the cutting should have brought these scenes quickly following the clutch, using only the bit of Mr. Hart going away cut in between. Better cutting would have made this finish ten times more effective.

Others in the cast were Aaron Edwards and Carl Ullman.

The Box Office Angle.

If you know how to handle this stuff, Bill Hart should get you as much money as any personality in the business. He has some delightful little awkward-lover scenes in this and the character develops into a big, lovable fighting man capable of a supreme sacrifice which throws all of the sympathy to him on the finish.

I would hammer Bill Hart in all of my advertising, with the statement that this production presents him as one of the most lovable fightin' men he has ever played.

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ENTERTAINING LITTLE FARCE THAT WILL PLEASE GENERALLY

Emmy Wehlen in

THE DUCHESS OF DOUBT

Rolfe—Metro

DIRECTOR.....George D. Baker
AUTHORS.....John B. Clymer and Charles A. Logue
SCENARIO BY.....George D. Baker
CAMERAMAN.....Joseph Schelderfer
AS A WHOLE.....Artificial, but entertaining
STORY.....Poor orphan playing duchess stuff; had some good spots
DIRECTION.....Played as farce and kept it interesting
PHOTOGRAPHY.....Varied from fine to fair; often too contrasty because of lightings
LIGHTINGS.....Occasionally excellent, but generally too contrasty
CAMERA WORK.....Varied
STAR.....Rather good; wears clothes well
SUPPORT.....Some good types; fitted into action acceptably
EXTERIORS.....A few fine shots; generally good
INTERIORS.....A few excellent; generally good
DETAIL.....Satisfactory
TIME.....Fifty-nine minutes (5 parts)

BECAUSE this is played from start to finish as a farce, the fact that many of the characters are a bit overdone doesn't detract to any extent, and I believe the offering will register as acceptable entertainment most anywhere, because it picks up towards the end and has a good heart-interest twist on the finish which is pleasing, even though it may be expected by many.

The story tells of a boarding-house slavey who has a hard time in life, getting much enjoyment out of reading a novel called "The Duchess of Doubt," which told of a waitress who had traveled incognito, with the result that she had been accepted in society as a duchess.

After a certain amount of footage having to do with the trials and tribulations of a boarding-house, the star boarder died, leaving the remainder of his fortune, amounting to about eight thousand dollars, to our heroine. She calmly started out to have one grand time, and we next found her in a fashionable summer hotel entering with a chauffeur, maid and all the trimmings, with an air which startled the hotel clerk and brought the proprietor double-quick to offer her the best the house afforded.

This was followed by the complications of the wealthy man and the ribbon clerk who wanted to marry her, with ambitious mamma and jealous daughter who wanted to meet the "duchess," with daughter trying to marry the ribbon clerk, while mother wanted daughter to wed the wealthy guy. Of course, the ribbon clerk fell for the "duchess," who liked him despite his job, and then came the blow-off when the jealous daughter uncovered our heroine's past and an accidental mix-up brought to light the fact that the "duchess's" jewels were phoney.

Our heroine made a getaway after the expose, and then we found her applying for work in the department store where our ribbon clerk was much in evidence. Now, however, we discovered that the clerk was really the boss' son, and not a clerk at all, and, seeing the girl, he pretended to be a clerk, made the floorwalker fire him for talking to her and then promptly took her to the probate court and put her through the marriage ceremony. It was only after they returned to the store that he explained to her that he was not a counter-jumper. Of course, he had learned that she wasn't a duchess when she did her getaway, and the sympathy had been planted with him at the hotel because he had so cheerfully admitted that he was only a ribbon clerk instead of pretending that he was what he really was.

Miss Wehlen was rather pleasing in this because she got away with the boarding-house slavey stuff satisfactorily and really looked very good in the gowns which she pulled in her good time while spending the eight thousand bucks. Of course, at no time did she do anything that was wrong, because she only let other people decide for themselves that she was a "duchess." It wasn't necessary for her to tell them that she was.

George Stuart Christie, as the hero, was quite satisfactory, although he didn't stand out very strongly, and the other members of the cast were just good types who fitted in where needed.

In the cast were Frank Currier, Peggy Parr, Kate Blancke, Ilean Hume, Ricca Allen, Fred C. Truesdell, Charlie Eldridge and Walter Horton.

The Box Office Angle.

This isn't big, but it is fairly entertaining, and since it is presented as farce from start to finish, I believe it will be generally accepted and counted quite worth while.

Figured from the box office pulling power, there is quite a question regarding Emmy Wehlen's value, and I would think that it would be decidedly necessary that you stir up some interest in this title, because the name of the star and the name of the picture will hardly be enough to pull them in without some effort on your part.

You might say: "Do you believe that a waitress could travel incognito and be accepted as a duchess? It has been done! See Emmy Wehlen in 'The Duchess of Doubt.'" "What would you do if someone left you eight thousand dollars. Would you have one good time, or stick it in a bank? See Emmy Wehlen in 'The Duchess of Doubt.'"

As program releases go, this is better than the average because it is clean and funny at times without a vamp, a willun or the usual wronged-shero stuff.

A Binder

for WID'S

$1.50 Prepaid Everywhere

PITIFULLY, UN-FUNNY, CRUDE ATTEMPT AT FARCE

Ralph Herz in

THE MYSTERY OF NO. 47

Selig—K-E-S-E

)IRECTOR	Otis B. Thayer
.UTHOR	J. Storer Clouston
AS A WHOLE	Awful Junk; rather pitiful forced attempt at comedy
STORY	Mix-up over imaginary murder that had possibilities
)IRECTION	Painfully old-school, making points miss fire
'HOTOGRAPHY	Very ordinary
LIGHTINGS	Generally too uniform; frequently poor
'AMERA WORK	Ordinary; sometimes poor
STAR	Un-funny; very forced
SUPPORT	Looked like extras
EXTERIORS	Setty; rather cheap
)ETAIL	Movie caliber
TIME	Fifty-three minutes (5 parts)

CERTAINLY if Mr. Selig expects the exhibitors and the public to take his brand name seriously he should not put out this sort of junk as a five-reel feature.

Ralph Herz as a comedian on the screen is about as un-funny in this as any stage personage with a reputation that I have ever seen. All through the)ffering his work was forced, and because of the fact hat he starts out with a pitiful make-up, he never has a chance to win his audience during the course of the)roduction.

A little later he discarded the whiskers and the bum wig, but after that he insisted upon playing to the camera whenever given a chance, and he evidently didn't realize that there is nothing worse in a feature than a comedian who forces his attempts by mugging to the lens.

The story builded and builded with many complications and fast-twisting farcical situations into a complex mess that, intelligently handled, might have been rather funny. It all had to do with an Englishman's attempt to get rid of a bishop who was his cousin, which resulted in the Englishman being suspected of having murdered his wife, with the suspected murderer discarding his whiskers and hair to return to live in his own home under an assumed name, where he added to the complications built up around the imaginary murder, until several people were threatened with arrest.

If this had been handled by capable people, with a director who knew comedy values, there might have been a chance of making it a good farce. As screened with Mr. Herz and the extras who appeared as his supporting cast, it was awful!

The general atmosphere was cheap, with the lightings uniform and the sets very far from showing class, so that the general impression created by this will certainly not be a favorable one.

The average fan after watching this for ten or fifteen minutes will either go home, go to sleep or begin to cuss the feller that wished it on to him.

In the supporting cast were Louizetta Valentine, James Fulton, Casson Ferguson, Lloyd Sedgwick, Nellie Hartley, Edgar Murray, Fred Eckhart, May White, Mrs. Wiggin and Tony West.

Box Office Angle.

I can't figure that Ralph Herz has any real draft at the box office billed as a star, and certainly you cannot safely under any circumstances boost this, because it isn't there. If you hope to retain the confidence of your fans you can't afford to play this, because at no time does it register as sure-enough feature material. There is a juvenile in the film—Lord Harry, or some other "Lord Help-us" who had a hair cut that marked him as a five-dollar-a-day man. Certainly I don't feel that you can afford to put over this sort of production in a house where your fans expect to see really worthwhile productions.

Of course, if you are catering to people who don't care much and you have the same feeling about your place of business, then this can sneak by with the rest of the movie junk and probably you will be able to get it cheap. If you expect to stay in the business I'd dodge all such as this.

KEYSTONE THRILL STUFF PRESENTED AS SERIOUS MELO—AWFUL

Mary MacLaren and Eddie Polo in

MONEY MADNESS

Butterfly—Universal

DIRECTOR	Henry McRae
AUTHOR	Frank Spearman
SCENARIO BY	William Parker
CAMERAMAN	Fred Le Roy Granville
AS A WHOLE	Wild-eyed melo
STORY	Everything but the kitchen stove
DIRECTION	Made seriously stuff Mack Sennett has been putting in Keystone
PHOTOGRAPHY	Generally ordinary; a few good spots
LIGHTINGS	Generally poor; occasionally good
CAMERA WORK	Not good
STARS	Overshadowed by rushing action
SUPPORT	Ordinary movie types
EXTERIORS	Ordinary
INTERIORS	Acceptable
DETAIL	Some wild stuff
TIME	Sixty-three minutes (5 parts)

ZOWIE! This one raved and ranted and sped along at an eighty-mile-an-hour clip with everything happening from a run on the bank and the raid of the gambling house to the half-dozen auto chases, with the grand finale where the willuns stole an engine and were overhauled after a grand and glorious chase by the pursuing party in an automobile.

You certainly remember seeing many Keystones in which Mack Sennett has pulled all of this wild junk and made it truly funny. Well, in this they have everything but the kitchen stove, and if your fans are of the eat-'em-up-Dick kind they may think this is great, but, to my mind, even those who like the blood-and-thunder stuff will feel that this is a little too much for their money, and consequently it will get a good many laughs before it is through.

Certainly, an intelligent audience will not enjoy this from any angle other than seeing how far producers can go when they cut loose and try to make a wild mellerdrammer.

Mary MacLaren, when under the direction of Lois Weber, has given us several very human characteriza-

tions. In this, Mary didn't have a chance to do anything but be the typical meller shero, and the wild action ran so fast that, unless they look at the lithographs before they go in, your fans will hardly know that she is in the picture.

So far as concerns Eddie Polo, if they hadn't said that he was co-starred, I would have figured that he was an extra.

Just to prove that they could do all the Keystone mellerdramatic burlesque stuff, they had the fight-on-the-roof scenes, with some of the men going from one building to another on a plank and then pulling it after them, while the policeman jumped across the chasm, fought with the men on the edge of the roof and was finally seen hanging over the edge of the building with these doity devils stamping on his hands to force him to fall to his death. I've laughed at that several times when comedians have pulled it with the proper flourishes, but it seemed just as funny here—except that there was a touch of pity to it when one realized that somebody was making this as a serious dramatic offering.

The plot—what there was to it—had to do with the fact that the president of the bank (which was in trouble when the story opened, with arm-waving mobs standing in front) wanted to pay off the depositors, while the willunous vice-president and the other directors didn't want to. The president took the bank's funds to his home in order to be able to protect them and the vice-president, with the assistance of a couple of crooks, swiped them. It took the hero, who was of course a clerk, and the shero, who was the president's daughter, several reels to go through all this exciting melodramatic chase stuff before the funds were recovered.

Whenever they needed a cut-back—and this was entirely too often—they showed us a flash of the arm-waving mob in front of the bank. They must've ground out a lot of that stuff while they had the chance, and decided to just sprinkle it here and there through the film.

In accordance with the other stuff in this, they had one of those fellers who could open any safe made. There certainly are a lot of those guys in the movies—aren't there?

I think the title of this refers particularly to the men who release such productions. Certainly this is a case of "Money Madness," because producers wouldn't dare offer any such junk on the Open Market. They know that the Program system will make it possible for them to get a certain amount of money with this production, and so it goes out even though they realize in their hearts that it is wild-eyed hokum.

At no time did this convince or register as human, and the speed of the surface action was such that it didn't even provide a thrill when they pulled the wild chase stuff.

In the cast were Al Vosburgh, Don Bailey, Rex de Roselli, M. Everett and Charles Hill Mailes.

The Box Office Angle.

Unless you cater to an audience which seems to like the wildest of the wild serials and the rabid mellerdrammers, I would certainly steer clear of this. If by any chance there is a reason why you have to play it, I would announce in unmistakable terms that it is a melodrama of automobile chases, robberies, house-top fights, etc., so that those who like that sort of junk may come and the others stay away, with any one who does come having no kick to present after they've seen it.

IBSEN DRAMA INTERESTING, BUT NOT ALTOGETHER ENTERTAINING

Dorothy Phillips in

A DOLL'S HOUSE

Bluebird

DIRECTOR	Joseph De Grasse
AUTHOR	Henrik Ibsen
SCENARIO BY	Ida May Park
CAMERAMAN	King D. Gray
AS A WHOLE	Well-done, interesting, but unhappy ending and a bit burdensome at times
STORY	Holds right well because of handling, but underlying points will be missed by many
DIRECTION	Made dramatic moments effective, but frequently missed the heart touch because of action complications
PHOTOGRAPHY	Generally good
LIGHTINGS	Some fine, but frequently faces too chalky
CAMERA WORK	Generally good, but occasionally poor
STAR	Very good characterization
SUPPORT	Some good types nicely handled
EXTERIORS	Very few; but good
INTERIORS	Good; not exceptional
DETAIL	Generally good; one sequence assembled wrong in print shown in theatre
TIME	Seventy minutes (5 parts)

A FOREWORD helps this because it points out the underlying thought, but even then the average audience is going to miss many of the points in this, with the action of the story, as they see it, proving interesting but not exceptionally entertaining. The unhappy ending will not register very favorably with a film fan, but the curse of this is taken off somewhat by the fact that the producers have finished the production with a signature of Henrik Ibsen—which sort of puts the blame on the author in case anybody has an idea that they don't care for it. In other words, your alibi on this will be that, if somebody tells you they don't like it, you just look superior and they will think it is their fault for not appreciating such a genius as Ibsen. That will get you by very many outright arguments, but nevertheless I fear you will find many of your regulars disappointed with this as entertainment.

The story of "A Doll's House" has to do with the characterization of the self-sufficient husband who can do no wrong and the wife who sacrifices much in order to help him, only to find that when the test comes he denounces her instead of assuming the blame, as she thought he would.

The foreword announces that this play did much towards bringing about woman suffrage in Norway, and explained that the author was hammering at the thought that most men considered their wives as a plaything, or doll.

Dorothy Phillips is rather interesting in the character of the wife and she carries many of the big dramatic scenes very effectively. Miss Phillips has done some very much worthwhile work in the past year, and those who like her will undoubtedly consider this a splendid characterization.

Lon Chaney, as the forger friend of the husband who is redeemed by the love of the woman he had failed to get early in his life, had poise and authority and made his part register in every scene.

William Stowell, as the self-sufficient husband, was very satisfactory in a difficult part.

Sidney Dean, as the old friend of the family, made his part stand out, and the other members of the cast

were quite satisfactory. They were Miriam Shelby and Helen Wright.

In the print which I saw in a theatre one sequence was assembled all wrong with the husband and the woman friend of the family jumped into the middle of a scene between Miss Phillips and Mr. Chaney, after which Mr. Chaney finished the scene he had been playing in the same set and made an exit while husband and the woman entered. This will be very confusing to those who don't understand what has happened. Be sure the print you get is O. K. It came in about the last of the third or the first of the fourth reel.

The Box Office Angle.

You can safely play this and by talking enough about Henrik Ibsen beforehand you can build an atmosphere around the production which will make it proof against the disapproval of the average fan. It isn't what I would consider really pleasing entertainment, because, despite the fact that some of the scenes are made very dramatic, the production as a whole lacks the weight which the lines of the play give it.

Dorothy Phillips has had some very good productions in the past few months, and if you will refer to those which have gone over very well, you can probably do a nice business with this and find that it registers very satisfactorily.

I would not plug too strong on the production itself, but would talk about Miss Phillips, her work in the past and the thought of the play, mentioning particularly the fact that it had a real influence in securing woman suffrage in Norway, the first European country to make this concession to the fair sex.

IMPOSSIBLE WILD-EYED ATHLETIC HERO MELLER FARCE MIX UP

George Walsh in

THE BOOK AGENT

Fox Film

DIRECTOR ..... Otis Turner
AUTHOR ..... Walter Woods
SCENARIO BY ..... F. McGrew Willis and Otis Turner
CAMERAMAN ..... R. E. Irish
AS A WHOLE ..... Wild-eyed impossible junk
DIRECTION ..... Neither burlesque nor good melo; neither comedy nor drama— just a mess
PHOTOGRAPHY ..... Occasionally good, but frequently off focus and poorly lighted
LIGHTINGS ..... A few excellent and many poor
CAMERA WORK ..... Varied from fine to poor
STAR ..... Made him mixture imitation of Fairbanks and Chaplin
SUPPORT ..... Mixture of farce-meller-movie characters
EXTERIORS ..... Some very good; others ordinary
INTERIORS ..... Some fine; others fair; wasted on production
DETAIL ..... Awful
TIME ..... Sixty-seven minutes (5 parts)

TRULY, this was a mess!

Starting off with an attempt to present George Walsh, who is something of an athlete, in the farcical character of a persistent book agent, they soon drifted into some wild meller-drammer which even outdid the name "wild" without becoming funny or interesting.

The average audience will look at this rather good-naturedly for a time and will then commence to laugh at it, instead of with it—and the chances are that most of your intelligent fans will quit long before it is through.

There is no rhyme of reason to most of this and it isn't even a burlesque melo, because there was no trick to the mad stuff such as there was in "Manhattan Madness," nor was it kidded in the titles as they did in "The Sixteenth Wife?" It was just plain wild-eyed meller with opportunity after opportunity for athletic hero to rush to the rescue, with periodic attempts at comedy that fell very, very flat.

This book agent guy was supposed to climb into a girls' seminary right off the bat, and then later he obligingly wandered into the home of a wealthy gink who was ready to die, with several grafters trying to cut in on his will. The girl the book agent had met in the seminary was the old gink's granddaughter and she applied as nurse, to be near him, with the book agent conveniently getting a job as chair-pusher for the invalid grandfather, after he had rescued fair heroine from the guy who had expected to inherit the coin.

That planted things for much footage in which many assorted willuns attempted to do doity woik, with hero always on hand. There was much kidnapping, attempts at robbery, etc., with our athletic one on the job to thwart the Desperate Desmonds.

In the final incident, where Mr. Walsh went to the rescue, we found him rushing up a stairway to save the old man and the girl, with the willun pressing a button which allowed the stairs to part and precipitate hero into a cellar below. This was quite a shock, but what followed was worse.

Nothing daunted, our hero piled some boxes one upon another and then promptly put his head through a trapdoor in the ceiling which let him up into a room on the first floor. He then piled some more junk together and stuck his head through another trapdoor, which landed him in the room where the willuns were doing their doity deeds. No one ever explained who built these trapdoors so conveniently—they "just happened."

George Walsh is a good little athlete, and properly handled can make rather a pleasing impression, but if they give him any more of these, the fans will be off of him for life.

The cast was the general assortment of ordinary movie types to be found in the average farce or melodrama, with the two rather mixed up so that you are not quite certain most of the time whether the feller that made this was serious or not.

In the cast were Doris Pawn, William Burress, Velma Whitman, Reginald Everett, Josef Swickard, Willard Louis and Phil Gastrock.

The Box Office Angle.

By all means dodge this!

If for any reason you have to play it, come out very frankly and say that it is a mad mixture of farce and wild-eyed melodrama with an athletic hero who rescued the heroine eight times in every reel, and a few rescues for her wealthy grandfather thrown in, and promise them plenty of action with many ridiculous situations. If they come to see it after that, they can't blame you if they want to know what it's all about after having seen the five reels.

If George Walsh has established any following in your community and you have also been playing the Douglas Fairbanks stuff, I believe I would keep this on the shelf, because it will certainly not do Walsh any good and may hurt you for his next, which might be worth while.

There were a lot of titles in this that were pathetic in their attempts to be funny and there was one title which was simply the word "Impossible!" Yea, bo!—that described it!

DISGUSTING DOPE FIEND DRUNK MELLER MESS BADLY PLAYED

Gail Kane in

THE SERPENT'S TOOTH

American—Mutual

DIRECTOR.....Rollin S. Sturgeon
AUTHOR.....Forrest Halsey
SCENARIO BY.....Doris Schroeder
AS A WHOLE..Wild mess; sort of dope fiend's nightmare
STORY....Disgusting in spots; certainly not entertaining
DIRECTION.....Gave some fine lightings, but permitted wild meller, and consequently not pleasing
PHOTOGRAPHY.....Varied from fine to fair
LIGHTINGS.....Many splendid; some ordinary
CAMERA WORK.....Varied from excellent to ordinary
STAR.....In unsatisfactory part
SUPPORT.....Overplayed too much
EXTERIORS.....Varied; some excellent; others ordinary
INTERIORS.....Some very good; others just fair
DETAIL.....Too much unpleasant stuff
TIME.....Fifty-five minutes (5 parts)

I AM afraid that intelligent discriminating fans will sort of resent this offering because it is built around the delightful idea of husband who tired of his wife, preferring a coarse, vulgar-looking female to the beautiful Miss Kane, with the result that he began to dope his wife and continued until she became mentally unbalanced, while husband himself ranted and raved as a result of being stewed most of the time.

Of course, there was a doctor in the offing who loved the wife, and on the finish they pulled one of those quick twists where drunken, no-account hubby was disposed of by death, with the future seeming promising for the lovers.

There is so much disgusting detail to the feeding of the dope and its effect, the drinking of booze and the wild acting it caused that I feel sure most family folk will want to get up and go home before this is half over. It is just one of those wild things that somebody decided would provide what they call "big scenes" with characters raving all over the place, and consequently it was put over as a feature. I imagine some one was under the delusion that these raving spots were going to be tremendous dramatic situations.

The general trend of this was very much rip-and-tear, 10-20-30 mellerdrammer atmosphere, and there was nothing about it that was sufficiently redeeming to offset the bad spots.

There were many lightings that were excellent and frequently Miss Kane was so lighted in close-ups as to make her quite beautiful. But then again, we had spots which were not so good and these discounted the better bits, with the result that the average didn't hold up.

Those who appeared in support of Miss Kane were Edward Peil, William Conklin, Charles P. Kellogg, Jane Pascal, Mary Lee Wise and Frederick Broom.

The Box Office Angle.

To my mind, the average community audience doesn't like to sit for an hour and watch wronged-wife stuff in which the husband feeds his missus dope and gets stewed himself almost every scene. I think this is very messy; at times disgusting. It seemed a pity to waste good lightings on the material provided in the story situations.

I can't feel that even the sort of audience which cares for productions that are a little blue and somewhat wild will enjoy this, because too much emphasis has been placed on the dope fiend ravings and the drunk's wild actions. There is too much overplaying and the human note is never there.

If you can find something which isn't so lurid, I would surely think that it would be more satisfactory to nine-tenths of your patrons.

ORDINARY SURFACE ACTION MELO WITH SOME WILD SPOTS

Carlyle Blackwell and June Elvidge in

THE CRIMSON DOVE

Peerless—Brady—World

DIRECTOR.....Romaine Fielding
CAMERAMAN.....William Cooper
AS A WHOLE.....Ordinary surface-action melo that doesn't impress
STORY.....Crowded with incident, much of it melo; some awful
DIRECTION.....Kept things moving, but never hit human note
PHOTOGRAPHY.....Varied decidedly
LIGHTINGS.....A few excellent, but many ordinary
CAMERA WORK.....Varied
STARS.....She rather impressive; he camera-conscious hero
SUPPORT.....Mostly camera-conscious melo characters
EXTERIORS.....Acceptable; not distinctive
INTERIORS.....Acceptable; lacked class
DETAIL.....Atmosphere artistic
TIME.....Sixty-four minutes (5 parts)

THIS was another surface-action melodrama in which much happened without any of it registering humanly enough to become truly impressive.

The best incidents in the offering were the scenes in which Miss Elvidge taught some Bowery children in a school, but such good little bits as these were more than offset by the wild melodrama which came at the finish, where our minister-hero was shown to be quite some fighter, whipping the bully, etc., with the church set on fire at the end by an arm-waving mob, and hero rushed in to save the half-wit boy and a child who had been caught in the belfry of the burning building.

There was one incident alone that was enough to condemn this offering in the minds of intelligent fans. After the scene had shifted from the city where the scarlet woman had been established and the hero and this woman had drifted into the lumber camp in the mountains, we found a roughneck saloon-keeper getting into the action, and he was treating the goil who loved him "jest turrible!" Finally a stranger blew in, and he decided to run away with her, despite the protests of his loving friend, and then a few scenes later we got the terrible shock. A title went up—"Meanwhile . . . Carewe, having killed Nevada, is hunted by the sheriff." Since we had only seen Carewe meet this strange female and ride away with her, it was certainly quite some shock to be informed so abruptly that he had "done" gone and killed her.

For those who like wild mellerdrammers and ten-twent'-thirt' stories of the minister who finally redeems the sin woman after whipping the lumber camp bully, this may register as great stuff. If you have a

theatre in a community where your fans appreciate good things, I would certainly not feed them this sort of production. Let the fellers who cater to the class that kept alive the rip-and-tear stock companies book these things. Because when you continue to present surface "mellers" like this to intelligent fans, you are only driving them away from your house to that of the man who selects worth-while productions directed and played humanly.

This offering seldom has a real chance, because the story keeps moving from one meller situation to another without ever pausing long enough to make the action seem real.

In the supporting cast were Dion Titheradge, Edward N. Hoyt, Maxime Hicks, Henry West and Marie La Varre.

The Box-Office Angle

I believe it depends entirely upon the character of patronage to which you appeal whether you can afford to consider this sort of production. It is surface melodrama all the way, with decided emphasis on the "melo," in spots. The tempo toward the finish is such as to make any one who enjoys human things sit back and smile.

If you are catering to a clientele that seems to enjoy the blood-and-thunder stuff, with the righteous, 'ansom 'ero who conquers all, then this may get over for them. It fails to hit the human note or seem like anything but "movie" melo at any time.

BADLY FORCED ATTEMPT AT COMEDY QUITE UNFUNNY

Jack Devereaux and Winifred Allen in

AMERICAN—THAT'S ALL

Eastern Fine Arts—Triangle

PRODUCED UNDER SUPERVISION OF	Allan Dwan
DIRECTOR	Arthur Rosson
ASSISTANT DIRECTOR	Dick Rosson
AUTHOR	Robert Shirley
CAMERAMAN	Roy Overbaugh
AS A WHOLE	Painfully forced attempt at comedy; missed fire badly
STORY	Formula No. 14; son, to make good, corners vinegar so father must buy it back to make pickles
DIRECTION	Missed human note badly, making action mechanical and forced
PHOTOGRAPHY	Acceptable; not distinctive
LIGHTINGS	Just good generally; poor at times; no attempt for effects
CAMERA WORK	Acceptable; not enough close-ups; most of scenes too far from camera
STARS	Tried hard to be funny
SUPPORT	Ordinary
EXTERIORS	Ordinary
INTERIORS	Acceptable; would have been good with proper camera angles
DETAIL	Much un-funny junk
TIME	Fifty-eight minutes (5 parts)

ANY average audience will laugh at this—not with it.

The story is the old, old chestnut of no-account son of wealthy father who married the actress and then had to make good, with the result that actress had the brilliant idea of cornering all the vinegar so that father couldn't make pickles, thereby forcing father to buy back the vinegar from son, forgiving the couple.

From the start to the finish they tried so hard to do funny things that they were decidedly un-funny. The action was mechanical and forced, with many little stunts which were dragged in by the heels failing utterly to appeal to the sense of humor.

Jack Devereaux got away to a good start in his first Triangle release, but he has failed sadly to keep up the stride he hit, because in his last picture he was somewhat mechanical and in this one he was awful. There is nothing so pitiful as an attempt to do something funny which fails to go over. One or two of these could be overlooked in any average five-reel picture, but when the offering is presented as a comedy and these attempts to be funny crop out about every hundred feet with 90 per cent. of them falling flat, then the production is one grand "fliv."

The story moved slowly through a lot of junk about the wealthy pickle manufacturer wanting to marry his son to a lady of title, with much detail about father's notions of having a family tree, a crest and paintings of ancestors, down to the marriage between the actress and hero, with the vinegar incident coming at the end of it all. This might have had a chance if Devereaux had not insisted upon trying to do something funny on any and all occasions. Surely the ability to pull little bits of business and get a laugh is a gift. I can consider it nothing else after seeing the success in this work of a few of our real comedians and the failure of many who have tried to do these things in a mechanical way.

There is no reason in the world why Winifred Allen should be picked out and featured, so far as I can see, because while she is a fairly pretty little girl, she certainly lacks anything that could be called personality.

This, as an instance of supervised production, certainly does not speak well for the methods, or else it proves that, while Mr. Dwan is a very good director himself, he isn't nearly so good as a supervisor.

The general atmosphere was just ordinary, with the decided fault of too many scenes being played too far from the camera, with too few camera angles and decidedly too few close-ups.

In the cast were Mrs. Blanche Davenport, Charles Mussett, George Rennavent, Miss Cummins, Jack Raymond and Walter Walker.

The Box Office Angle.

I would certainly dodge this one. It has a peach of a title for the present moment and it finishes up with a lot of Star Spangled Banner stuff showing the featured players centered on the screen with several presidents grouped around them, but I have a hunch that fans will not respond to the wave-the-flag appeal after they have looked at such a forced attempt at fun-making as this is. They like to see something which glorifies the American, but, believe me, this American was quite some boob and at no time in this will he win an audience sufficiently to have them raving over him as a fine specimen of Uncle Sam's best.

If you have to play this I would call it a nonsensical farce and make similar alibis, because if you don't they will probably say things to you when they leave. If they don't say them, they will think 'em.

Most anything should be better than this, because the attempts to be funny in this antagonize more than they please.

CRUDE MELLER POORLY PLAYED, FEATURING TY COBB

Ty Cobb in

SCOMEWHERE IN GEORGIA

Sunbeam Photoplays—State Rights

AUTHOR	Grantland Rice
SCENARIO BY	L. Case Russell
AS A WHOLE	Very ordinary movie melo built for ball hero
STORY	Crude, convenient, obvious meller
DIRECTION	Atmosphere lacked class and overplaying made entire offering seem ordinary
PHOTOGRAPHY	Generally poor; occasionally acceptable
LIGHTINGS	Not good
CAMERA WORK	Very ordinary; frequently poor
STAR	As actor, good ball player, but better than support
SUPPORT	Ordinary; acted much and overplayed regularly
EXTERIORS	Ordinary; neither beautiful nor distinctive
INTERIORS	Ordinary sets
DETAIL	Some very convenient spots
TIME	Sixty-eight minutes (6 parts)

IT seems a pity that so popular an idol as Ty Cobb is with one portion of our great American public should be made to appear so foolish to the millions who comprise another portion of our amusement loving public. It is very rare indeed that we find an athlete who is also a great actor, but certainly if I were a great athlete and thought I could act I would be particularly careful about the acting that I tried to do, the story that I tried to work in and the selection of the man who was to provide the atmosphere to serve as a background for my efforts.

As an actor, Ty Cobb is a good ball player. But nevertheless the general result of his histrionic attempt in this planted him as a better performer than any of the supporting cast who were supposed to be actors.

The story of this is credited to Grantland Rice. Probably Mr. Rice unloaded it on some magazine as a short story because of the dialect and clever baseball speeches which he worked into the plot development. Certainly no editor ever bought the story because of the skeleton of action provided. It was all very old stuff and painfully convenient and obvious.

The plot started off with Ty as a poor but honest bank employee who also played ball, and we found him giving up his bank job to get a trial on a big ball team at two hundred a month. Of course, there was the girl who happened to be the banker's daughter, and the willun, and after much footage we found Ty successful as a ball player, with willun trying to win the girl back in the old home town.

In order to secure complications they registered a brother of the girl, who of course was a weakling, and the willun promptly framed him so that it appeared as if he had robbed the bank. Then the willun forced the goil to agree to marry or have brother exposed.

About this time the willun planned a big ball game between a neighboring town and Ty's home town team and the willun secretly sent a wire to Chicago to secure a professional battery. Somebody slipped on this wire, because while this one was certainly sent to Chicago, the answer came from New York and the professional battery afterwards came from New York.

Of course, that was the cue for Ty's friends to sen a hurry call for him and he arrived to save the day.

To provide additional thrilling (?) suspense they sen Ty out hunting the morning of the game, and the willu —doity dog what he was—sent out a lot of roughneck to grab Ty and lock him up in a shed way out in th dark, deep woods.

Well, after that the game got under way and they go through with eight innings before Ty managed to mak his getaway and hurry to the rescue in an automobile Ty's old friend the storekeeper somehow just knew tha he was coming at the psychological moment, because h dug up Ty's ball outfit and chased way down the roa to meet him so that our hero could be all set to jump into the game in the last inning with two men on bases when he arrived, and of course Ty hit the first ball pitched for a home run.

About the same time, through our hero's detective work of the day before, the willun's doity deed in framing up the goil's brother was made public and the willun was handcuffed after one of those terrific rip-and-tear mellerdrammer struggles, and that ended the agony.

Most everyone has heard of Ty Cobb, whether they have seen him or not. Undoubtedly they will be interested in seeing him on the screen, but it is a serious question in my mind whether you can afford to play this ,because it is so painfully crude and ordinary.

In the supporting cast were Elsie MacLeod, Will Corbett, Harry Fisher and Edward Boulder.

The Box Office Angle.

If your fans are of the intelligent, discriminating community class I'd say that you cannot afford to play this, despite the fact that it would bring you some money. The production is crude from start to finish, the story is ordinary and there is nothing about it to make it entertaining.

Naturally there is some interest in watching Ty Cobb trying to appear unconscious of the camera without succeeding very well, but I fear that the intelligent patrons will not appreciate this through six reels, particularly when there are a lot of dubs figuring in scenes that cut in between Cobb's appearances.

If you are catering to transient business or to a clientele which isn't so particular and rather strong for baseball, this ought to be rather a good bet because of the possibility of getting money and the interest in Cobb's efforts. Even the boob fan will hardly consider this a good picture, but they will overlook many of the shortcomings because of the fact that they all understand that the offering has been adjusted to fit the baseball hero's acting limitations.

If you are going to play this you might use a line something like this: "Which should you train your boy to do—work in a bank, or play ball? See Ty Cobb in 'Somewhere in Georgia.'"

Benjamin Chapin

Author and Director General of the Lincoln Cycle Photoplays

The Benjamin Chapin Studios and Executive Offices: Ridgefield Park, N. J. Telephone 583 Hackensack

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IN FORM A MAGAZINE—IN FACT A SERVICE
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EXCEPTIONALLY HUMAN ENTERTAINMENT AND FORCEFULLY IMPRESSIVE THOUGHTS PERFECTLY BLENDED IN VERY REMARKABLE FILM—TREMENDOUS STORY MADE MORE POWERFUL BY CONVINCING NATURALNESS OF TRULY EXCEPTIONAL CAST OF TYPES—KID STUFF DELIGHTFUL—HAS EXTRAORDINARY ADVERTISING POSSIBILITIES

Anna Lehr, Barbara Castleton and Hobart Henley in

PARENTAGE

A MESSAGE

Hobart Henley Production—Frank J. Seng—State Rights

DIRECTOR ..... Hobart Henley
AUTHORS ..... Martin G. Chandler and Hobart Henley
CAMERAMAN ..... H. Alderson Leach
AS A WHOLE ..... Most remarkable combination of entertainment values and advertising possibilities, dealing with big, vital home life problems, ever presented
STORY ..... Forceful, convincing and human; perfectly balanced with comedy, pathos and thought purpose; beautifully constructed and wholesome, big problems perfectly dealt with by suggestion which registers more powerfully than objectionable detail would
DIRECTION ..... Exceptional in selection of types and keeping every moment human and convincing, with truly delightful contrast between laugh-compelling bits of comedy and pathos touches, that get a gulp and hit hard
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very fine, without effects ever marring human note
CAMERA WORK ..... Splendid
STARS ..... Personalities that register very effectively and in perfectly human manner
SUPPORT ..... Most wonderfully human selection of types ever gathered in one film, with every part made absolutely natural and impressively convincing; children truly delightful
EXTERIORS ..... Excellent small-town atmosphere
INTERIORS ..... Fitted atmosphere perfectly; seemed real
DETAIL ..... Very fine in keeping atmosphere real
TIME ..... One hour and twenty minutes (7 parts)

THIS is the greatest film dealing with vital home life problems that has even been produced. I say this because I believe this story deals with a combination of big thoughts, more comprehensive than have ever been incorporated into one story before, and yet this production is delightfully entertaining, with moments that are exceptionally forceful as heart-touching pathos.

This is the sort of thing I have been praying and yelling for all through these months when I have had to sit through the hundreds and hundreds of ordinary surface-action melodramas of violence and sex complications that insult the intelligence of our millions of fans who don't want to see that old junk, but have to, because so few human films are made.

Here is a thought film which is played upon the faces of the characters, registering with unerring truth their thoughts, and it will make any member of any audience anywhere, think!

I cannot remember of ever having seen a production which from start to finish seemed so thoroughly human and convincing, wherein there was such a perfect balance of comedy relief to lighten the compelling pathos of the dramatic moments. It gets under your shirt! It compels attention! It's real!

Figured from the viewpoint of the great mass of film fans who are accustomed to pay from ten to fifty cents to see films day in and day out, I believe that this will register as one of the greatest productions that has been made to date. It comes at a most timely moment, because there is not a touch of cheap melodrama, there is nothing of the sex, vampire or the vicious willun, and, in addition to the fact that this is such a human little story beautifully played, it presents several messages of tremendous importance to every family, impressing these truths without preaching and without the exaggeration which might make them unconvincing or give the excuse to some that the instances were an exception rather than the rule. It is more powerful than any sermon could be.

I saw this production in the rough, before it was shown at the Rialto, and immediately pronounced it a very unusual and truly exceptional combination of entertainment and advertising values. I am indeed glad to confirm and commend the judgment of Frank J. Seng, one of our most intelligent exhibitors, who, with this production, marks his entrance into the State rights special field.

Mr. Seng is a very successful and very wealthy business man, in addition to his having conducted successfully the Village Theatre, in Wilmette, Ill., and consequently Mr. Seng had rather a keen insight into what would be a production that would appeal not only to exhibitors for its money-making value, but to the public as entertainment.

As shown at the Rialto private showing, with the music prepared by Managing Director Rothapfel, which will accompany the production when released afterwards, this was as near to being a perfectly constructed and balanced photoplay as I have ever seen. It is not a film

of "big scenes," melodramatic moments, murders, fights, or spectacle, but a story of small-town life that holds from start to finish, gives many laughs and every once in a while slips in a kick that certainly has power back of it.

Primarily, this production deals with the question of the effect upon children caused by the influence of their parents. This is comprehensively handled, since it starts with prenatal influence, carries through the environment of the home and then into business, and finally into contrasting happy and unhappy homes.

There are several very big problems that are dealt with very intelligently. The first and most important, of course, is the problem of the influence of parents upon their children. The second is the question of eugenics, bringing in the problem of whether or not health certificates should be demanded before wedding licences are issued. Another big problem is that of whether a boy should be allowed to learn the truths of life from boys of the "shanty gang" type, or from his parents.

We are shown two families, who are labeled "Smith" and "Brown" in order that it may be understood that they are similar to millions of others, and we are shown the development of their lives from the time before two baby boys are born up to the marriage of the one boy to the girl they both love, while the other boy, in disgrace, leaves the town with his mother, who has had to bear the burden of his father's tyranny.

The effect of home training upon these boys is shown in their school life, and afterward we found the one boy with a constructive mind, and the other with a destructive mind.

There are more individual thoughts to be used in advertising, developed in the course of this story than have ever been placed together in one film. This production covers the points referred to in "Where Are My Children?", "Enlighten Thy Daughter," "Damaged Goods," and the successful play of Laurette Taylor, "The Harp o' Life," with some other thoughts, in a better way than those points were covered in any or all of these films, and it has been done without at any time becoming preachy or appearing to be propaganda.

Many film producers have attempted to make "thought" films. This is the first one which has ever been produced in such a manner as to make the thoughts effective without making the production disgusting, preachy or objectionable.

Anna Lehr, Barbara Castleton and Hobart Henley are the well-known stars who appear in this offering, and all do splendidly; but it must be said that there is not a single weak spot in the entire cast, this including every character that appears.

William Welsh and Bert Busby were splendid types of contrasting fathers. Hobart Henley and Gilbert Rooney were splendid contrasts as the children developed to manhood. Miss Castleton, as the girl loved by both, was very pleasing at all times and appeared very beautiful in some of her close-ups.

The biggest sympathy part was that of Miss Lehr, who appeared as the mother of the bad boy. Her characterization was one of the most effective I have ever seen on the screen, and I know it will remain in the minds of all who see it for a long, long time.

When we come to the children the credit must be divided between the youngsters and the director. Producer Henley, particularly, should be commended for having secured such wonderful results and having chosen such remarkable types. There is an unusual lot of kid stuff in this offering—as is fitting, since the title "Parentage" of course has to do with children—and never before in any film have I seen such delightful handling of children. The schoolroom bits are going to take any one back to the old days, and if the funny types of the freckle-faced boy, the little tow head and the various other youngsters do not get a laugh from your audience, there is something wrong with them. The bit where the bad boy shoots a paper wad and catches the teacher on the side of the face will get a yell anywhere, and the boy secretly eating an apple in school is a scream.

In passing, I want to mention the fact that Inez Marcel gave an exceptional characterization as the teacher.

There were a number of other delightful bits, such as the messenger boy, the old man who had befriended the partners, and, indeed, it is hard to remember them all for individual comment, because, as I said before, the types were simply wonderful. The fun in the old horse car registered fine types and will simply compel laughs.

The atmosphere was carried perfectly throughout the film, with nice detail between the time periods, and the bas-relief titles carrying the well-chosen quotations gave an additional dignity to the offering.

There was no superfluous continuity; there were enough close-ups so that every scene had a meaning, and there was no part of the action that didn't register some definite point, with all of it dovetailing perfectly. There is a surprise finish with a punch at the end where a baby's smiling face is shown, with the question, "Would you welcome one like this?" and then a real yell is registered when this same youngster is deprived for a second of its bottle of milk, only to have it restored, which brought a charmed expression. This big laugh will send any audience out in fine good humor, and it is followed by a quotation from Lyman Abbott which sums up the entire thought of the film very forcefully. I believe this quotation will get applause—and real applause! —anywhere. It is truly a great finish.

As to laughs, there are scores of them that are sure-fire. As to thoughts, every one which is presented is definitely put over—smoothly, yet with a punch. As to pathos, there are several bits which will certainly get a gulp anywhere, with one big sequence, where the tyrant father is dying while his heedless son is out making merry with some friends, that will register with a bang with any one. When handled with the music prepared by Mr. Rothapfel, this particular sequence is one of the most effective bits of pathos I have ever seen on the screen.

Producer Hobart Henley is deserving of particular credit for the manner in which he handled the big situation having to do with the medical examination. By a series of contrasting scenes between the home of the girl, where the mother of the girl was gossiping with friends, and a doctor's office, where the father was taking the wished-to-be son-in-law for examination, this situation was put over without the necessity of a title relating to the examination. It is particularly worthy of comment that all of the big thoughts in his film have been so handled that they will hit adults with telling force, while any child can see the whole film, enjoy thoroughly the kid stuff and the many comedy moments without ever thinking that there is anything about the film that they should not see.

The business conflict between the two boys hinges about a controversy which will appeal particularly in small towns, or to people who have ever been in a small town, since it has to do with a banker who controls the town and is himself controlled by his wife, who doesn't want a factory in the town because of the smoke and the rough element it might bring. That is a well-known situation in small towns in this country which has never before been touched in film stories.

In the cast were Mary Grey, Miss Alice Wilson, W. De Shields, Frank Goyette, Bennie Blake, Matty Roubert and Alois Alexander.

The Box-Office Angle.

"This is not a $2.00 picture—only spectacles really are—but it is, to my mind, the greatest value to be played at from ten to fifty cents that has ever been presented for film theatres, because it has such a comprehensible, direct, indisputable appeal to every class, from the highest to the lowest, because of the advertising values, and it has the additional inestimable value of being sure-fire entertainment for every class, from the lowest to the highest.

We have had many big films which would be great for certain classes of audiences, or in certain sections. This production will be sure-fire anywhere, and it has the greatest combination of advertising values ever gathered into similar film.

Pictures like "Where Are My Children?" and "Damaged Goods" made a lot of money, but to-day propaganda films that are preachy or tend in any way to show unnecessary objectionable or disgusting details are absolutely not wanted. There is a feeling throughout the country against vampires, "sex" stuff and films that are thought to be unclean.

Nevertheless, human nature has not changed in the past two years, and the public is as greatly interested, if not more so, to-day in the vital truths concerning eugenics, home life, parentage and the influence of parents upon children, than ever before. In this production, which presents these big problems in such a wholesome manner, you have a truly exceptional combination.

I have looked over the advertising matter prepared on this offering, and can tell you that it is the most comprehensive and most intelligently prepared from a sales value viewpoint of any I have ever seen. It has punch without losing the artistic class value, and every single bit of it contains a sales argument why Mr. Public—who, as they say out West, "goes by with one hand on his money and the other on his gun, daring Mr. Exhibitor to get him inside"—should see this particular film.

If you can't get capacity business on this, there is certainly something wrong with you! Certainly I would play this for a much longer run than ordinary, because if your audience doesn't rave over the boy who tries to eat the apple in school without teacher seeing him, and the score of other comedy bits, and doesn't talk about the manner in which the big problems have been registered, then your town is certainly a most unusual one. I would bank on this as a sure-fire clean-up.

While, as a matter of fact, we have an unusual condition in this production, in that, although the stars are very fine, they do not stand out—except possibly in the case of Miss Lehr, who has an exceptionally sympathetic part—above the other very perfectly cast and capably played parts; still I believe it will be worth money to you to advertise the fact that Anna Lehr has been starred in several Triangle productions; that Barbara Castleton is the star of "On Trial," and had the principal part opposite H. B. Warner in "God's Man"; and that Hobart Henley, who is the director and co-author, plays one of the principal parts.

You can't go wrong on this, unless you fail to use enough advertising matter. The greatest mistake you could make would be to think that the production will not need advertising. I can tell you that it won't after it has played one or two days, and it won't need much when you play it for a repeat—as you undoubtedly will—but for the first time around you must make use of the advertising matter prepared for you, if you expect to have your patrons understand that this is a production which is different, which is distinctively human and particularly entertaining.

I want to suggest that you be particularly careful to note the effect of this film upon your patrons, because in my judgment it is certainly a production that will stand not only one repeat, but two or three, in the course of a year. By all means book this for more than one day when you get it, because if there was ever a production that will stand a longer run, not only in the cities but in the smallest of small towns, this is it. Being a small-town story, dealing with human people, played in a convincing manner, it will register, if anything, more forcefully in a small town than it will in a city.

SYMPATHY VAMP CHARACTERIZATION IN WELL DONE MELO

Louise Glaum in

LOVE OR JUSTICE?

Kay Bee—Triangle

DIRECTOR..... Walter Edwards
AUTHOR..... Lambert Hillyer
CAMERAMAN..... Chester Lyons
AS A WHOLE....Appealing love-interest characterization study
STORY.....Nicely developed characterization melodrama; had several kicks in it
DIRECTION....Handled characterization and atmosphere perfectly, except excitement of crowd at trial
PHOTOGRAPHY.....Generally very good; some excellent bits
LIGHTINGS....Many very artistic and effective; generally good
CAMERA WORK..... Good
STAR.....Distinctive personality; gave excellent characterization
SUPPORT...Splendid types, giving good characterizations
EXTERIORS.....Good; not unusual
INTERIORS..... Very good
DETAIL.....Good except crowd excitement at trial
TIME.....Fifty-three minutes (5 parts)

LOUISE GLAUM has a large following. She is a distinctive personality and has made most of her friends because of an ability to present a characterization of a girl of the underworld in such a manner as to win sympathy for the character. She has been fortunate in having several parts of this type, and here we find her again in such a role, putting over her scenes very effectively, with the final result that her scenes hit harder as love interest than do those of the ordinary heroine who has had no battle to fight before winning happiness.

This is a story of a lawyer who slipped and fell to the underworld, with Miss Glaum as the woman who decided to reform him. She succeeded in curing him of the dope habit, and then found that he was reaching for better things, which she felt herself unable to fit in with.

This brought her to a sacrifice, and she led him to believe that she was going back to the old life, so that he left her and took his chance in the world.

Then came a little melodrama, very nicely handled, which placed Miss Glaum, who had gone straight and tried to fight her own way, as a prisoner accused of murdering a detective because of circumstantial evidence which was very strong against her. Our lawyer hero had become the district attorney's most successful assistant, and it was up to him to secure a prosecution in the trial where the girl he had always loved was prisoner.

Learning that, should he fail to convict her, election would probably clear out the district attorney and all of his staff, Miss Glaum made a false confession, declaring herself guilty. The prosecutor-hero, however, trapped her into a mis-statement, refused to accept her confession, and a moment later the real murderer, who was conveniently in the courtroom (as they always are in the movies), was arrested, and we found hero and heroine starting life anew.

The underworld scenes, the handling of the party where Miss Glaum made her sacrifice by informing the hero that she had gone back to her old life, and the treatment of the bit of melodrama where the detective was murdered, all get over with a bang.

The story was big until it hit the trial scene. Miss Glaum had registered very effectively, and Charles Gunn, as the hero, was more than satisfactory. The trial scene went along very decently until the crowd began to become very much excited, and then they unfortunately gave so many short flashes of the crowd in an uproar that these killed the effect of the climax and caused the production to slump rather badly on the finish.

I believe that this type of story which shows a touch of the underworld but holds the sympathy with the unfortunate woman who determines to go straight, is a popular one. There is no unnecessary detail given to the underworld scenes, and the atmosphere is very good. As entertainment, this should rank as quite a bit bette than the average program release, because it has a pop ular star doing a very good characterization in an a mosphere that is rather distinctive.

In the cast were Jack Richardson, J. Barney Sherr Charles K. French and Dorcas Matthews.

The Box-Office Angle.

Except for the fact that this slumps just a bit durin the trial at the end, I would say that it is a splend dramatic offering. It has several real kicks in the tem of the dramatic scenes, with some sympathy touches th actually "get to you." Most any audience will consid it worth while, particularly if they happen to care f Louise Glaum, who, to my mind, has a much larger fo lowing than many people may think.

I'd suggest that you go after this rather hard, pror ising that it is good entertainment, and refer particular to several of Miss Glaum's successful productions, su as "Somewhere in France," "The Weaker Sex" and "Th Wolf Woman."

You might use lines like this in your advertisin "Would you give up the man you loved because you fe you were not good enough?" "Would you confess to murder you had not committed, to save the career the man you loved?" "How big a sacrifice would yo make for the man you loved?"

UNINTERESTING MIXTURE OF WRONGED GIRLS, MURDER AND WOE

Nance O'Neil in

THE FINAL PAYMENT

Fox Film

DIRECTOR	Frank Powell
AUTHOR	Frank Powell
CAMERAMAN	Davide Calcagni
AS A WHOLE	Morbid melo that doesn't entertain
STORY	Assortment of ruined girls, murderers, blown-up ships, etc.
DIRECTION	Rather good foreign atmosphere, but never made action human or real
PHOTOGRAPHY	Soft and artistic for sets and locations, but faces frequently not good
LIGHTINGS	Better for locations and sets than for faces
CAMERA WORK	Very artistic on long shots
STAR	Too tragic
SUPPORT	Good, but handicapped by meller
EXTERIORS	Some artistic shots; some ordinary
INTERIORS	Some rather good; others ordinary
DETAIL	For atmosphere, good
TIME	Sixty-three minutes (5 parts)

THIS fails decidedly to register as entertaining, because it is a series of ruined girls, murders, plotting willuns, suffering heroines and other such morbid, wild melodramatic situations. There is no comedy relief, except where the audience may possibly laugh at some of the tragedy or the handling of some of the situations. Fox has waited quite some time to release this, and it would seem that this is another instance of getting rid of what is on the shelf, before going to open booking.

The story was laid in foreign atmosphere and the players were made to work with all the gestures which originally put foreign pictures on the bum in this country, and consequently I can't see the advantage of using quite so much correct detail from that particular angle.

The general photographic impression was rather pleasing, because most of the scenes had a soft, artistic effect which was very good. Unfortunately, the faces in many scenes were not well lighted, and we didn't have the best technique of close-ups and cutting and flashin with the result that the action never at any time reall impressed.

After all of the ordinary surface melodramatic situ tions we finished up with the willun being blown up his boat, which was set on fire by the shero, who had be dragging around through many scenes looking ve tragic because of her husband having been hanged for murder which the willun had committed and afterwa had acted on the jury in convicting the innocent ma Such things may happen, but the way they were handl here the average audience will want to laugh at the congruity of the willun calmly swinging all the oth jurors to his side so that the innocent husband could convicted and hanged.

There is too much of the morbid, drab, violent tragey about this to have the average audience consider it s pleasing entertainment.

Those who appeared in support of Miss O'Neil we Alfred Hickman, Clifford Bruce, Dorothy Bernard, L lie Austen and Jane Miller.

The Box-Office Angle.

If you have to take this because of a booking contra I believe you would be justified in putting it on the sh and digging up something which would prove entertai ing, because this combination of morbid melodrama tragedy is certainly not going to please the average a dience, and it would seem to me to be poor business force your fans to sit through productions which y know in advance will not entertain.

It looks to me as if the time has come when ev exhibitor must be careful as to what he plays, becau every time you wish one of these unsatisfactory progr "filums" on your audience, it is simply driving anot nail in your coffin and sending another hundred regul over to your competitor who is digging up the best can find, and figuring each day as important as other. It is a false idea of security to think that y can get away with what you used to get away with. T fans have reached the stage where they rather res being forced to look at films that, a year or more a they accepted because they hadn't seen so many of th as to make them absolutely tired of such stuff.

UNIMPRESSIVE SURFACE ACTION

Robert Warwick and Gail Kane in

THE FALSE FRIEND

Peerless—Brady—World

IRECTOR..... Harry Davenport
UTHOR.....Florence C. Bolles
AMERAMAN..... Philip Hatkin
S A WHOLE.....Surface-action melo started well, but soon dragged and died
TORY.....Old chessboard situations that didn't convince
IRECTION.....Had some good lightings, but bad story construction; permitted overplaying and failed to make action convince
HOTOGRAPHY....Generally good for sets, but failed to play for faces
IGHTINGS.....Some sets good, but not for faces
AMERA WORK..... Acceptable
TARS.....Registered as "acting" because of story and atmosphere; didn't seem real
UPPORT..... Generally overplayed
XTERIORS.....Acceptable; a few good shots
TERIORS.....Some well lighted; others ordinary
ETAIL.....Too much that was unnecessary
ME.....Sixty-seven minutes (5 parts)

STARTING off with some scenes of a football game at Columbia and a number of rather well-lighted interiors, this was rather interesting until they hit the story development, which made the action ordinary melodrama with the players doing the old utine acting that fails to seem real, thereby making e situations drag along from one to the other awaiting e climaxes, which have all been figured out in advance the audience.

This was the old stuff of two friends, with one fram- the other by first slandering him and then doping m, in order to win the girl, with the result that hero nt down to the depths while the willun married the rl.

Then, by a sudden shifting, we found hero, as a bum, elcomed with open arms at a lumber camp (for what ason no one could figure), and then in one title he as made the general manager of the camp.

Of course, the willun and his wife left immediately for vacation in a cabin near the lumber camp, and the wife ent out for a walk, was caught in a storm, and took fuge in hero's cabin. This was followed by other meet- gs, with the climax where hero and willun had the stomary battle—even going to the detail of the hands aching for the gun on the floor—and it all ended with e valet who had been sticking around all through the fering, waiting for the time when he could kill the illun, thereby leaving the hero and wife happy with- t either one having blood upon their hands.

There was nothing distinctive about any of the han- ing of these ordinary melodramatic situations, and hile there were a number of sets that were rather well ghted as sets, the lighting on the faces was not artistic really good.

In the scene where Miss Kane came to Mr. Warwick's bin to escape the storm, she rushed into the cabin companied by a bucket of water, which will probably t a laugh most anywhere. There were a number of ch crudities which marked the film as artificial and real.

We had a woman, early in the offering, who was al- ays shown in her boudoir about half dressed, she being ere to prove that the willun was a bad man and to ovide some one for the burglar to murder, who after- ard became a butler and valet, so that the willun would have him in his power. From the time this murder was pulled, and the murderer went home to find his wife dead, the picture was gone, becaues it had become cheap meller.

Many of the title decorations in this were truly awful! Some of the titles were poorly worded, but even those which were well worded were made ridiculous at times by the very inartistic decorations.

Mr. Warwick and Miss Kane didn't register humanly, and failed to impress, partly because of the story and atmosphere.

Earl Schenck as the willun was just a regular willun, except that in the scene where he struggled with the burglar his hair became mussed in such a manner as to get a laugh in the theatre.

Others who appeared were Pinna Nesbitt, E. J. Rollow, Jack Drumier and Louis Edgard.

The Box-Office Angle.

If the name of Robert Warwick and Gail Kane will pull you any business, you can figure this as just an ordinary melodrama that fails to make any impression other than that of "just filum," and it is up to you to use your own judgment as to the advisability of playing surface-action stuff which is decidedly meller in spots and which will never make your audiences enthuse.

To my mind, community audiences everywhere are sick and tired of these ordinary surface-action meller-drammers. When they can get melodrama that convinces because of the personalities and the convincing atmosphere, then it is all right. But these ordinary, unreal situations fail utterly to impress any more.

This fails to stir at any time, even though it is melodrama, and consequently I don't figure it as a picture that will start anything even in a house that likes action melodrama.

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GEORGE W. BEYNON
SCORES THAT PUT THE PICTURE OVER

RATHER INCOHERENT MELO WITH FINE SNOW STUFF NEEDS EDITING

Doris Kenyon in

THE GREAT WHITE TRAIL

Wharton, Inc.—State Rights

DIRECTOR.....Leopold D. Wharton
AUTHOR.....Leopold D. Wharton
AS A WHOLE.....Had some fine snow stuff, but very much too long, with unwieldy story and draggy sequences
STORY.....Badly in need of editing; had very convenient spots and was too involved to be direct and forceful
DIRECTION....Registered some splendid atmosphere, but permitted incoherent development of plot, thereby lessening value of important scenes; repetition of good atmosphere touches marred their effectiveness
PHOTOGRAPHY.....Generally excellent; many beautiful shots, but some scenes just good
LIGHTINGS.....Many very fine; generally good
CAMERA WORK.....Generally good
STAR.....Pleasing, but failed to register change in ages
SUPPORT.....Some good types, but much overplaying
EXTERIORS.....Many beautiful snow shots; others satisfactory
INTERIORS.....Many very good; some rather ordinary
DETAIL.....Too much of it; very convenient at times
TIME.....One hour and forty-five minutes (8 parts)

TO begin with, this was decidedly too long. It needs editing very, very badly, with almost every sequence suffering from unnecessary footage that naturally hinders the development and mars the effectiveness of the scenes that are important.

Entirely too much footage showing unnecessary detail was given to a sort of prologue, this footage all coming before the first of the snow stuff. When the story shifted to the Northwest, the best of the snow scenes were rendered less effective by unnecessary repetition.

There were some good spots in this, but the story as it stands has very convenient moments, with quite some melodrama and development which brings both the hero and the heroine into the old familiar "lost memory" situation.

When the hero got a bump on the head and lost his memory, he developed a beard which was a cross between a nihilist and Santa Claus, and so of course none of his friends knew him. The heroine had already lost her memory because of illness, but somehow when thirteen years elapsed after this illness she didn't appear to be any older than she was early in the story, when she was presented as a wife and the mother of a little baby.

If this were cut down to about 6,000 feet, or even 5500 feet, and allowed to remain in seven short parts, it would be a much more desirable picture, because the scenes that remained would be more effective and the story could be simplified so that it would register to much better advantage. Many of the titles also need attention, because, while some of them were good, many were decidedly burdensome and certainly not what speech titles would have been under the circumstances.

The story was based on a misunderstanding between husband and wife which resulted in a separation, with wife through illness losing her memory. Her child was conveniently adopted by a minister who had wanted to marry her.

Thirteen years later we found that the husband had been seeking her all this time, and then the story shifted to Alaska, with the wife-mother sailing as a nurse under another name, and the husband conveniently learning at the same time that she had taken this name, with the result that he followed her to Alaska. The minister who had adopted the child also went to Alaska.

On the great white trail the hero was bumped on the head, lost his memory and grew a beard. He and his wife met without knowing one another, and then the minister's mother died and the adopted daughter was sent for. The saloonkeeper-willun kidnapped the adopted daughter then bumped hero on the head again, with the result that he recovered his memory, and finally, after a very melodramatic session of chases in a dog sled, etc., we found hero and heroine and adopted daughter getting together for the finale. The minister died a martyr.

In many places, particularly in the melodramatic moments, the players were inclined to overact, and the general impression lacked the intimate human touch of reality chiefly because the scenes were registered at some distance from the camera, with the players registering their thoughts by gestures and movements of the body without a sufficient number of close-ups to put the important scenes over in a human manner such as can be accomplished by thought register as compared with action register.

There were some good comedy bits, but the effectiveness of this was injured by the fact that there was too much of it. For instance, we had a comedy character of a grocery boy which would have been good had it been confined to proper footage. Too much prominence is given to this character as handled at present.

Many of the snow scenes were exceptional. The composition was excellent and the scenes were truly beautiful. The incidents having to do with the terrors of the great white trail and the dog-chase bits were well handled, except that we have too much footage devoted to them at present. If they were cut to better advantage they would register very well.

In the supporting cast were Louise Hoteling, Edgar Davenport, Thomas Holding, Richard Stuart, Paul Gordon and Hans Robert.

The Box-Office Angle.

I understand that this is to be trimmed in footage and if this is done the offering should register as a good feature despite the convenience of the story and the melodramatic moments, because it has some very beautiful scenes and is presented in rather an unusual atmosphere. Certainly the snow stuff should register very well in the summertime. The production isn't what I would call a big feature, even after being reduced in footage and bettered as to titles, but it is better than the average program release by considerable and will get over as a very acceptable for a special if you make it clear that it is a melodrama of the great Alaskan snow regions.

There are many things technically that film folk will see wrong with this, but the general public will undoubtedly consider this rather a pleasing offering, providing it is reduced to proper footage.

Benjamin Chapin
Author and Director General
of the Lincoln Cycle Photoplays
The Benjamin Chapin Studios
and Executive Offices: Ridgefield Park, N. J.
Telephone 583 Hackensac

STORY THAT MISSES FIRE BADLY, POORLY PLAYED AND DIRECTED

Norma Talmadge in

POPPY

Norma Talmadge—Selznick-Pictures

DIRECTOR ..... Edward Jose
AUTHOR ..... Cynthia Stockley
ADAPTED BY ..... Ben Teal and John Ritter
CAMERAMAN ..... Ben Struckman
locale of film, permitted much overplaying and didn't make action human or convincing
AS A WHOLE ..... Draggy, inartistic, with unconvincing action that became funny in spots
STORY ..... Missed intended spiritual suggestion and became ordinary unconvincing action
DIRECTION ..... Failed to make atmosphere convince as locale of film, permitted much overplaying and didn't make action human or convincing
PHOTOGRAPHY ..... Frequently very poor; occasionally good, but general impression bad
LIGHTINGS ..... Occasionally good for sets, but generally bad for faces; not distinctive or truly artistic
CAMERA WORK ..... Varied decidedly from good to poor
STAR ..... Very much handicapped
SUPPORT ..... Overplayed decidedly
EXTERIORS ..... Many very ordinary; failed to create proper atmosphere impression
INTERIORS ..... A few good; others ordinary
DETAIL ..... Too much that was unnecessary and plot incoherent
TIME ..... One hour and thirty-two minutes (8 parts)

APPARENTLY intended as a story which should be treated in such a manner as to effectively present the development of a young girl into a woman of the world, with the attention centered upon this character, we found that instead of characterization this offering was centered upon action, with the story decidedly incoherent because it was befuddled with much unnecessary detail, many attempts at atmosphere which failed, and oodles of overplaying which made the situations so mechanical that the average audience will lose interest in the entire production.

The photography varied in an appalling manner, with the print which I saw in the New York Theatre in terrible shape. The tints were bad, with many scenes untinted which should have carried tints, and scores of others both toned and tinted, with a result that was anything but artistic. Some of the scenes were too dark and some were too light, with light changes in the same set that were so noticeable that they jarred. The general impression as to the photography was certainly not that it was artistic. In many ways this may have been the fault of the printing, but it is impossible to present alibis to an audience when they are seeing a film in a theatre.

The story told of a little orphan who was badly treated in a South African home, with the result that she ran away and was adopted by a man who afterward married her, while she considered the ceremony to be one of guardianship.

She fell in love with a hero who was wandering in the woods in a trance caused by fever, and years later we found her in London with a baby, which was conveniently killed by a fall from a window, and then she afterward met the father of the child and he didn't know that he had ever had an affair with her.

The guardian-husband wanted to claim her, but she refused to be claimed, and then a girl who wanted to marry the hero tried to stir up some scandal; but we found that she had a past also, and so the husband permitted the divorce, and the hero and shero were happy.

Frederick Perry was the guardian-husband, Eugene O'Brien was the trance-pedestrian hero, and Jack Meredith was a friend of these two who figured in many scenes which were certainly unnecessary. Mr. Perry and Mr. Meredith acted upon any and all occasions, sometimes with much emphasis. They were decidedly camera-conscious at all times.

Eugene O'Brien didn't have many scenes, and in these he spent most of his time looking like a hero.

There were many titles that were pure, unadulterated gush, and several times they pulled poetry which reminded one of the "sweet spirits" stuff which you know.

The producer has failed to make his atmosphere convincing or even definitely interesting, and the development of the story is terribly draggy at times, with the result that the production wanders and drifts in such a manner as to absolutely become wearisome. The story was not well tied together, and because of this the important scenes failed to hold as they should, thereby making some of the overplaying become funny. The audience at the New York had a number of laughs over certain situations which were intended to be serious.

If this had been reduced in footage so that it would run about twenty-five minutes less, with the prints better and the tinting and toning handled in a more artistic manner, and the titles so worded as to hold the story together and get rid of the gush, this would probably prove a very satisfactory offering. In its present form it is sadly—indeed, very sadly—lacking in the essential elements needed to have it regarded as entertainment.

Miss Talmadge was very much handicapped, not only by the lightings which frequently showed her to very bad advantage, but because of the overplaying of some of the supporting cast and the poor photographic work.

The grouping of many of the scenes was bad, the general technique was not good, and although the average audience will not understand that it isn't Miss Talmadge's fault, they will know that the producer is responsible for many of the things which are wrong with the production.

The Box-Office Angle.

Norma Talmadge is rather a good bet at the box office, but this is a very poor production. You can undoubtedly do some business with it because of her following, but I would consider very seriously the advisability of playing a production like this, even though it will pull business.

There is one possible redeeming point which may make it possible for you to get this by. The story is so incoherent and so involved at times that it will wander along with a suggestion here and there of a thought underneath, that the average fan may look at it all and feel that somehow they have missed the intended suggestion, with the result that they will think it is their fault that they didn't appreciate the merits of the film.

However, this is rather a long chance to take, and I believe that if you can find something which is truly entertaining, you will be decidedly better off to play it, knowing it to be good even though you get a little less business, instead of grabbing what you can get on Miss Talmadge's reputation and sending your fans away with a feeling of dissatisfaction.

HAROLD LOCKWOOD
Yorke--Metro

Reports	% P. F.	% B.O.	Repeat
15 Ashes of Embers	87	83	6
15 The Quest of Life	58	72	
14 Anton, the Terrible	46	45	
14 The Lash	57	55	
12 The Storm	78	64	1
18 The Intrigue	81	60	2
15 Her Father's Son	74	68	2
13 Witchcraft	53	54	
13 The Kiss	74	68	2
14 The Rainbow Princess	81	82	3
14 Seventeen	84	72	2
12 Miss George Washington	94	94	9
15 The Heir to the Hoorah	82	69	5
15 The Soul of Kura San	80	71	1
11 A Son of Erin	78	72	2
10 Unprotected	53	55	1
9 Years of a Locust	46	49	
10 The Plow Girl	75	59	
7 The Yellow Pawn	61	57	1
8 Nanette of the Wilds	48	57	2
5 Martyrdom of Philip Strong	48	44	1
Coney Island Princess	64	64	1
The Kroad to Love	73	54	1
11 Oliver Twist	85	68	4
10 The Victoria Cross	46	53	1
12 The Traveling Salesman	76	58	3
15 The Right Direction	74	58	2
17 Snow White	96	95	10
12 Redeeming Love	59	55	1
14 The Slave Market	74	71	
11 The Evil Eye	27	41	1
12 Great Expectations	75	52	
12 Happiness of Three Women	73	58	1
10 Betty to the Rescue	41	43	
12 A Girl Like That	50	45	
11 Lost and Won	54	46	
13 The Golden Fetter	49	54	
13 His Sweetheart	82	50	
12 The Wax Model	66	58	
12 Each to His Kind	51	47	
10 Her Own People	66	51	
11 The American Consul	43	46	
11 The Fortunes of Fifi	64	72	2
12 On Record	62	56	1
9 Winning of Sally Temple	42	46	
10 Those Without Sin	53	54	1
9 Castles For Two	52	52	1
10 Out of the Wreck	51	46	
8 Sapho	74	88	3
9 The Prison Without Walls	53	53	
9 The Dummy	68	51	
4 The Spirit of Romance	63	58	
5 As Men Love	75	46	
7 The Bottle Imp	76	68	1
3 The Bond Between	40	25	
2 A School for Husbands	50	38	1
1 The Lonesome Chap	25	25	
1 Sleeping Fires	40	40	1
2 The Tides of Barnegat	39	25	
2 The Cost of Hatred	25	30	

TRIANGLE

1691 Triangle	69.3	63.5	348
9 The Iron Strain	81	65	2
8 The Lamb	85	73	3
9 Old Heidelberg	72	63	1
10 The Coward	83	66	1
9 Martyrs of the Alamo	67	57	2
The Disciple	84	75	2
7 Matrimony	81	74	2
5 Sable Lorcha	64	53	
6 The Golden Claw	61	72	
9 Double Trouble	64	64	2
7 Aloha Oe	63	65	1
5 Lily and Rose	61	53	
7 Jordan Is a Hard Road	58	54	
6 Winged Idol	53	52	
Penitents	28	32	
11 The Edge of the Abyss	67	61	
Submarine Pirate	85	78	1
5 Cross Currents	48	45	
11 Between Men	72	70	1
14 Let Katy Do It	87	66	6
5 The Corner	56	47	
5 The Missing Link	55	43	1
3 Beckoning Flame	65	48	
9 The Wood Nymph	54	50	1
8 The Conqueror	71	70	
9 Price of Power	55	51	
10 The Green Swamp	80	78	1
12 Acquitted	69	51	
6 D'Artagnan	59	54	
18 His Picture in the Papers	90	75	5
13 Honor's Altar	77	67	2
14 Betty of Greystone	77	65	2
23 Peggy	94	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	1
18 Hell's Hinges	93	89	11
17 The Flying Torpedo	88	80	
14 Bullets and Brown Eyes	85	75	
14 Martha's Vindication	79	72	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
15 The Raiders	79	70	
14 The Habit of Happiness	92	85	5
8 Waifs	70	50	1
8 Little Meena's Romance	64	60	1
17 The Aryan	50	80	6
9 Sold For Marriage	68	70	1
16 Stepping Stones	85	74	2
10 Sunshine Dad	36	40	
9 Civilization's Child	68	64	1
12 Children in the House	79	64	2
10 Beggar of Cawnpore	58	49	
17 The Good Bad-Man	89	81	4
12 The No-Good Guy	74	60	3
13 Susan Rocks the Boat	73	64	
17 Not My Sister	82	79	4
16 Child of Paris Streets	63	62	
20 The Primal Lure	81	76	6
8 Mr. Goode, the Samaritan	53	53	
19 Market of Vain Desire	82	66	5
18 Going Straight	80	77	3
23 The Bugle Call	95	81	7
23 Reggie Mixes In	92	79	10
15 Sorrows of Love	66	71	1
18 An Innocent Magdalene	68	68	1
16 The Dividend	68	65	1
20 A Wild Girl of the Sierras	42	50	
21 The Apostle of Vengeance	88	82	3
17 Casey at the Bat	44	49	
25 The Phantom	84	71	7
27 Flirting with Fate	87	85	10
28 The Deserter	82	69	10
22 Little School Ma'am	72	65	2
24 The Eye of the Night	75	58	4
16 Stranded	64	56	
25 The Captive God	68	69	2
21 The Half-Breed	70	75	2
20 The Payment	81	70	3
16 Marriage of Molly O	48	47	
18 Honor Thy Name	88	72	4
20 The Devil's Needle	63	63	1
23 Shell 43!	91	69	6
25 Hell-to-Pay Austin	83	65	6
19 Lieut. Danny, U. S. A	68	64	
14 Pillars of Society	56	55	1
19 Home	91	80	9
15 Gretchen the Greenhorn	63	62	1
18 The Patriot	77	78	5
20 The Social Secretary	90	73	7
14 The Thoroughbred	80	71	1
10 The Little Liar	67	56	
16 The Wolf Woman	89	91	6
13 The Dawnmaker	53	77	2
15 Diane of the Follies	69	72	2
21 Manhattan Madness	94	91	11
17 Plain Jane	87	78	4
15 Old Folks at Home	85	68	2
14 The Jungle Child	57	58	1
13 The Rummy	68	51	1
17 The Return of Draw Egan	88	87	6
16 The Vagabond Prince	75	70	3
16 Somewhere in France	77	67	1
12 A Corner in Colleens	91	84	6
9 Sister of Six	71	61	2
16 Fifty-Fifty	90	83	6
4 War's Women	61	48	
11 Atta Boy's Last Race	54	54	
12 American Aristocracy	92	88	7
9 The Microscope Mystery	46	39	
11 The Hon. Algy	78	69	2
13 Jim Grimsby's Boy	66	60	3
13 The Devil's Double	92	93	7
11 The Children Pay	73	63	3
10 Children of the Feud	55	53	1
8 The Criminal	49	45	
7 The Gamble in Souls	76	72	3
12 The Wharf Rat	46	46	
12 The Matrimaniac	94	95	5
14 The Sin Ye Do	94	84	
11 The Heiress at Coffee Dan's	55	47	2
8 Three of Many	56	44	
7 The House Built Upon Sand	79	66	3
6 Nina, the Flower Girl	39	39	
8 Female of the Species	74	72	2
13 Truthful Tulliver	98	95	8
11 The Weaker Sex	87	83	4
6 The Little Yank	36	48	1
9 The Bride of Hate	76	72	4
9 The Iced Bullet	59	48	
11 The Americano	99	97	8
7 Chicken Casey	73	51	1
9 Jim Bludso	65	40	1
10 The Crab	83	67	3
6 Girl of the Timber Claims	37	36	
12 The Gun-Fighter	72	82	7
8 The Bad Boy	68	46	
6 Princess of the Dark	26	34	
3 Stage-Struck	38	40	
6 The Last of the Ingrams	47	43	
5 Blood Will Tell	67	67	
2 A Love Sublime	23	23	
4 The Little Brother	41	36	2
10 Back of the Man	92	81	3
5 Betsy's Burglar	60	59	
7 The Square Deal Man	96	97	4
4 The Dark Road	63	69	1
1 A Daughter of the Poor	35	38	
3 A Woman's Awakening	57	43	
4 Her Father's Keeper	54	36	
2 Her Official Fathers	33	28	
1 Old-Fashioned Young Man	40	40	
3 Sweetheart of the Doomed	80	60	3
1 Paddy O'Hara	40	25	1

WORLD

439 World	67.8	62.2	40
2 Hearts Afire	68	73	
1 Daughter of the Sea	60	50	
The Warning	55	48	
4 The Little Dutch Girl	80	63	
1 The Price of Her Silence	80	80	
The Master of the House	65	53	
1 The Dragon	60	30	
1 The Price	80	65	
1 Love's Cross Roads	55	50	
1 Better Woman	75	65	
1 By Whose Hand	60	55	
1 Her Great Hour	60	40	
1 When it Strikes Home	60	65	
2 Circus Romance	65	55	
1 Old Dutch	75	50	
2 Ballet Girl	82	62	
Marrying Money	79	63	
1 Wishing Ring	64	60	
2 The Dollar Mark	55	42	
1 Gentleman from Mississippi	60	40	
1 As Ye Sow	100	45	
1 Stolen Voice	60	60	
1 Face in the Moonlight	55	60	
1 Women and Wine	60	40	
2 Blue Grass	75	68	
1 Fruits of Desire	40	50	
1 Alias Jimmy Valentine	50	60	
6 Trilby	61	69	1
1 Idols	40	40	
2 Master Hand	55	80	
3 Devil's Toy	57	73	
Salvation Nell	60	47	
Family Cupboard	50	57	1
4 Heart of Blue Ridge	84	73	1
1 Butterfly on Wheel	50	70	
2 Hearts of Men	50	52	
1 Body and Soul	40	45	
1 The Ransom	63	43	
4 The Labyrinth	66	65	
3 Should a Wife Forgive?	90	90	
2 The Senator	83	60	
1 Hearts in Exile	90	90	
1 His Wife's Good Name	25	20	
1 The Chain Invisible	90	5	
1 The Imposter	80	75	
1 Sunday	95	30	
1 As In a Looking Glass	60	40	
1 Over Night	70	70	
Sins of Society	76	65	
7 Camille	86	79	3
3 The Rack	89	69	

Reports	% P. P.	% B.O.	Repeat
1 Fine Feathers	70	40	
1 The Clarion	60	75	
1 Women in 47	76	80	
4 Yellow Passport	82	85	1
3 The Price of Happiness	58	50	
2 A Woman's Power	45	50	
1 Cowardly Way	60	60	
1 Passersby	60	60	
1 Man and His Angel	62	45	
1 Supreme Sacrifice	77	63	
2 The Struggle	60	60	
3 The Hand of Peril	75	67	
4 Then I'll Come Back to You	83	73	1
4 The Reapers	75	65	
2 The Shadow of Doubt	78	65	
2 Social Highwaymen	75	48	
3 Closed Road	87	81	1
7 The Feast of Life	61	73	
7 Her Maternal Right	58	74	
6 Sudden Riches	76	71	
2 The Twin Triangle	83	45	
6 Tangled Fates	57	63	
3 Fate's Boomerang	42	53	
1 His Brother's Wife	83	74	2
10 Perils of Divorce	61	63	
13 La vie de Boheme	47	50	
1 What Happened at 22	82	80	
5 Crucial Test	59	58	
7 The Weakness of Man	61	68	
12 Sally in Our Alley	68	68	
14 Paying the Price	70	70	1
12 Miss Petticoats	59	61	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
11 Velvet Paw	73	66	1
8 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
4 The Revolt	66	63	
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
8 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
8 The Heart of a Hero	59	49	
3 Without a Soul	70	85	
14 Bought and Paid for	92	91	9
10 The Madness of Helen	57	54	
3 Men She Married	58	55	
4 The Deep Purple	81	75	
10 All Man	61	61	2
7 Broken Chains	50	43	
11 The Rise of Susan	81	85	6
5 The World Against Him	48	48	
8 Woman Alone	71	68	1
6 On Dangerous Ground	61	61	
7 The Man Who Forgot	65	61	1
4 Marriage a la Carte	73	73	1
1 The Unpardonable Sin	40	55	
5 The Bondage of Fear	65	63	
8 Tillie Wakes Up	83	72	1
5 The Hungry Heart	86	78	2
5 The Square Deal	73	75	
2 A Girl's Folly	73	83	
3 The Red Woman	58	50	
2 The Web of Desire	78	70	
1 The Family Honor	60	60	
1 The Dancer's Peril	80	80	
1 The Social Leper	60	40	
1 The Man's Woman	60	60	
1 Darkest Russia	85	85	
1 Forget-Me-Not	50	65	

METRO

497 Metro	70.8	67.2	49
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	80	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
3 Shooting of Dan McGraw	81	78	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	80	
1 Second in Command	77	80	
1 The Vampire	80	90	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	87	

Reports	% P. P.	% B.O.	Repeat
1 An Enemy of Society	60	40	
1 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	80	60	
2 Final Judgment	80	85	
2 Pennington's Choice	92	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
5 The Yellow Streak	85	64	
3 House of Tears	80	65	
4 Rosemary for Remembrance	73	68	
3 Black Fear	73	57	
5 What'll People Say?	80	84	
4 The Turmoil	70	55	
8 Lure of Heart's Desire	56	56	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	2
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
5 The Price of Malice	66	65	
6 The Soul Market	83	75	2
2 Blindness of Love	80	85	1
3 Lovely Mary	67	83	
1 My Madonna	80	85	
6 Her Great Price	80	68	1
8 The Wall Between	78	82	1
8 The Kiss of Hate	60	74	
6 Half Million Bribe	69	49	
8 Playing with Fire	78	75	
11 The Come-Back	75	74	1
8 Snow Birds	80	77	
8 A Million a Minute	72	84	1
4 The Spell of the Yukon	79	71	
6 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	1
10 Dorian's Divorce	74	68	
8 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
8 The Purple Lady	82	63	
10 The Eternal Question	76	83	1
11 The Quitter	69	73	
15 The River of Romance	87	76	7
8 The Child of Destiny	51	57	
13 The Devil at His Elbow	64	61	1
14 God's Half Acre	71	62	1
14 The Weakness of Strength	68	54	
11 The Pretender	80	72	1
7 The Upheaval	57	63	
9 The Light of Happiness	67	61	1
10 Mister 44	88	93	4
8 The Wheel of the Law	77	66	1
10 The Dawn of Love	66	60	
7 The Iron Woman	43	57	
5 Life's Shadows	66	60	
12 In the Diplomatic Service	67	83	4
8 The Brand of Cowardice	64	52	
12 The Gates of Eden	68	51	
11 Extravagance	69	82	3
9 The Wager	79	64	
1 My Madonna	80	85	
6 The Sunbeam	44	36	
10 Big Tremaine	74	82	5
8 The Black Butterfly	70	79	4
7 The Stolen Triumph	51	49	
6 Awakening of Helena Richie	63	64	
8 Pidgin Island	66	71	1
10 Vanity	62	53	
11 The White Raven	86	85	4
7 Wife by Proxy	45	41	
7 Threads of Fate	39	38	
9 Bridges Burned	43	63	
7 The End of the Tour	41	41	
5 One of Many	56	50	
6 The Secret of Eve	30	63	1
7 The Promise	81	84	1
4 The Barricade	56	48	
3 The Hidden Children	37	58	
4 The Mortal Sin	64	60	
3 The Waiting Soul	47	68	1
2 His Father's Son	73	78	
1 The Power of Decision	60	70	
1 A Magdalene of the Hills	75	75	

FOX

626 Fox	72.9	70.0	85
1 Girl I Left Behind Me	0	25	
1 St. Elmo	52	92	
4 Fool There Was	82	80	3
2 Dr. Rameau	90	87	1

Reports	% P. P.	% B.O.	Repeat
2 Kreutzer Sonata	80	85	
2 The Idler	55	65	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	82	1
2 Walls of Jericho	40	35	
1 Woman's Resurrection	80	45	
2 Anna Kerinina	67	65	
1 Life's Shop Window	55	57	
2 The Nigger	100	70	
4 The Gilded Fool	70	75	
3 Devil's Daughter	77	95	
4 Should a Mother Tell?	83	76	
1 Wormwood	80	80	
1 Lady Audley's Secret	90	75	
1 Princess Romanoff	60	60	
1 Valley of the Missing	50	40	
1 Children of the Ghetto	75	40	
1 Samson	80	50	
1 The Thief	90	40	
8 Two Orphans	84	86	1
2 The Song of Hate	92	82	
7 Regeneration	77	72	4
5 Wonwerful Adventure	75	77	
5 Sin	62	82	
2 Little Gypsy	80	74	
5 Soul of Broadway	83	78	1
2 The Family Stain	87	64	
3 Carmen	82	83	2
3 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
9 Broken Law	82	65	1
8 Galley Slave	76	75	1
3 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	82	70	
5 Destruction	86	94	1
3 Green-Eyed Monster	53	74	
3 Parisian Romance	65	61	
2 Fourth Estate	80	68	
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fool's Revenge	45	49	
9 Fighting Blood	74	69	
4 The Witch	63	59	
4 Marble Heart	41	60	
10 Gold and the Woman	65	86	1
9 The Bondman	79	62	1
5 A Wife's Sacrifice	55	56	
10 Blue Blood and Red	84	69	
6 Slander	80	70	
10 A Modern Thelma	59	49	1
9 Man of Sorrow	63	64	1
9 Blazing Love	70	68	
11 The Eternal Sapho	84	87	4
12 Sins of Men	76	61	1
14 Battle of Hearts	63	61	
10 The Spider and the Fly	67	72	1
11 Hypocrisy	76	68	
10 A Woman's Honor	69	71	
20 East Lynne	87	86	9
15 Ambition	71	67	
18 Man From Bitter Roots	82	81	2
18 Caprice of the Mountains	68	64	1
15 Tortured Heart	71	67	
21 The Beast	87	66	4
25 Under Two Flags	94	91	17
18 The End of the Trail	67	80	
18 Sporting Blood	61	57	1
17 Little Miss Happiness	75	69	3
19 Daredevil Kate	78	78	3
13 Unwelcome Mother	65	68	
13 Her Double Life	84	88	3
9 Where Love Leads	69	61	
13 Fires of Conscience	64	70	1
11 The Straight Way	68	73	
8 The Ragged Princess	77	70	
13 The War Bride's Secret	76	58	3
10 Romeo and Juliet	87	86	4
5 Love and Hate	66	60	
4 The Mischief-Maker	69	69	1
6 Jealousy	73	83	
5 The Mediator	75	74	1
4 Sins of Parents	91	78	3
4 The Battle of Life	72	63	
5 The Vixen	61	73	
4 Love Thief	86	85	
2 The Primitive Call	70	78	
4 The Island of Desire	75	65	1
2 The Price of Silence	83	75	
2 The Bitter Truth	83	80	1

Reports	% P. P.	% B.O.	Repeat
8 The Darling of Paris	66	73	
2 One Touch of Sin	83	85	
3 The New York Peacock	88	87	
2 The Scarlet Letter	75	68	
2 The Tiger Woman	80	80	1
3 Sister Against Sister	63	60	
3 A Tale of Two Cities	93	88	2
1 Melting Millions	70	40	
3 The Victim	64	62	
3 Love's Law	17	27	
2 The Blue Streak	60	50	

MUTUAL

129 Mutual	72.3	70.6	14
1 Buzzard's Shadow	85	80	
1 Death Lock	85	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	65	70	
1 Ghosts	80	65	
1 Cup of Life	85	40	
1 His Wife	70	25	
1 House of Scandal	90	75	
1 Infatuation	60	50	
3 Miracle of Life	83	83	1
1 Inner Struggle	40	50	
1 Mill of Floss	75	90	
2 The Painted Soul	82	55	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
2 Bird of Prey	85	87	
2 Inspiration	70	100	1
2 As a Woman Sows	80	82	
1 The Decoy	50	55	
1 The Drifter	75	60	
1 Life's Blind Alley	50	70	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	40	50	
1 Heart of Tara	75	75	
1 According to Law	55	52	
1 Overalls	75	90	
2 My Partner	65	70	
3 The Bruiser	78	65	1
1 Hidden Law	100	90	1
1 Love Liar	72	82	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	50	
1 Feathertop	85	90	
1 Lying Lips	60	70	
1 Dust	80	86	
1 Other People's Money	85	68	
2 Isle of Love	80	85	1
4 Whispering Smith	59	67	
6 Soul Mates	69	63	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
4 Highest Bid	64	60	1
2 Her American Prince	62	65	
5 Doorsteps	65	60	1
2 House of Mirrors	77	75	
1 Wall Street Tragedy	65	80	
5 Youth's Endearing Charms	77	75	1
2 Strength, Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
5 Judith of the Cumberlands	68	63	
2 A Welsh Singer	60	53	
1 Man Who Would Not Die	85	75	
1 The Wolf Man	50	50	
1 The Painted Lie	40	35	
2 Three Pals	73	71	
2 Manager of the B. & A	63	70	
6 The Pearl of Paradise	74	77	1
3 Dulcie's Adventure	89	82	
1 Bluff	85	80	
4 Faith	70	59	
2 Miss Jackie of the Navy	93	85	1
2 A Dream or Two Ago	88	80	
4 Innocence of Lizette	85	78	
1 The Butterfly Girl	70	70	
1 The House of Scandal	0	10	
1 The Man From Oregon	95	75	
1 The Girl From Rector's	40	40	
1 The Greater Woman	60	60	
1 Where Love Is	40	40	
4 Gentle Intruder	71	74	
1 Damaged Goods	40	100	
1 Philip Holden—Waster	77	75	
2 Redeemed	55	30	
1 The Love Hermit	78	78	
1 My Fighting Gentleman	35	35	

MUTUAL-CHAPLIN

1 A Night in the Show	100	90	1
4 The Fireman	75	88	
4 The Vagabond	55	88	
5 The Floorwalker	97	100	2
8 One A. M.	63	81	1
15 The Count	88	85	8
9 The Pawnshop	70	72	2
3 Behind the Scenes	94	93	4
7 The Rink	96	90	6
7 Easy Street	97	100	7
3 The Cure	99	100	2

PATHE

131 Pathe	67.8	68.6	13
1 Last Volunteer	80	70	
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	60	80	
2 Nedra	55	45	
1 Affair of Three Nations	75	80	
5 The Beloved Vagabond	76	67	
3 Greater Will	50	55	
6 Excuse Me!	90	73	2
3 King's Game	56	62	
6 Madame X	71	91	3
3 Love Trail	38	52	
3 Hazel Kirk	60	55	
1 Simon the Jester	60	35	
6 New York	80	74	1
2 Precious Packet	67	65	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	73	1
7 Shadow of Her Past	34	81	
4 The Fugitive	75	83	
8 Little Mary Sunshine	90	78	1
1 Divorce and the Daughter	78	75	
1 The World and the Woman	85	90	
6 The Shine Girl	72	74	
2 Fear of Poverty	65	95	
2 The Test	60	48	
3 Saint, Devil and Woman	44	57	
3 Light That Failed	69	69	1
5 Shadows and Sunshine	94	75	2
2 Prudence, the Pirate	58	73	
3 Arms and the Woman	70	53	1
3 The Challenge	73	65	
4 Joy and the Dragon	79	73	
2 The Romantic Journey	78	68	
3 Her New York	78	60	
4 Kick In	70	75	
1 Sold at Auction	55	65	
1 Modern Monte Cristo	70	65	
1 Twin Kiddies	75	65	
1 The Image Maker	55	60	
1 Told at Twilight	85	75	
2 Jeanne Dore	27	45	
2 The Secret Love	38	40	
2 Hop, the Devil's Brew	40	43	
1 Undine	80	87	3
1 Wrong Door	75	68	
1 Grip of Jealousy	75	85	
2 Rupert of Hentzau	51	60	
2 Strength of the Weak	76	75	
1 The Yaqui	42	58	
4 The Flirt	44	66	
2 Tangled Hearts	44	36	
2 John Needham's Double	54	59	
2 The Great Problem	79	60	
4 Gaylord Waring	51	50	
5 Crippled Hand	58	69	1
3 Gilded Spider	46	64	
1 Elusive Isabel	48	46	
3 The Measure of a Man	63	65	
2 Love Never Dies	65	48	
4 Son of the Immortals	64	71	
5 Eye of God	64	80	1
3 Bobbie of the Ballet	67	79	
3 Evil Women Do	60	62	

BLUEBIRD

213 Bluebird	62.1	62.0	18
9 Three Godfathers	68	74	1
15 Shoes	71	77	3
11 Broken Fetters	64	56	1
8 The Love Girl	63	64	1
6 The Grasp of Greed	71	76	1
8 The Silent Battle	78	84	
8 Secret of the Swamp	71	56	
7 Love's Lariat	65	64	1
7 Bettina Loved a Soldier	70	72	
8 Wanted—A Home	71	73	
3 The Chalice of Sorrow	72	65	
7 Little Eve Edgarton	58	61	1
8 The Girl of Lost Lake	65	60	
6 The Unattainable	51	48	
12 Saving the Family Name	80	56	1
8 Behind the Lines	63	63	
4 The Social Buccaneer	72	65	
4 Gloriana	69	70	
5 Stranger from Somewhere	68	63	
4 The Price of Silence	88	86	
2 The End of the Rainbow	63	48	
6 The Honor of Mary Blake	58	58	
1 The Right to be Happy	50	40	
4 Black Orchids	75	78	1
2 Her Soul's Inspiration	55	39	
3 God's Crucible	86	80	1
1 The Piper's Price	40	20	
5 The Bugler of Algiers	80	69	1
3 The Sign of the Poppy	65	63	
2 Mutiny	55	50	
3 The Mysterious Mrs. M	73	47	1
1 The Reward of the Faithless	72	81	
1 The Saintly Sinner	45	50	
1 The Boy-Girl	50	60	
1 Susan's Gentleman	50	55	
1 The Clock	70	55	
1 Hell Morgan's Girl	80	85	
1 The Devil's Pay Day	71	75	
1 Polly Redhead	30	50	

UNIVERSAL

1 Little Brother of the Rich	60	68	
1 Business is Business	50	65	
1 Father and the Boys	20	30	
1 The Frame-up	40	45	
1 Judge Not	70	70	
1 Long Chance	85	80	
1 Man of Shame	50	55	
1 My Old Dutch	20	55	
1 Nature Man	95	60	
1 Under Southern Skies	90	75	
2 Langdon's Legacy	66	60	
3 Love's Pilgrimage	62	53	
2 College Orphan	70	63	
1 Colorado	90	100	
2 The Campbells Are Coming	84	83	1

RED FEATHER

72 Red Feather	64.9	60.2	8
1 It Happened in Honolulu	80	80	
1 The Madcap	70	70	
1 Soul Enslaved	60	50	
1 Knight of the Range	80	4	
2 Beckoning Trail	88	71	
2 Man From Nowhere	75	90	1
3 The Path of Happiness	70	50	
2 The Sphinx	50	50	
2 Pool of Flame	70	75	
1 Lords of High Decision	60	40	
2 Black Sheep of the Family	60	63	
2 Autumn	65	67	
3 Her Bitter Cup	72	71	
1 The Yoke of Gold	45	64	
1 Heritage of Hate	90	85	
1 Thrown to the Lions	60	20	
3 Huntress of Men	49	55	
3 The Youth of Fortune	69	63	1
2 What Love Can Do	50	80	
3 Half a Rogue	78	60	
1 Sons of Satan	60	40	
2 Two Men of Sandy Bar	72	68	
1 Folly of Desire	20	40	
1 Brigadier Gerard	50	40	
2 Romance of Billy Goat Hill	75	55	
4 The Target	76	46	

Reports	% P.P.	% B.O.	Repeat
Whirlpool of Destiny	62	65	
Narrow Path	82	60	
Drugged Waters	57	52	
If My Country Should Call.	58	[illegible]	
Black Friday	60	62	
The Place Beyond the Winds	66	55	
The Isle of Life	50	43	
The Mainspring	72	62	
Morals of Hilda	80	80	
Mixed Blood	70	55	
The Child of Mystery	45	15	
Polly Put the Kettle On	43	45	
Fighting for Love	70	65	
The Double Room Mystery	60	20	
Heart Strings	65	40	
Love Aflame	90	80	
The Terror	70	60	
The Devil's Bondwoman	40	20	
Barriers of Society	40	20	

GREATER VITAGRAPH

90 Greater Vitagraph	68.3	65.4	73
Battle Cry of Peace	95	80	4
The Juggernaut	74	75	2
Island of Regeneration	85	81	4
Sporting Duchess	40	30	
Sins of the Mothers	87	87	1
Crooky	70	69	2
Playing Dead	75	75	
Dust of Egypt	69	55	2
The Rights of Men	74	85	
Turn of the Road	82	78	
The Cave Man	74	60	
Heights of Hazard	75	44	
A Nation's Peril	86	76	
The Man's Making	60	78	
Price of Folly	95	95	2
The Great Divide	83	73	2
Souls in Bondage	100	80	1
Thou Art the Man	72	57	
Green Stockings	87	[illegible]	2
Milady's Slipper	90	90	
Island of Surprise	87	85	
Gods of Fate	62	62	
Night Out	80	76	1
The Crown Prince's Double	75	60	
The Writing on the Wall	70	40	
Kennedy Square	88	66	1
For a Woman's Fair Name	80	85	
Hunted Woman	70	54	1
Hero of Submarine D-2	74	71	
Dollars and the Woman	78	55	1
Supreme Temptation	60	60	
The Two-Edged Sword	70	[illegible]	
Vital Question	80	55	
Flames of Johannis	40	40	
Salvation Joan	78	59	
God's Country and Woman	81	87	4
Love's Toll	60	80	
The Law Decides	80	70	4
The Ne'er-Do-Well	94	94	6
Ordeal of Elizabeth	58	50	
The Suspect	79	76	2
Lights of New York	70	78	
The Destroyers	68	57	1
Redemption of Dave Darcey	90	80	
Man Behind the Curtain	85	76	
The Shop Girl	78	79	1
The Conflict	67	47	
Fathers of Men	71	67	
The Tarantula	83	74	3
The Daring of Diana	61	79	
Hesper of the Mountains	57	64	
The Light at Dusk	85	72	4
The Alibi	69	69	
The Dawn of Freedom	0	50	
Footlights of Fate	68	80	
The Combat	82	84	1
The Kid	61	60	
Phantom Fortunes	42	62	
His Wife's Good Name	64	76	
Through the Wall	79	63	1
The Chattel	72	83	3
Prince in a Pawnshop	64	67	1
The Blue Envelope Mystery	67	64	
Firm of Girdlestone	35	45	
The Last Man	82	81	1
The Devil's Prize	46	58	
The Price of Fame	43	45	
Dollars and the Law	53	75	
The Enemy to the King	61	68	2
Rose of the South	76	66	
Whom the Gods Destroy	59	73	3
Ninety and Nine	76	70	1
Indiscretion	46	61	1
A Man of Mystery	64	67	1
My Official Wife	91	84	3
The Glory of Yolanda	73	76	7
The Enemy	60	[illegible]	
The Girl Philippa	70	79	2
The Courage of Silence	67	66	2
Money Magic	57	68	
Blind Justice	59	55	
Arsene Lupin	69	62	
Intrigue	42	47	
Kitty Mackay	48	58	
Aladdin of Broadway	60	70	1
The Money Mill	50	48	
Her Right to Live	52	60	
Babette	85	85	
The More Excellent Way	72	73	1
Apartment 29	55	60	1
Sally in a Hurry	50	50	

KEYS

106 K. E. S. E.	69.6	66.3	22
The Bank	90	90	1
The Woman	60	75	
Work	70	75	
Thou Shalt Not Covet	78	55	
Vultures of Society	80	60	
Between Savages and Tigers	90	100	
Quo Vadis	60	40	
The Spendthrift	80	60	
Officer 666	55	40	
When Love is King	20	25	
The Magic Skin	80	75	
Woman Next Door	60	90	
The Havoc	5	20	
Sentimental Lady	65	40	
The Scarlet Road	70	55	
Destroying Angel	90	87	
Money Masters	90	60	
Commuters	85	60	
Musty Suffer	80	90	
Devil's Prayer Book	50	60	
Children of Evil	70	65	
Green Cloak.	70	60	
The Spoilers	92	105	
Graustark	88	90	4
The Slim Princess	77	94	1
The Rosary	80	55	1
A Texas Steer	72	88	
House of Thousand Candles	40	30	
The Raven	87	20	
The Alster Case	75	60	
Daughter of the City	60	70	
Misleading Lady	73	50	1
Cycle of Fate	62	75	
Carmen (Chaplin)	50	93	
The Little Shepherd of Bargain Row	75	63	
Sherlock Holmes	75	50	
Into the Primitive	52	60	
That Sort	70	45	1
Valiants of Virginia	85	75	
The Prince Chap	51	53	
The Return of Eve	75	73	2
The Country God Forgot	74	66	
Chaplin Revue	63	79	
The Innocence of Ruth	60	81	
At Piney Ridge	60	60	
The Heart of the Hills	63	60	
The Prince of Graustark	83	84	1
The Cossack Whip	87	61	
Message to Garcia	67	73	
The Last Sentence	55	70	
The Truant Soul	78	68	1
Little Shoes	82	82	
Adventures of Buffalo Bill	65	100	
Skinner's Dress Suit	100	93	3
The Law of the North	50	90	
Royal Pauper	10	100	
The Heart of Texas Ryan	75	75	
Princess of Patches	50	100	

ART DRAMAS

Whoso Taketh A Wife	90	90	
Lash of Destiny	80	50	
A God of Little Children	67	63	
Infidelity	63	65	
The Rainbow	68	66	
Rosie O'Grady	82	80	
Her Good Name	85	86	

SELZNICK

The Common Law	83	90	5
Vera, the Medium	61	59	2
The Foolish Virgin	36	66	2
War Brides	75	58	8
Panthea	80	76	4
The Price She Paid	76	74	3
The Argyle Case	86	74	2
The Easiest Way	85	55	

Mc CLURE

Pride	23	26	
Envy	26	45	
Passion	20	25	
Greed	22	27	

ARTCRAFT

Less Than the Dust	57	76	
Pride of the Clan	70	71	7
A Poor Little Rich Girl	99	100	[illegible]
Broadway Jones	98	90	1
In Again—Out Again	90	100	1

SELIG SPEC.

The Crisis	70	58	

FROHMAN

The Witching Hour	53	53	1
Jaffery	63	55	

UNIV. SPEC.

Scandal.	80	72	
Robinson Crusoe	65	70	
20,000 Leagues Under Sea	63	98	[illegible]
Dumb Girl of Portici	48	[illegible]	
Diana the Huntress	58	75	1
Where Are My Children?	79	84	2
Jewel	83	65	
Idle Wives	54	89	4
The Eagle's Wings	82	77	

FOX SPEC.

Neptune's Daughter	80	80	1
A Daughter of the Gods	70	50	

METRO SPEC.

Romeo and Juliet	79	58	3

PARAMOUNT SPEC.

The Christian	81	78	1
Tess of the Storm Country	100	85	2
The Typhoon	88	78	1
The Eternal City	93	96	4

IVAN

Her Surrender	85	70	
Her Husband's Wife	90	95	
The Flower of Faith	50	25	
Faded Flower	82	74	1

B. S. MOSS

The Power of Evil	87	70	
One Day	85	80	

SERIALS

Patria	84	77	
Gloria's Romance	78	83	
The Crimson Stain	61	65	
Mysteries of Myra	82	84	
The Yellow Menace	40	40	
Liberty	88	92	
Grip of Evil	73	67	
Who's Guilty	78	78	
The Iron Claw	93	92	
The Diamond Runners	66	82	
The Shielding Shadow	91	91	
Secret of Submarine	73	79	
Peg o' the Ring	50	59	
Scarlet Runner	67	64	
Lass of Lumber Lands	55	54	
Girl and the Game	73	45	
The Great Secret	35	45	
Pearl of the Army	98	98	
The Secret Kingdom	20	0	

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IN FORM THE BRADSTREET OF FILMDOM — A MAGAZINE — IN FACT A SERVICE INDEPENDENT REVIEWS OF FEATURE FILMS

WID'S

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The Program System is on the Run! Keep It Going!

THE Open Market is here. The program system is on the run and going fast. They admit it!

Certainly it is gratifying to me to realize that this condition which will be so decidedly beneficial to the exhibitor has arrived after the battle which I have helped to lead to get it.

You all remember the arguments I presented a year, and even two years ago, in favor of Open Market booking as against the contract system and naturally I am very much pleased to realize that the producers have finally recognized the fact that they must adjust their methods to the needs of the exhibitor, because if they don't give the exhibitor the best of it, they (the producers) will in the end get the worst of it.

Paramount has announced that they will book all of their stars independent beginning this fall; indications are that Metro and Fox will do the same, and I can tell you definitely that there is not a program company existent today that doesn't realize that the Open Market method of booking is the only sane, sensible means of catering to the better houses and the intelligent film fans.

I have talked with the bosses of the various big organizations on this matter and find that every one admits very freely the fact that the program system has had a kick in the ear.

Undoubtedly we will continue to have some companies making the productions which are to be marketed on the yearly contract basis, but these companies will be catering to the shooting-gallery exhibitor who hasn't sufficient confidence in his own judgment to try to run his house like a regular place of business, and consequently prefers to take what he can get from some feller who will provide him with so many features a year.

I said last year in my editorials hammering for the open market, that there would naturally be a period of time when conditions would be unsettled while the companies were readjusting their plans so that they could switch direct to Open Market booking. We are at this minute in the midst of that situation, with many artists and directors doing a lot of wondering as to just where they are because the producers have been cutting right and left and readjusting their producing organizations in order to be able to start fresh on the Open Market producing plan.

It will be a case of the survival of the fittest, but certainly those who can deliver will be able to get more for their services than ever before, while those who have been sneaking by under false pretenses will get the gate and find it hard to keep busy in the future.

Many very capable people will be out of work temporarily, but as soon as the producing companies readjust their plans, those who have made good or can make good will find no difficulty whatever in getting worth-while positions.

The most promising angle of the recent developments is the acceptance by several of the biggest producers of the fact that the director is of supreme importance.

I have been hammering that thought ever since I first started to write—three years ago—and one of my first editorials was on that particular issue. I find now that a number of producers are accepting my suggestion that the director should not only be given the necessary authority, but should not be hindered by incompetent material and should also be given an interest in the company which would provide him with a percentage of the profits of the productions which he makes.

Certainly there is no better way to give the director the proper incentive to make the best picture possible at the most reasonable figure without sacrificing quality for economy.

The system which has paid the director a salary has placed him in a position which made it desirable to him personally to make the best picture possible under the circumstances regardless of cost. If his negative was costing twenty-five thousand dollars and he thought he could make it better by the expenditure of another ten or fifteen thousand, he generally spent the additional sums if he could get them to spend. This additional expenditure might only increase the value of the production two or three thousand dollars, but that meant nothing in the life of the producer. It was up to him to make the best picture possible, and he wasn't concerned with the expense account except that he had the organization fighting him to make it as cheap as possible.

This situation has developed an antagonism between the director and the business office which could be entirely eliminated by placing the director in a position whereby he would be working as a partner on a percentage arrangement which would leave the question of whether or not his picture made good to decide what his net salary on the offering should be.

Under this sort of an arrangement the director would be glad to co-operate with the business office to make the picture as cheaply as possible without sacrificing the quality, and the business office would have much more confidence in the director's good intentions.

I believe that the future is clearly defined so far as

producing is concerned. I think that we will have individual units specializing on a certain sort of production, with the director working on a percentage basis which gives him big returns if his picture prove a success, and small returns if it prove only an average offering.

One or two of our big successful men have worked on this basis in the past, but our supply of sure-fire directors has been limited. It is still limited, unfortunately, to an appallingly small number, but there are a great many more real directors in the business than the average executive knows about, because we are still in the unfortunate condition of having executives in charge who don't know what the other companies and individuals are doing.

Just a year ago I was hammering hard at you exhibitors, who are really the backbone of this tremendous industry, to get together and arrange things so that you could be protected and in a position to get the things that you should have. Quite a lot has been accomplished in the past year, but there is still much to be done.

I am reprinting here an editorial which I wrote just a year ago. It made some of you think then and it may help to get some more action now, since we have found that the past year has proven that points which most of the big producers laughed at at that time have since been accepted by them as gospel. Think it over and see to it that all the boys around you start their think-tanks to work on the same problem.

THE MARKET BASKET.

(From WID'S, Vol. II, No. 24; June 15, 1916)

Did you ever stop to figure out why there is such an institution as the market basket? If not, ask your wife, if you have one, and if you haven't one, ask some one else's wife.

The most important reason is that when the housekeeper fails to personally select what she wants or at least have the opportunity to look over what is in stock, she gets the worst of it quite frequently.

The market basket institution also enables her to find out about prices and quit paying whatever the bills call for.

I firmly believe that the exhibitors of this country are making a terrible mistake in allowing the institution of the Program method of releasing feature films to continue to exist.

I have yet to hear any one successfully defend the Program plan as against the Open Market booking plan from the exhibitor's viewpoint. It is certainly true that the Program plan is better for the manufacturer because the Program makes it possible for the manufacturer to shoot in a bad one now and then or a cheap one and then bolster it up by an occasional good one.

It is all very well to hear them talk about establishing standards and such "bull," but I believe any exhibitor in the country will agree with me that so far no concern has made good on that proposition.

Another argument for the Program plan is that the establishing of a trademark, which is to be used in connection with the advertising of films, is a good thing. I will grant that it is a good thing for the manufacturer, but I will not grant that it is a good thing for the exhibitor.

I insist that the public who go to films, know the individual stars, have their favorites, and also know the individual directors, and have their favorites. I insist that this public, at least the part of them who do any thinking whatever regarding what films they shall attend, pay much more attention to the stars, the individual stories and the directors than they do to the names of the companies presenting the films.

I believe in the Open Market method of booking films. I believe it is the only sensible and efficient manner of choosing attractions. I also believe in paying for each film what it is worth to you rather than paying a stated amount for so many films as they come—good, bad and indifferent.

I believe every exhibitor will agree that Marguerite Clark is a better box office attraction than some star (?) who has never been heard of. Why, then, should you pay the same for the picture featuring the unknown star that you pay for the Clark picture?

You can rest assured that any argument from the manufacturer about your getting the big ones at a low price in order to offset the little ones at the big price, is a bad argument for you. If it was a bad argument for the manufacturer he would change his policy and change it quick. Today he is the only man who can change that because you exhibitors have not as yet realized your power and for that reason you are still entirely at the mercy of the manufacturers.

I am very much in earnest about this question because I believe it is of tremendous importance and it seems to me to be really ridiculous that the most important branch of this tremendous industry should be as helpless as it is today.

If the exhibitors ever say that they want Open Market instead of the present good, bad and indifferent Program lottery, they will get it. But they must say it as an organized body or at least there must be an organized sentiment.

The Convention in Chicago will be an ideal place to talk over such important questions as this and I believe that every real exhibitor should make it his business to get there. If you have any objections to the present methods of the M. P. E. L. of A. do not sit home and fight with yourself about them, go to Chicago and find out whether you are right or wrong, and if you are right convince somebody else that you are right. Maybe you can convince the M. P. E. L. of A. Personally I believe very strongly in the M. P. E. L. of A., and I think every exhibitor in the country should belong. Not only should he belong, but he should take an active part in the organization's work.

MAKE MORE COMEDY FEATURES—WAR CONDITIONS DEMAND ENTERTAINMENT

Many big exhibitors from all over the country seem to agree with the thought which I have advanced, that producers be particularly careful at the present time to make their productions entertaining as well as box office attractions.

By entertaining I mean that there should be more films of a light comedy character, with a tendency toward the human element, rather than the wild melodrama or the heavy tragedy stuff.

With war conditions upsetting the country, it is really essential that we aim to give more opportunity for laughs. Any exhibitor will tell you that he can do three times as much business to-day with a comedy as he can with any other kind of production.

You producers who want to get the money should give this some very serious consideration.

FAST MELO AND WONDERFUL SUBMARINE STUFF WITH THRILLS AND GOOD TEMPO—A SPLENDID NOVELTY

Barbara Tennant and Chester Barnett in

THE SUBMARINE EYE

Williamson Bros.—Submarine Film Corp.—State Rights

PRODUCED UNDER SUPERVISION OF.....J. Ernest and George Williamson

DIRECTOR .....Winthrop Kelly
AUTHOR.....J. Ernest Williamson
CAMERAMAN .....Harold Sintzenich
AS A WHOLE.....Interesting, fast-moving melo with excellent undersea photography as distinctive novelty
STORY.....Nothing unusual except undersea periscope idea, which was very interesting, and introduced submarine photography logically
DIRECTION.....Surface melo had good swinging tempo, although quite some "acting"; thrills and undersea novelty effectively introduced
PHOTOGRAPHY.....Excellent, some spots a little muddy
LIGHTINGS .....Just good
CAMERA WORK.....Good; not distinctive
STARS .....Pleasing personalities
SUPPORT.....Good; sharks real thrillers
EXTERIORS.....Some interesting locations
INTERIORS.....Good; not unusual
DETAIL.....Many interesting bits; submarine stuff wonderful
TIME.....One hour and twenty-five minutes (7 parts)

THE first comparison that every one will make regarding this production is to think of it as contrasted with "20,000 Leagues Under the Sea." Certainly, as entertainment it is better than the "20,000 Leagues" film, and it would seem to me that with the submarine periscope thought in the title and the additional advertising angles, with the assurance that you can pronounce the melodramatic story interesting, it should pull more business than the picturization of the Jules Verne story. Because, some people—and, in fact, rather a surprisingly large percentage of people—had never heard of "20,000 Leagues Under the Sea" as a novel.

In considering material for the screen it is vitally important that those who select have a comprehensive understanding of just how much the millions of screen fans know about literature and theatricals. For a rough guess we can figure that there are between sixty and seventy million regular film fans, and I am willing to bet that at least 50 per cent. of them are decidedly unfamiliar with literary classics or theatrical successes, particularly those which have been successful only in the large cities.

This production starts off with a little prologue registering how a treasure chest had been deposited on an island in the West Indies, and then we come to the present time and discover a young inventor who has perfected a contrivance whereby one can see under water, just as the submarine by the use of the periscope sees what is going on at the surface.

This young man having overheard a sailor tell of the West Indies treasure which he had tried to rescue, explained his invention, and an expedition set out to find the valuables. The millionaire's daughter, Barbara Tennant, who financed the young inventor after hearing his story, soon became interested in the young man.

Of course, there was the usual villain, and after arriving in the West Indies the plot developed to a situation where the diver who had been employed to descend for the treasure refused to go down for the chest, which had been located by means of the undersea periscope, because of sharks in the water. Hero volunteered to make the descent.

By the falling of the lid of the chest the hero's hands were caught as in a vise, and he was imprisoned at the bottom of the sea all through the night, while the frantic members of the party sent wireless calls for help, which brought a submarine racing to the rescue.

Finally the heroine thought of the black divers of the sponge fleet some miles away, and she raced in a fast motorboat to bring back the head of these men of the sponge fleet. There was an excellent tempo to th action showing the racing submarine, the returning launch and the struggling diver at the bottom of the sea. When the party bringing the black giant reached the yacht, the villain tried to dissuade the black man from entering the water, by showing him the sharks, but our black hero didn't hesitate. Down the pipe of the underwater periscope he went, hand over hand, with a long knife between his teeth.

On the way down and on the way up sharks came within two or three feet of him, and these scenes will certainly give any one a real thrill. However, the black man was undaunted and made his way to the diver, released him from the chest and made his rescue possible without any injury.

After all of the wild excitement about the recovering of the chest, we found on the finish that the man who had lost his life because of gold, in the years gone before, had left nothing but a diary in the chest, which told of his miserable downfall, and warned all young people against valuing wealth more than love. Of course, this was very satisfactory on the finish, because by now the two young people were very much in love and her old man had all the money they could spend, anyway.

Naturally the most important angle to consider on this production is the value of the submarine scenes. Surely they have been beautifully handled and are a decided novelty, with the action cut into the story in such form as to make it truly interesting all the way without seeming to have it forced into the story development.

From the very first submarine scene where we saw the gaudily striped fish that tried to sneak up close to the camera for a close-up, to the final scenes having to do with the rescue of the diver from the chest while the sharks hovered about, this portion of the film is truly interesting.

The surface scenes were not distinctive as to direction and atmosphere, but they were all satisfactorily done, and, combined with the submarine action, make this a feature that should get big money and please most anywhere.

Of course, the real feature of this offering is the submarine photography with the sharks providing the thrills.

Barbara Tennant, as the heroine, was very beautiful and registered with that same pleasing personality which made her a tremendous favorite when Eclair films stood at the top of the heap, a few years ago.

Chester Barnett was pleasing as the awkward, bashful young inventor, and the other members of the cast were very satisfactory, although they occasionally slipped in a bit of "acting."

In the cast were Eric Mayne, Charles Slattery, Edward

Butler, Fred Radcliffe, Lindsay Hall, Lillian Cook and E. Hudson.

The Box Office Angle

This ought to get money anywhere if properly advertised, because the periscope is one of the livest issues of the present time and it is a great thing to be able to talk about an "inverted periscope." You can safely promise that the submarine scenes in this are not only beautifully photographed and wonderfully exciting at times, but that they are exceptionally educational as to presenting an intimate study of the flora of the ocean.

You will find that the advertising dwells upon the undersea periscope idea, and I want to suggest that you play up that and the submarine photography for all it is worth.

In many localities the "20,000 Leagues" picture failed to please because the story was very badly assembled and wandered much. You can definitely promise that this is a much more interesting production, that it has a story which holds together much better, and consequently that it will certainly please anywhere, even though "20,000 Leagues" missed fire.

Of course, it isn't advisable to admit to your patrons that the "20,000 Leagues" picture isn't good, but you can emphasize with much force the fact that this is much better than "20,000 Leagues Under the Sea."

FANTASTIC FARCE MIX UP EARNS SOME GOOD LAUGHS

Harold Lockwood in

THE HAUNTED PAJAMAS

Yorke—Metro

DIRECTOR	Fred J. Balshofer
AUTHOR	Francis Perry Elliott
SCENARIO BY	Fred J. Balshofer
CAMERAMAN	Tony Gaudio
AS A WHOLE	Far-fetched farce fantasy, but entertaining
STORY	Wild mix-up due to peculiar pajamas, which changed personalities who wore them
DIRECTION	Gave distinctive atmosphere and kept action interesting
PHOTOGRAPHY	Excellent
LIGHTINGS	Many very effective and artistic
CAMERA WORK	Splendid
STAR	Pleasing personality; matinee idol
SUPPORT	Good character and pleasing leading lady
EXTERIORS	Some very artistic; generally pleasing
INTERIORS	Very good
DETAIL	Muchly mixed, but interesting
TIME	Sixty-four minutes (5 parts)

ALTHOUGH some people may think that this is too badly mixed and entirely too far-fetched, I believe the average audience will accept it as a farce, enjoy it while it runs and declare when it is finished that it was rather an entertaining offering.

The plot had to do with a pair of silk pajamas which worked wonders, in that the character who put them on was transformed into some one else, with rather amazing results.

In one place this plot stepped pretty close to the edge, because we found a young man transformed into a girl who still carried the personality of the young man, with the result that she became very familiar with Mr. Lockwood in his own room. In some communities this will go great, and in others they may think it's a little bit too near the deadline.

The general atmosphere of the offering was excellent, there being many good lightings and much that was distinctive in the way of exteriors and classy composition.

Harold Lockwood has a pleasing personality, was given many close-ups in this and registered in a manner to more than satisfy the girls.

Carmel Myers, who appeared opposite Mr. Lockwood, was very pretty and more than interesting in the silk pajama scene.

Others who appeared were Ed Sedgwick, Paul Willis, Gordo Kino, Lester Cuneo, Harry de Roy and William de Vaull.

The Box Office Angle

Figured as farce comedy, I believe this will register very satisfactorily anywhere. There are a good many laughs, and while the action is decidedly mixed and twisted, the spirit of fun pervades to a sufficient extent as to justify much of the wildness.

I would make it very clear that this is a comedy and bill this with such lines as, "What would you do with a pair of silk pajamas capable of transforming a boy friend who put them on, into a girl? Suppose the next time a friend donned them he was transformed into the figure of a notorious murderer? See 'The Haunted Pajamas'—It's wild, but funny!"

THE EPITOME OF ARTISTIC TITLES

NASTY UNNECESSARY DETAIL IN MELO THAT PROVES NOTHING

WHO'S YOUR NEIGHBOR?

Master Drama Features, Inc.—State Rights

DIRECTOR.....S. Rankin Drew
AUTHOR.....Willard Mack
SCENARIO BY.....S. Rankin Drew
AS A WHOLE.....Kept woman and lured girl meller with much unnecessary detail of drunk parties in kept woman's apartment
DIRECTION.....Gave excellent tempo to final clash, but smut detail and unpleasantly complicated family situation gave production very bad taste
PHOTOGRAPHY.....Generally good; some poor lighting on faces
LIGHTINGS.....Sometimes excellent; sometimes only fair
CAMERA WORK.....Good; although varied
STAR.....None
SUPPORT.....Father, kept woman and heroine very good; heroine's sweetheart awful
EXTERIORS.....Acceptable
INTERIORS.....Generally very good
DETAIL.....Much that was very suggestive and objectionable
TIME.....One hour and 20 minutes (7 parts)

IT seems a pity that just when everyone is realizing the fact that the exhibitors and the public are sick of sex melodramas, that a producer should present such a dirty mess as this; because it will undoubtedly be advertised heavily, with a lot of fuss made about it in an attempt to sell it, and as a consequence it will stir up more censorship agitation.

No one believes more thoroughly than I do in the fact that we should not have censorship. Nevertheless, we must face the situation squarely. We have censorship today in several States, and when producers offer this sort of a production as a special feature it stirs up the animals so that immediately they have more reasons for demanding that films be controlled.

The theme on which this is based is, that vice should be segregated. That problem is worthy of consideration and undoubtedly has much to commend it. The unfortunate angle is that the producer in presenting this offering has registered entirely too much detail of an objectionable nature which is not necessary from any angle, in order to prove the point he was trying to get over. We are shown entirely too much footage devoted to parties in the apartment of the kept woman, with several different scenes registering with much emphasis her methods of working on both her keeper and the friend she decided to play with while her keeper was away. It is these scenes which will cause the trouble. They will make most members of any audience feel that they have seen something repulsive. Some of your patrons may think it's great stuff while they are looking at it, but you will find that they will all condemn it most emphatically upon leaving the theatre. That's bad business!

Willard Mack in preparing his script has built up a convenient, far-fetched coincidence which gave as a finish a weird situation. Father and mother had separated. Father afterwards was keeping a woman in an apartment next to that of a woman who had been heading a reform movement to break up the segregated district. Father's son, who had been at college, came home and met a friend, who took him to the apartment of the woman being kept, who was cheating because she thought her keeper was going out of town.

Through the reform woman next door, the mistress had met the father's daughter, who had been living with her mother, earning a livelihood by sewing. The kept woman telephoned the daughter and asked her to come to do some sewing, which brought brother and sister together in this apartment, with the father missing his train and returning to the apartment—which has been done in so many hundreds of other "movie" plots—with the net result that when he arrived at the apartment we found him hurling the red woman across the room, to lie huddled in a heap, apparently dead, while he fought with the friend of his son, trying to kill him.

To make the plot even more complicated, the daughter who had been lured here was the sweetheart of the brother's friend. After much struggling for the friend, daughter stepped into the door and was shot. possession of the gun between the father and this Then everyone rushed in and the mess was uncovered.

Daughter came back to life, and then the kept woman came back to life, with the production ending when the reform woman next door discovered that her former neighbor was a member of the vice district.

They went a long way around Robin Hood's barn, with much objectionable and unnecessary detail, to attempt to prove a point in this. As a matter of fact, whether the vice district is segregated or not, I'd like to know how they are going to avoid having a wealthy man engage an apartment for a kept woman if he wants to do it. The producers have said nothing about having couples who want to rent apartments in the city show marriage licenses when they apply, and really it would seem to me that this whole production is shooting in the air at an argument which is centuries old, without having accomplished anything save showing a lot of unnecessary detail which is not good stuff for the screen, considering the present status of the censorship proposition.

This production dragged rather badly in many places during the first four or five reels, with Frank Morgan as Dudley Carlton, "acting" at all times. He was very, very camera-conscious, and consequently spoiled many scenes. Towards the finish he tried to be funny, with very sad results.

Anders Randolf, as the father, gave a very good performance, and Christine Mayo, as the kept woman, played her character well—as a matter of fact, entirely too well, since the detailed methods of improved vamping are hardly what should be presented on the screen as entertainment.

Evelyn Brent, as the daughter-sister-innocent-heroine, had an appealing face and was quite satisfactory.

The other members of the cast were acceptable. In the supporting cast were Wm. Sherwood, Gladys Fairbanks and Franklyn Hanna.

The Box Office Angle.

Personally, I certainly would advise you not to play this in a community house. The production may get some business in a transient patronage theatre, just the same as burlesque shows do business, but, to my mind, you are making a serious mistake if you put this sort of film into a fine theatre which has a reputation for playing worth-while productions. The day for off-color stuff is gone. If you don't know it, your public do! And the surest way to lose the bulk of your best patronage is to show smutty films.

This problem does not in any way concern small towns, and, as a matter of fact, I can't see that the

author has done anything except show a condition that exists. He has presented no logical means for doing away with this condition, and I imagine there are many millionaires, owners of big apartment houses, who would pay well to know just how this condition can be met. As a matter of fact, the best apartment houses in the city do conduct investigations which makes impossible such situations as shown in this film, and, so far as the better residential sections are concerned, there is less of this than might be imagined.

The suggested inference that a law officially designating a segregated vice district would do away with this apartment house difficulty is certainly a false premise.

OLD WELL-KNOWN SITUATIONS LIFTED BY PLAYING AND TREATMENT

Edwin Arden in

THE IRON HEART

Astra—Pathe

DIRECTOR ..... George Fitzmaurice
AUTHOR ..... Ouida Bergere
CAMERAMAN ..... Arthur C. Miller
AS A WHOLE ..... Old melodramatic incidents made fairly interesting by treatment
STORY ..... "Governor's Lady" stuff with hard-hearted factory owner and son who stopped strike and saved dad
DIRECTION ..... Gave excellent sets, intimate characterizations; good lightings and action which lifted situations
PHOTOGRAPHY ..... Generally very good; some bits excellent
LIGHTINGS ..... Generally good; a few very effective
CAMERA WORK ..... Very good
STAR ..... Had poise, authority and real suggestion of power
SUPPORT ..... Good
EXTERIORS ..... Good; not exceptional
INTERIORS ..... Very good; some sets excellent
DETAIL ..... Good, although convenient
TIME ..... Sixty-one minutes (5 parts)

CONSIDERING the fact that this story is a decidedly old theme which has been used in a number of different productions, I believe Producer Fitzmaurice has made rather an entertaining film out of it by intelligent treatment in the matter of atmosphere provided, a nicely selected cast, good close-ups and action that registered rather convincingly despite the fact that it was very melodramatic in spots.

The story is the well-known plot about the hard-hearted successful business man who feels that his faithful wife is not a fit mate for him when he gets his millions, because she doesn't know how to fit in with his desired social position. This is the well-remembered plot of "The Governor's Lady," and has been used in varied forms in a number of films.

In addition to this idea, we had the son who refused to take father's orders regarding his desire to wed his dad's stenographer, with the result that he was disowned, and of course on the finish when father had separated from mother in order to take up with a wicked wampire social secretary, who wore L. & B. H. gowns, mother went to live with son, who was working in the mills and living happily with his wife and baby.

Father had a strike on his hands, and son stopped it. Then father's mill burned down at the psychological moment, a lot of "weekly" stuff being nicely cut in here, with son saving the day through a banker having noticed his pluck in stopping the strike, with the result that he offered his backing to the son to take hold of another property and give work immediately to all the workmen.

On the finish we had repentant father reunited with mother, while son and daughter-in-law stood alongside in the pew at church.

Had the treatment of this lacked any of the touches which Producer Fitzmaurice gave to it, I fear that it would have been pretty sad. As it stands, the average audience is going to groan a bit over the story, but certainly they will be interested in the action as played, and the personalities of Mr. Arden, Forrest Wynant and Helene Chadwick will lift it. Gertrude Berkeley as the mother, will register very well at first, although she flopped rather hard on the finish because she overplayed too much.

This was one of the best characterizations Mr. Arden has had on the screen, and the many close-ups gave his dominant personality plenty of opportunity to register effectively.

Mr. Wynant proved a very pleasing juvenile, having the necessary punch and pep to carry conviction.

Helene Chadwick is a pretty youngster who was very pleasing.

Lenore Harris was the wicked wampire who tempted the society-desiring Iron King. The friend who introduced Lenore was some "bear"!—which can go both ways, so far as costume is concerned.

The Box Office Angle

The fact that there are a number of excellent sets in this and the treatment given by Producer Fitzmaurice in providing plenty of close-ups of the very good cast tends to lift this out of the ordinary melodramatic rut, and I believe you can get by with it very satisfactorily where they have been accepting program releases.

This story is decidedly well known, and any of your regulars will have it guessed two or three reels in advance, but they have become rather hardened to this, through having had to put up with so much, and so they will accept this offering because of the sets, the lightings and personalities, without making much fuss.

In your advertising you might use some such lines as these: "Have you an Iron Heart? Do you appreciate the real things in life? Do you know what is truly worth while? Are you in search of money, power, position . . . or happiness?"

They pulled an Hawaiian dancer into this as the central figure in an entertainment in the millionaire's home, and she went through all the maneuvers in close-ups, which may register with some of those who have wondered what these cabaret acts are like. On the other hand, some of your more refined patrons may object a bit to this particular incident. If your regulars are somewhat finicky, I would look this part of the film over before the evening show.

HAROLD LOCKWOOD

Yorke--Metro

DELIGHTFUL HUMAN TOUCHES AND PLEASING PERSONALITIES

Ella Hall and Jack Conway in

THE LITTLE ORPHAN

Bluebird

DIRECTOR ..... Jack Conway
AUTHOR ..... H. O. Davis
SCENARIO BY ..... Elliott J. Clawson
CAMERAMAN ..... Edward Kull
AS A WHOLE ..... Delightfully entertaining
STORY ..... Human touches and good little twists, without meller or willun, make it pleasing
DIRECTION ..... Perfect tempo, delightfully human touches, excellent atmosphere, distinctive angles, lightings and intelligent use of close-ups
PHOTOGRAPHY ..... Very fine
LIGHTINGS ..... Distinctive; artistic
CAMERA WORK ..... Excellent
STARS ..... She, very pleasing, quaint personality; he, clean-cut, pleasing and impressive because of poise and repose
SUPPORT ..... Excellent, particularly Gertrude Aster
EXTERIORS ..... Well lighted and generally pleasing
INTERIORS ..... Excellent sets taken from effective angles
DETAIL ..... Many fine little touches
TIME ..... Sixty-five minutes (5 parts)

CERTAINLY, here is pleasing entertainment, particularly for a community audience.

This is a human little story without a villain or melodrama, and most of the incidents have been enlarged and improved upon by the producer, through the introduction of delightful little human touches, good close-ups, etc.

The basic plot was decidedly similar to the well-known theme of "The Prince Chap," but there were several good twists to the story development, which provided a certain amount of suspense and kept the certainty of the intended finish somewhat in doubt.

Ella Hall has done many delightful things, and this is just another triumph for her, it being a particularly pleasing one because the atmosphere was distinctive as to settings and lightings, and Director Conway demonstrated that he certainly knows the value of close-ups and cutting for tempo.

We had a real surprise in seeing Mr. Conway himself in the part of the hero, and, so far as I could see, he looks like a real candidate for stellar honors. He knows how to handle a characterization without acting, he is a clean-cut chap with a likeable personality and he has poise and authority which makes it possible for him to easily dominate most of the scenes in which he appears.

Gertrude Aster, who also had a good part in "Polly Redhead," registered another success, and it would seem to me that this combination of Mr. Conway, Miss Aster and Miss Hall will make good anywhere. Miss Aster is a very beautiful girl and plays quietly and naturally.

The entire cast was well chosen as to types, and none of them were inclined to "act"—which to-day is a wonderful asset.

The story told of three bachelors who on a sudden impulse decided to do something for the immigrants from the war zone, and so they picked out three names, thinking they were getting three boys to care for.

It developed that one of their selection was a girl, the girl being Miss Hall, and they got a lot of comedy out of the fact that this young lady had brought with her, as excess baggage, a goat and a chicken.

After establishing the three young people in the homes of the three bachelors, we found Miss Hall taking exception to the desire of a young widow to marry her new-found "father." Figuring that he should have a worth-while wife, she wandered around looking over some of the ladies on the street, and Mr. Conway put over one bit—where Miss Hall stopped and sized up a lady's feet—that will get a sure-fire yell in any house, anywhere.

Miss Hall finally picked out Miss Aster as a good prospect because she insisted on the groceryman giving her full measure for her money. She approached Miss Aster and said she was "losted" and asked the lady to take her home, and then promptly proceeded to drag the rather bewildered benefactress to the home from which she was supposed to be "lost," where she planked her down in a chair, and brought in Mr. Conway to tell him that she had found a candidate for the position of wife that was worth while. This was a different bit and nicely handled.

There was a slight jar in the situation which showed us that Miss Aster, who for a short time was engaged to Mr. Conway, had been at one time engaged to one of the other bachelors, but we soon got over this, because they didn't pull any real willun and then they worked around to the situation where Mr. Conway realized that he was in love with Miss Hall, but felt that he was too old for her.

He ordered her to take a long trip with Miss Aster and her husband, but the little orphan, after starting away with her hero's friends, dropped off the train as it was starting and returned to Mr. Conway's cabin. These final scenes were beautifully treated as to tempo, and here is one clutch in five hundred that an audience will not walk out on, simply because it has been perfectly timed.

The little touch on the finish where Miss Hall informed Mr. Conway that she was taking no chances on his objecting, and had ordered the justice of the peace to come to marry them, will send an audience out in very good humor, because it is a delightful bit of comedy to top off a very pleasing little romance.

Those who appeared in support were Richard La Reno, Ernie Shields, George Webb, Chandler House, George Hupp and Gretchen Lederer.

The Box Office Angle

Figured as a program release, this is excellent.

You should do very well with this because Ella Hall has a large following and you can make a particular fuss about the fact that Jack Conway, who has been directing Miss Hall, appears in this picture with her, as the hero.

You can safely promise that the story is delightfully human, without a willun, and with many laughs.

At the present time I believe our film fans are more anxious to see entertaining productions than ever before. They want human stories that they can believe, with good laughs mixed in, much more than they do the drab dramas and the sex melodramas.

Benjamin Chapin
Author and Director General
of the Lincoln Cycle Photoplays
The Benjamin Chapin Studios
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ACCEPTABLE PROGRAM OFFERING SHOULD HAVE BEEN BETTER

Mary Miles Minter in

PERIWINKLE

American—Mutual

DIRECTOR ..... James Kirkwood
AUTHOR ..... William F. Payson
SCENARIO BY ..... Julian Louis Lamothe
AS A WHOLE ..... Fairly interesting atmosphere and pleasing star, but not registered to best advantage
STORY ..... City chap washed ashore, wins waif of village; only fairly interesting and frequently draggy
DIRECTION ..... Gave some good touches and many excellent long shots, but not enough close-ups and frequently composition was bad, with characters stiffly arranged
PHOTOGRAPHY ..... Varied; never distinctive
LIGHTINGS ..... Some very good; others poor
CAMERA WORK ..... Lacked improved methods
STAR ..... Pleasing, but not enough close-ups
SUPPORT ..... Routine movie characters
EXTERIORS ..... Some beautiful seacoast shots
INTERIORS ..... Acceptable
DETAIL ..... A few slips
TIME ..... Sixty-one minutes (5 parts)

WHILE the average patron may accept this as a good little movie, I am afraid that your more critical fans will feel that it falls short, principally because they do not get enough intimate close-ups of the charming little star, and partly because the story drags badly at times and is never tremendously interesting.

The plot is one of those girl-rescued-from-the-surf things wherein a city chap afterwards floats in from his yacht, being rescued and cared for by the heroine, with the result that he falls in love, sticks in the sea-coast town and finally decides to live the simple life under the guidance of this nature child, instead of being the wicked wun he had been in the past.

Producer Kirkwood has given us many beautiful and effective long shots, but his composition in the dramatic scenes was frequently bad, with the characters standing in stiffly grouped positions, which made the action stilted. There were not enough close-ups, and it was particularly noticeable that the general technique was not of the more improved style.

Miss Minter registered some good touches, but she was handicapped by the fact that she was kept too far from the camera the greater part of the time.

There were some bad errors in lighting, as, for instance, one place where a woman in an interior said, "It is almost dawn," and the light was streaming in through a window as if it were high noon. In another sequence some night photography and daytime photography conflicted badly.

Those who appeared in support of Miss Minter were George Fisher, Clarence Burton, Alan Forest, George Periolat, Ann Schaefer and George Ahearn.

The Box Office Angle

As a program release this will get over very satisfactorily. It is nothing more than just a good program offering.

I presume that Mary Miles Minter's name gets you money, since she has quite a following, and, because of this, you can safely book "Periwinkle," but I would not plug it too strong, because the story misses fire.

You might refer particularly to the beautiful sea-coast scenes, in your advertising, because most of the fans love these bits and will frequently excuse many shortcomnigs in a production in order to rave over the beauty of the seacoast locations.

FARCE MELO WITH FINE LIGHTINGS GOT VERY FEW LAUGHS

Viola Dana in

LADY BARNACLE

Rolfe—Metro

DIRECTOR ..... John H. Collins
AUTHOR ..... Edgar Franklin
SCENARIO BY ..... June Mathis
CAMERAMAN ..... John Arnold
AS A WHOLE ..... Un-funny farce with a few good spots
STORY ..... Pasha's daughter chasing Boston boob; far-fetched farce
DIRECTION ..... Had some beautiful exteriors, but more un-funny attempts at farce than earned laughs
PHOTOGRAPHY ..... Generally excellent for sets and locations
LIGHTINGS ..... Many fine for sets, but poor for faces
CAMERA WORK ..... Good
STAR ..... Ordinary
SUPPORT ..... Ordinary
EXTERIORS ..... Many pretty Florida locations
INTERIORS ..... Good
DETAIL ..... Took advantage of farce license
TIME ..... Sixty-one minutes (5 parts)

THIS was supposed to be funny, but frequently was "sad."

The plot had to do with a Boston boob who met, by accident, the daughter of a Turkish Pasha, who wanted a man.

The girl stole the magic ruby and followed her chosen one to America by secreting herself on the boat, with complications after they reached this country, through the Boston boob having a fiancee here.

On the finish the servants of the father of the runaway girl arrived to do violence to the Boston boob and his friends, if they didn't return the lost beauty, and then we found her wandering in with a young gink from her home land, who had been going to college in this country, so that he would be on hand to claim the female on the finish.

There were very, very few laughs in this, although there were a number of places where audiences will laugh "at" it—instead of "with" it.

Considered technically, Producer Collins has picked out some good locations down in Florida and has frequently lighted his exteriors and interiors so as to get a splendid effect, although the faces of the characters were not always lighted to advantage.

None of the players made a favorable impression.

In the cast were Augustus Phillips, Nellie Grant, Gerald Griffin, Robert Walker, Harry Leone, Marie Adell, William B. Davidson, Ricca Allen, Harry Linson, Henry Hallam and Fred Jones.

The Box Office Angle

If you are playing ordinary program stuff and figure that your audiences are willing to stand for a sick one once in a while, this may get by because it is offered as a farce and some people may laugh at it, thereby leaving the impression in the minds of those who don't

like it that they are superior to such productions, but that they have to be shown in order to please those who have no finer sense of discrimination.

If you cater to intelligent community audiences who know good stuff when they see it, I'd try to get something a little more worth-while. This is an attempt at farce which fails to be funny and has no redeeming originality of theme.

You know what Viola Dana is worth in your community. She has failed to make any impression with me in this. The entire cast seemed to be just so many routine movie characters.

ORDINARY MOVIE WITH NOTORIOUS STAR—DRAGGY—LACKS CLASS

Evelyn Nesbit and Russell Thaw in

REDEMPTION

Julius Steger Production—State Rights

DIRECTORS.....Julius Steger and Joseph A. Golden
AUTHOR.....John Stanton
CAMERAMAN.....John Urie
AS A WHOLE.....Movie with many bad titles, making attempt to gain sympathy for star
STORY.....Muddled persecuted, wronged mother with children's love reconciling parents eventually; seemed twisted at times
DIRECTION.....Quite ordinary as to general atmosphere and handling, never impressive
PTOTOGRAPHY.....Just good; sometimes poor
LIGHTINGS.....Varied decidedly
CAMERA WORK.....Ordinary
STARS.....A little better than others in cast, but not good
SUPPORT.....Quite actory at times; never impressive
EXTERIORS.....Ordinary
INTERIORS.....Some good; others poor
DETAIL.....Acceptable
TIME.....One hour and 25 minutes (7 parts)

IN this portduction an attempt has been made to twist a story which appears to have been made without that thought in mind, into a justification of Evelyn Nesbit's errors in life. There is naturally a possibility of doing some business with this film because of the notoriety of the star and the fact that Harry Thaw's child appears in it, but surely the film itself will never arouse any enthusiasm and will probably send any audience out feeling rather as if they have been put through an experience of sight-seeing.

Miss Nesbit screened rather well at times and occasionally her work was quite superior to that of the other members of the cast, chiefly because she had repose. It is possible that Miss Nesbit properly directed could do very well as a screen actress, but unfortunately her drawing power would always be based upon her past reputation, and this is made doubly certain by the fact that this offering is presented as a story of her life. In a way, by the use of many titles which sometimes didn't seem to belong to the action as it registered on the screen, this suggests some of the high spots in her career and attempts to pull sympathy for her, but I fear that the average audience after seeing it will not change their impression very much regarding her.

In other words, this is an instance where you can probably do some business on the strength of having a notorious star that may pull the curious, and the production may be very good for one time around, but, as a film to register as good entertainment, it never arrives.

Throughout the production we have titles which are pitiful in their attempt to stir emotions, the effect of most of them being to make the audience laugh or groan. The action is decidedly lacking in comedy relief, being too much along one strain, and as a consequence becomes very draggy at times. Many of the titles were direct appeals to the gallery, and, to my mind, they will miss fire because the average film fan is much more intelligent than the gallery god who in the old days cheered the melodramatic speeches of the blood-and-thunder stuff.

The general atmosphere of this was not distinctive, and, in fact, was frequently rather cheap.

The Box Office Angle.

If you have a community house catering to intelligent patrons, I hardly believe that this is a good production for you. It will not make good on its own merits and, to my mind, it is not advisable to play a film like this in a first-class house, simply on the strength of the star's notoriety.

If you are so situated that it is a question of just getting the money one time around, then you can undoubtedly do business with this if you advertise it properly. The question becomes entirely one of policy.

While the story dwells very decidedly upon the thought of Evelyn Nesbit having been careless in her youth, etc., there are no incidents that offend because of being too rough, and, as a matter of fact, the production itself is quite harmless, were it not for the fact that it is presented as an appeal for sympathy for Miss Nesbit.

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PLEASING LIGHT COMEDY WITH CLEVER STAR AND GOOD TOUCHES

Bessie Barriscale in

A HATER OF MEN

Kay Bee—Triangle

DIRECTOR.....Charles Miller
AUTHOR.....C. Gardner Sullivan
CAMERAMAN.....Clyde de Vinna
ART DIRECTOR.....Robert A. Brunton
AS A WHOLE.....Delightful light comedy; will entertain generally
STORY....Comedy stuff based on bachelor girl philosophy
DIRECTION.....Registered many little bits with nice touches and kept it moving smoothly
PHOTOGRAPHY.....Generally very good; some beautiful bits
LIGHTINGS.....Star beautifully lighted; generally good
CAMERA WORK.....Very good
STAR.....Very pleasing personality
SUPPORT.....Good
EXTERIORS.....Good
INTERIORS.....Generally very good
DETAIL.....Good
TIME.....Fifty-four minutes (5 parts)

THIS is a little light comedy offering that has some good fun and a rather interesting story development centered chiefly around the philosophy of a girl who decided that all men were wrong, with the result that she tried being a bachelor girl, only to find that the attitude of her men friends was not the same, and so on the finish she gladly welcomed the boy she had originally turned down.

C. Gardner Sullivan is certainly a clever boy at handling such stories as this, and there were many titles that can be counted on as sure-fire, which helped certain situations very decidedly.

Miss Barriscale has a pleasing personality and she was certainly beautifully lighted.

While this is little more than an entertaining farce, I believe the average fan will enjoy it ten times more than they would a melodrama, and, after all, the chief thought is to provide entertainment, because that's what the folks who pay their money are looking for, particularly in the summertime.

This starts off with some business having to do with a divorce suit scandal, so that it gets under way with a swing, and then it is held up nicely by a distinctive, classy atmosphere right through to the finish, where they pull a bit of comedy that is rather overdrawn, but nevertheless will get by.

It all had to do with the old bachelor friend who brought the boy and girl together by smuggling the youth into the girl's apartment and hiding him behind a screen until the girl had 'fessed up that her attempt to be happy as a bachelor girl had failed.

Charles K. French was the bachelor friend, and Jack Gilbert the boy.

The Box Office Angle.

If Bessie Barriscale pulls you business—and she should, because this little lady has a pleasing personality—I would say that this is a very good bet as a program release. It is offered as comedy and is kept in that light, kidding vein all the way, with titles that keep the element of humor uppermost at all times. Most any audience should enjoy it.

I would go after this with such lines as the following: "Why should a girl marry? Do you know? Bessie Barriscale found out in 'A Hater of Men.'" "Would you like to be a bachelor girl? See Bessie Barriscale in 'A Hater of Men.'" "Are bachelor girls really happy? See Bessie Barrscale in 'A Hater of Men.'"

IMPOSSIBLE FOOLING BLIND HERO PLOT HANDICAPPING STAR

Ethel Clayton in

THE STOLEN PARADISE

Peerless—World

DIRECTOR.....Harley Knoles
AUTHOR.....Frances Marion
CAMERAMAN.....Arthur Edeson
AS A WHOLE.....Impossible story fairly done, handicapping clever star
STORY.....Wild notions of fooling blind man into marrying wrong woman, with incidents failing at all times to impress
DIRECTION.....Had curse of movies on it, with masquerade ball and fire done in routine fashion and most of scenes played without necessary intimacy to make them convince
PHOTOGRAPHY.....Varied decidedly from good to poor; frequently very fuzzy, lacking definition
LIGHTINGS.....Sometimes good for sets, but poor for faces; occasionally good
CAMERA WORK.....Varied decidedly
STAR.....Made her scenes pleasing, but very badly handicapped
SUPPORT.....Ordinary
EXTERIORS.....Ordinary
INTERIORS.....Acceptable, with some ordinary
DETAIL.....Didn't convince
TIME.....Sixty-six minutes (5 parts)

THIS is an unconvincing surface-action melodrama that moves in weary fashion through rather impossible situations which never impress, without at any time registering as truly human or really entertaining. Through most of the footage it dragged and dragged, so that the average patron seeking real entertainment will be very much inclined to walk out.

The story is based on a situation where a young author met two girls in a casual way, became ill, and then received many attentions from one of them, with a misunderstanding which led him to believe that they came from the other.

A masquerade ball was then pulled—in order to provide a "big" set, I suppose—and we found a bum chemist on the floor below having an explosion, which set fire to the building, and there was much chasing to and fro by extras, while the flame torches worked on the sidelines.

Our hero was blinded in the fire, and then the girl who loved him and had given him the attention while ill, visited him at the hospital, pretending to be the other girl. A title had said that the other girl didn't want to go to the hospital because it "nauseated" her. Oh, boy!

Anyway, for the purpose of the plot, we found hero eventually marrying the girl who loved him, thinking that she was the other girl. Years passed, and a child was born, and then came the good old stand-by, the operation which restored his eyesight.

Of course, hero was quite shocked—as he naturally would be—and somewhat peeved over the fact that he had married one woman, thinking he'd married the other. Meanwhile, the other girl had married a wealthy gink and had lived in Montana—so the title said. But now she returned so as to get mixed up in the plot again, and we found her vamping around with the sight-restored hero, with the result that he decided to leave his "false-pretenses" wife flat on the lot and play with the lady whom he thoguht he'd married while blind.

The hubby of the lady from Montana got rather peeved, however, when he saw her in a restaurant with the author—who, of course, was now successful, as all authors in the movies become—and he kicked up a little stir.

In passing I want to inquire if it is customary for females who are trifling with other ladies' husbands to lunch with them where their own hubbies may blow in?

At all events, this drifted along until they pulled the good old studio situation, with husband rushing to the studio to catch his wife with the other man, and heroine learning of it in time to beat him there, so that she could take the guilty one's place and convince the enraged avenger that he was all wrong. Despite the age of this situation, it was the best incident in the story, because Miss Clayton handled it beautifully and the producer gave us enough close-ups to get these scenes over.

The net result of this clash was that the lady from Montana went back West with hubby, he thinking that she had been trying to test his love by making him jealous, while Miss Clayton, our heroine, sent the guy who had been blind when he married her away for a year, to prove that he could stick that long without trifling with others.

This was very flat, very slow, unimpressive and lacking the human note from start to finish. It was an awful handicap to Miss Clayton, who has a very pleasing perosnality and is one of our most capable screen actresses.

Many of the titles were very, very bad, and the incidents were not well hung together. Too frequently we found scenes played with the characters badly grouped and too few close-ups used. There was decidedly too much of a tendency towards having the characters work to the camera.

In the cast were Pinna Nesbitt, Edward Langford, Lew Hart, Robert Forsyth, Frank Norcross, George Cowl, Edward Reed, Edwin Roe, Ivan Dobble and George Macquarrie.

The Box Office Angle.

If your audiences are intelligent—and I think a very large percentage of the film fans today are—they will certainly consider this a very shallow, impossible surface-action story.

Miss Clayton has a very large following, but she has been given many bad productions in recent months, and because of that you may have difficulty in getting real business with her now.

If your fans seem willing to put up with the ordinary program releases, this is no worse than many that have gone before, but it is very, very far from being good. The name means nothing at the box office, and you must figure this entirely on the point of whether or not Miss Clayton's following has been sidetracked by the unconvincing, surface-action stories which have been wished upon her in the past year.

WEAK, OBVIOUS STORY IN DISTINCTIVE ATMOSPHERE

Fannie Ward in

HER STRANGE WEDDING

Lasky—Paramount

DIRECTOR	George Melford
AUTHOR	George Middleton
SCENARIO BY	Charles Maigne
CAMERAMAN	Percy Hilburn
AS A WHOLE	Unreal, unconvincing, obvious plot presented in distinctive atmosphere
STORY	Lacked human note; was very obvious and obligingly convenient
DIRECTION	Provided beautiful exteriors and artistic lightings, but didn't make situations ring true
PHOTOGRAPHY	Generally excellent
LIGHTINGS	Many very beautiful and artistic
CAMERA WORK	Excellent
STAR	Very beautiful in many close-ups and generally pleasing, but acted occasionally
SUPPORT	Just good; occasionally "acted" and missed human, convincing note
EXTERIORS	Many beautiful shots; unusually artistic
INTERIORS	Excellent; nicely lighted
DETAIL	Some bad spots in story
TIME	Fifty-seven minutes (5 parts)

TRULY, this was a "strange wedding." It is even more remarkable that such a story as this should be accepted by the Lasky Company for production. Most any ordinary boob among the film fans will have it guessed many reels in advance, and in order to make sure that no one is going to be misled the author has planted early in the story the fact that the weak younger brother, who marries Miss Ward, has a bum heart, so that we know he is going to cash in at the right moment, thereby leaving older brother hero as the logical successor to his position of hubby.

Producer Melford has dressed up this very ordinary obvious plot in a distinctive atmosphere, by providing many exceptionally artistic exterior shots and some classy interiors, with excellent lightings throughout. All of this atmosphere, however, is not sufficient to get this production over. There was a day when Lasky films stood out above all the others, even with bad stories, because of their artistic atmosphere, but in the past year the public has found that other companies know how to provide artistic atmosphere, so that to-day they don't give full credit where a production carries atmosphere but has no story strength.

The plot of this, told briefly, dwelt upon a situation where younger brother suddenly landed home for a visit, with the result that he quickly won the girl older brother had loved but had failed to ask to marry him. A detective from the former employers of younger brother, trailed him and demanded something to square an embezzlement of a thousand dollars, and as a consequence the boy who was to be married that day stole a diamond bracelet from one of the guests, to slip to the detective in order to avoid being arrested.

Older brother loomed up as the weak brother was about to pass the bracelet to the detective and ordered the detective out of the plot, with instructions that he would make good the embezzlement.

Then came the wedding, with the ceremony interrupted as the bride and groom were facing the minister, by the guest rushing in to announce that her brace-

let was stolen. To my mind, this was all wrong! Any guest would have waited until after the ceremony, before announcing her loss, or at least would have told some one about it without rushing wildly into the middle of the room where the ceremony was being performed. This missed fire badly because it didn't convince as natural.

The thief-groom had planted the bracelet in his suit-case and had been so absent-minded as to leave this suit-case in the bride's room, where she found it when she was about to retire, with the result that she bawled him out beautifully and made him sleep alone on the couch.

The next morning older brother was called in and the bracelet returned, but the wife agreed to give the youngster another chance, saying that she would go on the honeymoon but wouldn't be his wife until he proved himself worthy. Older brother hero had meanwhile found the folder telling of the trip to Hawaii, and he caught the same boat, and from that time on we knew that it was only a question of footage until the weak-hearted hubby would pull the death-struggle stuff, leaving hero and heroine happy. They ran quite some footage before they got to this, and pulled a fight between the two brothers, but eventually came to the clutch.

We had some beautiful sea-coast locations, supposed to be in Hawaii, and certainly the atmosphere all the way was excellent, but the lightings and locations can't save such awful stories as this with the average fan to-day.

Miss Ward was very pleasing, wore some beautiful clothes and photographed to wonderful advantage in many of her close-ups. In one or two situations she "acted" a bit, but the general impression was very pleasing.

Jack Dean registered as rather camera-conscious in his early scenes, but as the story developed his work became more pleasing, and toward the finish was very satisfactory.

Tom Forman, as the weak brother, was acceptable.

Billy Elmer was the detective, and made this bit very good.

The Box Office Angle

Because of the excellent atmosphere and the beautiful locations, this is better than some of the recent Fannie Ward productions, although it suffers seriously from the obvious, unconvincing plot.

If Fannie Ward gets you business you can probably play this and get it by because of the handling, although you can be very sure that no one will ever rave over it or consider it an excellent picture. They are too critical these days on story points to accept this as a good film.

In order to stir up some interest, you might use some such lines as this: "What would you do if, on your wedding night, you found that your husband had stolen a diamond bracelet from one of the wedding guests? See 'Her Strange Wedding.'"

ENTERTAINING HUMAN CHARACTER IN INTERESTING WILD ADVENTURES

Bryant Washburn in

FILLING HIS OWN SHOES

Essanay—K-E-S-E.

DIRECTOR	Harry Beaumont
AUTHOR	Henry C. Rowland
SCENARIO BY	Harry Beaumont
AS A WHOLE	Impossible adventure story made very human by little touches
STORY	Shoe clerk to war hero, afterwards become heir to millionaire Turk—some plot!
DIRECTION	Made it almost convincing by scores of little human bits that are sure-fire anywhere
PHOTOGRAPHY	Generally excellent
LIGHTINGS	Generally good; a few bits too uniform
CAMERA WORK	Very good
STAR	Delightful in registering little human touches
SUPPORT	Very good
EXTERIORS	Not many, but very satisfactory
INTERIORS	Quite satisfactory; a few very good
DETAIL	Unusual because of story, but satisfactory
TIME	Sixty minutes (5 parts)

ALTHOUGH this story is far from "Skinner's Dress Suit" as to plot, Bryant Washburn registers another personal hit because of the little human touches injected into the characterization, by his work and the touches provided by Producer Harry Beaumont.

The story was pretty wild, having to do with a shoe clerk in a Paris store who met a wealthy young lady, who afterwards turned him down when she learned that he was fitting shoes, with the result that he got mad, beat up his boss, who had double-crossed him, and then just fell into the arms of an English lord, who was going to the front as a Red Cross surgeon, with the result that he landed there, saved a millionaire Turk in a skirmish with outposts, which incident ended when he was handed the fortune of two millions and a half from the old Turk in addition to the guardianship of three beautiful dames.

One of these girls was some bird! She was the girl who played Roxana—I think her name is Virginia Vall. Believe me, that young lady is going to be heard from because she put over a few little scenes that were "big." She has those naughty half-closed eyes that are real vampirish and yet carry sympathy, and certainly she has all the poise and repose of a finished star.

The plot thickened when Mr. Washburn became possessed of these three beautiful dames, particularly when Roxana, this tiger beauty, persisted in telling him every time she bumped into him that she loved him.

Meanwhile the English lord wanted to marry Roxana and our new millionaire had rushed off to Constantinople to tell him that he was crazy for wanting to marry a tigress who had no social position, etc., etc. We then found Friend Roxana trying to kill Mr. Washburn's real girl because he seemed to like her. This real girl was the daughter of the president of the shoe company our hero had formerly worked for, and she had been his inspiration to do something better than trying on shoes.

They registered a lot of excellent titles in this, many of them being good for laughs, with others splendid as speech titles. There were a number of little bits of philosophy which will get over, and they managed to get a laugh during the battle scene, by having our former shoe clerk bump into a guy with a long muff on his face who had, early in the film, bought a pair of shoes of our hero in the Paris store. On the battlefield Washburn told him he would send him where they didn't wear shoes.

They missed one excellent opportunity in this when they failed to pull a good scene between our hero and the wealthy snob who had turned him down so flatly when he returned from Turkey, possessed of the millions and the three beautiful dames. This would have been a wonderful opportunity for some good stuff, but for some reason they hurdled right over it with a title which re-

stered this girl and her aunt as having been hired as haperones for the three wards of Mr. Washburn. This arred very **badly, because it** seemed that his chief purose in trying to be some one, was to make this snob vant to know him, and here they were all of a sudden vith her working for him, without any scene to register vhat happened when he came home and said he was a illionaire.

Mr. Washburn made a particular hit in the Skinner ictures doing a certain sort of bashful, awkward hero. Ie registered many good touches in this which sugested Skinner, and in many ways the character was the ame type, although the wild adventures in this story vere decidedly different from the little human incidents vhich entered into the life of our friend Skinner.

Hazel Daly, who appeared with Mr. Washburn in the Skinner series, was also the heroine in this, and her work vas very pleasing.

The other members of the cast were quite satisfactory. They were Lydia Dalzell, Roderick La Rock, Julien Barton, Helen R. Ferguson, Alice Hawley, Arthur Metcalfe and Louise Long.

The Box Office Angle

I believe that you can figure this as a very good bet. To be sure that your patrons will understand what sort of a production this is, I would explain carefully that Mr. Washburn appears in a character similar to that of Skinner, who gets mixed up in adventures that are much wilder than anything Skinner ever dreamed of. That should interest all those who have enjoyed the first two Skinner pictures, and it is a good, honest description of the production, because, despite the wildness of the plot, the character is kept very human.

You might play this offering up in this manner: "Can you imagine Bryant Washburn, who appeared in 'Skinner's Dress Suit,' in a character similar to that of Skinner, being converted from a shoe clerk into the millionaire heir of a Turkish Pasha, who also bequeathed to him three beautiful girls from his harem? See 'Filling His Own Shoes.'"

VERY INTERESTING MYSTERY MELO SHOULD GO BIG

Barbara Castleton in

ON TRIAL

Essanay

(First National Exhibitors Circuit)

DIRECTOR ..... **James Young**
ADAPTED FROM THE PLAY BY ..... **Elmer Reizenstein**
SCENARIO BY ..... **James Young**
AS A WHOLE ..... **Murder mystery kept interesting by dissolve cut-back development**
STORY ..... **Decidedly complicated because of construction, but develops excellent suspense; lacks sufficient comedy relief to keep suspense from breaking with many**
DIRECTION ..... **Permitted some overplaying, but this justified by meller situations; held interest and gave very satisfactory atmosphere; close-ups and dissolve technique very good**
PHOTOGRAPHY ..... **Generally very good**
LIGHTINGS ..... **Many effective; all satisfactory**
CAMERA WORK ..... **Excellent; dissolves blended nicely**
SUPPORT ..... **Well chosen; overplaying excused because of situations**
EXTERIORS ..... **Satisfactory**
INTERIORS ..... **Good**
DETAIL ..... **Good**
TIME ..... **Sixty-eight minutes (5 parts)**

WHEN this play first registered as a big success in New York it was commented on everywhere as a remarkable example of dramatic construction, since the author had taken the film cut-back idea and applied it to the stage. On the screen we get much of the same suspense which marked the play, although in many of the scenes the situations fall somewhat short of the power they held on the stage, because of the absence of the impressive lines in the play.

Considered as a whole, however, this is an excellent melodrama, carrying an interesting story that holds from start to finish because the fast-moving development compels attention. There were a good many places where the actors "acted" quite a bit more than was necessary, but the average audience will not note this particularly, because the scenes are of such a character as to make the acting harmonize somewhat.

The story has to do with a murder case which develops out of a situation where a business man learned that the wife of his friend was a girl who had been taken by him years before, when she was just a youngster, to a country hotel over night, under the delusion that she was to be married the next morning.

The willun forced the wife to come to his home, which brought a misunderstanding with her husband when he discovered that she had been there, and all of these points when brought out at the trial made some very attention-compelling situations.

At the end a secretary, who had not been suspected, was forced to a confession through being caught in a lie in testimony he had given.

Many of the lightings in this were very good, and the tempo of the trial scenes moved at a speed which made it necessary to watch the screen very carefully at all times in order to follow the story.

The many dissolves and cut-backs may make this dramatic construction somewhat confusing to some patrons, but considered on the whole I'd say that this will register as a very satisfactory melodrama—one which is really pleasing—and we all know that there are few enough melodramas that actually register as satisfactory.

In the supporting cast were Patrick Calhoun, James Young, Sydney Ainsworth, John Cossar, Little Mary MacAlister and Corinne Uzzell.

The Box Office Angle

Because of the success of this play—it having had a two years' run in New York—you should be able to do good business with it. It is a mystery melo with quite some acting, but I believe it will register as very satisfactory because it follows the play very carefully and you will hardly find any of your fans criticising the construction.

By way of arousing interest I would say that this very successful play was the first occasion where an author took the screen technique to apply to the stage, with the consequence that this was particularly well adapted for presentation in the films.

You can safely play up Barbara Castleton as having appeared opposite H. B. Warner in "God's Man," and as one of the stars of "Parentage." Emphasize in all of your billing, however, that this is a picturization of the stage success.

MILE-A-MINUTE MELLER OF OLD STORY—TOO FAST TO IMPRESS

Allen J. Holubar in

THE FIELD OF HONOR

Butterfly—Universal

DIRECTOR.....Allen J. Holubar
AUTHOR.....Brand Whitlock
SCENARIO BY.....Elliott J. Clawson
CAMERAMAN.....Roy H. Klaffki
AS A WHOLE....Bing-bang speed meller with action and acting
STORY.....Well-known coward situation with lover who protected coward husband's name
DIRECTION....Gave many smoke-befuddled battle scenes, tempo bad, and permitted overplaying, director doing much of it himself
PHOTOGRAPHY.....Generally excellent
LIGHTINGS.....Some very fine; many too uniform
CAMERA WORK.....Good, except lightings
STAR.....Actory
SUPPORT.....They "acted," too
EXTERIORS.....Some good locations
INTERIORS.....Good
DETAIL.....Good, although illogical at times
TIME.....Sixty-two minutes (5 parts)

THIS thing ran a mile a minute from start to finish, with the dramatic sequences and incidents which should have registered as pathos, cut at the same tempo as the battle stuff. As a consequence it became just a lightning-like series of short flashes that failed utterly to impress as real.

The story was the time-honored situation of the girl who chose one of two lovers, this choosing being put over in the same hurried manner as everything else seemed to be about this film, with both men going into the Civil War, where one proved a hero, and the other a coward.

Hero returned to the coward's wife and explained how brave her husband had been and how he had died leading the charge. When the widow was about ready to marry hero, the coward husband loomed up again, having crawled from the battlefield, wounded by a shot in the back when he tried to run away.

Of course, on the finish he had to shoot himself in order to allow hero and shero to get together—which they did very promptly—with the wife seeming to have no regrets whatever. As a matter of fact, she was hardly suffering in the least from the shock of the harrowing incidents of the evening.

There was an awful lot of battle stuff in this, with smoke-pots galore working all over the landscape, and hero seated upon a prancing charger, directing the movements of his gallant troops. If this junk had not been done 8,063 times it might get over. But to-day a lot of battle stuff doesn't mean anything unless it is made human by the intimacy which Griffith gave his battle scenes, through the introduction of characters who were plunged into the midst of the fighting.

The chief fault with this was that all of the sequences and incidents were cut at the same speed as the battle stuff. It moved too fast to permit it ever getting a grip on you, and there were so many two- and three-foot flashes that it seemed like Keystone Komedy cutting at times.

In the supporting cast were Millard K. Wilson, Louise Lovely, Sidney Dean, Helen Wright and Frank MacQuarrie.

The Box Office Angle

Possibly this surface-action melodrama with a lot of ordinary "movie" people acting muchly can be gotten by in some communities, but, unless I am mistaken in my judgment as to the intelligence of the average community audience, this will fail to make a very favorable impression. There was too much speed, too much of the shallow surface melodrama and too little that registered as truly human. Since the story is a very well-known Civil War plot, with the usual footage of smoke-covered battlefields, I can't figure that there is anything distinctive for you to advertise.

From the money-getting angle, I don't "see" this. Louise Lovely is hardly a box office bet, and I wouldn't consider Allen Holubar a name capable of pulling business. The title of this doesn't mean anything in particular—despite the fact that Goldwyn has announced a production by the same name.

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THE ROLL OF HONOR!!

These features have at least five reports, and all have a combined average for Pleased Patrons and Box Office of 80 per cent or more.

In the case of several Features having the same percentage, we have placed the one with the higher percentage of repeats first.

Reports	Features	Company	% P. P.	% B. O.	Repeats
7	Birth of a Nation	Griffith	100	100	6
7	Easy Street	Mutual-Chap.	97	100	7
5	The Floorwalker	Mutual-Chap.	97	100	2
14	The Americano	Triangle	99	97	11
7	The Rink	Mutual-Chap.	96	99	6
9	The Square Deal Man	Triangle	97	98	5
9	A Poor Little Rich Girl	Artcraft	96	97	7
14	Truthful Tulliver	Triangle	98	95	9
5	The Goose-Girl	Paramount	95	95	4
35	Hulda From Holland	Paramount	95	94	23
18	Snow-White	Paramount	94	95	10
13	Miss George Washington	Paramount	94	94	10
8	The Ne'er Do Well	Lesser-Special	94	94	6
5	Skinner's Dress Suit	K. E. S. E.	96	91	4
16	The Matrimaniac	Triangle	93	94	8
26	Under Two Flags	Fox	94	92	17
10	The Cure	Mutual-Chap.	93	93	5
5	Cinderella	Paramount	88	98	2
23	Peggy	Triangle	94	91	15
10	Still Waters	Paramount	95	91	6
13	The Devil's Double	Triangle	92	93	7
23	Manhattan Madness	Triangle	94	91	12
6	The Serpent	Fox	92	93	1
10	The Iron Claw	Serial	92	93	
19	Rags	Paramount	91	93	5
15	Bought and Paid For	World	91	91	10
18	Hell's Hinges	Triangle	93	89	11
8	Shielding Shadow	Serial	91	91	
14	American Aristocracy	Triangle	92	89	8
10	Mister Forty-Four	Metro	88	93	4
7	Behind the Screen	Mutual-Chap.	89	91	5
9	Prince and the Pauper	Paramount	92	88	4
5	Destruction	Fox	86	94	1
9	Out of the Drifts	Paramount	90	89	3
5	Graustark	K. E. S. E.	88	90	4
17	The Sin Ye Do	Triangle	93	84	10
14	The Habit of Happiness	Triangle	92	85	5
18	The Wolf Woman	Triangle	87	90	6
6	The Desert Man	Triangle	88	89	
25	Little Lady Eileen	Paramount	87	89	10
19	Rreturn of Draw Egan	Triangle	89	87	7
5	Green Stockings	Vitagraph	87	88	2
12	The Battle Cry of Peace	Vitagraph	95	80	4
22	An Apostle of Vengeance	Triangle	88	87	4
18	The Cheat	Paramount	94	80	12
16	The Count	Mutual-Chap.	88	86	8
5	The Girl of Yesterday	Paramount	88	86	2
23	Silks and Satins	Paramount	85	88	16
23	The Bugle Call	Triangle	94	80	8
20	East Lynne	Fox	87	86	9
25	Reggies Mixes In	Triangle	93	80	11
10	Romeo and Juliet	Fox	87	86	4
29	Flirting with Fate	Triangle	87	86	11
15	The Common Law	Selznick	83	90	5
6	Seven Sisters	Paramount	87	86	1
6	The Soul of a Woman	Metro	93	80	1
10	The Old Homestead	Paramount	88	84	7
10	Wild Flower	Paramount	90	82	6
8	My Official Wife	Vitagraph	90	82	4
13	Back of the Man	Triangle	91	81	5
5	Tess of the Storm Country	Para.-Spec.	88	84	2
18	Fifty-Fifty	Triangle	89	83	6
12	Poor Litle Peppina	Paramount	87	84	6
9	God's Country and Woman	Vitagraph	84	87	4
22	Home	Triangle	91	80	9
11	The Eternal Sapho	Fox	84	87	4
11	The White Raven	Metro	86	85	4
12	The Weaker Sex	Triangle	88	83	1
6	Dawn of a To-morrow	Paramount	83	88	1
9	Molly Make-Believe	Paramount	87	83	5
13	Corner in Colleens	Triangle	84	82	6
6	Shadows and Sunshine	Pathe	93	77	3
8	Two Orphans	Fox	84	86	3
15	Her Double Life	Fox	86	84	4
8	The Hungry Heart	World	87	83	2
17	The Good-Bad Man	Triangle	89	81	4
5	Dulcie's Adventure	Mutual	88	82	1
7	The Eternal City	Para.-Spec.	93	76	4
7	Bella Donna	Paramount	92	77	4
5	The Innocence of Lizette	Mutual	87	82	
17	The Flying Torpedo	Triangle	58	80	5
8	Helena of the North	Paramount	87	81	2
7	Madame Butterfly	Paramount	80	86	1
8	Little Mary Sunshine	Pathe	90	78	1
5	The Pinch Hitter	Triangle	99	69	
11	Patria	Serial	86	82	
7	Undine	Bluebird	80	81	5
16	Ashes of Embers	Paramount	84	84	5
7	Island of Regeneration	Vitagraph	85	81	4
6	Mice and Men	Paramount	84	82	3
6	A Man and His Soul	Metro	83	83	3
6	Pretty Sister Jose	Paramount	84	82	4
6	Chimmie Fadden	Paramount	91	75	1
16	The Combat	Vitagraph	82	81	1
7	Camile	World	86	79	3
18	His Picture in the Papers	Triangle	90	75	5
11	Carmen	Paramount	82	83	5
19	Plain Jane	Triangle	88	77	5
5	David Harem	Paramount	87	78	1
5	The Little Girl Next Door	Essanay-Spec.	77	87	3
5	Chimmie Fadden Out West	Paramount	88	76	2
22	The Social Secretary	Triangle	90	74	3
9	The Promise	Metro	81	83	2
5	The Virginian	Paramount	85	79	1
5	Prince of Graustark	K. E. S. E.	84	80	1
5	What Will People Say?	Metro	80	84	
8	A Gentleman from Indiana	Paramount	86	78	
15	A River of Romance	Metro	87	76	7
6	Excuse Me	Pathe	90	73	3
12	Trail of the Lonesome Pine	Paramount	75	88	3
8	Where Are My Children?	Universal-Spec.	79	84	2
18	Man from Bitter Roots	Fox	82	81	1
11	The Last Man	Vitagraph	82	81	
6	Kindling	Paramount	81	82	
12	The Rise of Susan	World	79	83	6
6	Madame X	Pathe	71	90	3
5	The Yellow Passport	World	82	80	2
5	Alice In Wonderland	Eskay-Harris	76	86	1
8	The Silent Battle	Bluebird	78	84	
15	The Gun Fighter	Triangle	76	85	10
6	The Libertine	Mammouth	83	78	4
5	The Soul of Broadway	Fox	83	78	1
14	The Disciple	Triangle	85	76	3
16	Gloria's Romance	Serial	78	83	
5	Man from Mexico	Paramount	90	70	2
14	Bullets and Brown Eyes	Triangle	85	75	3
8	The Wall Between	Metro	78	82	1

SPY MYSTERY MELO IS INTERESTING, BUT HAS TOUCHY COMPLICATION

William Desmond in

PAWS OF THE BEAR

Kay Bee—Triangle

DIRECTOR ..... Reginald Barker
AUTHOR ..... J. G. Hawks
CAMERAMAN ..... Robert Newhard
AS A WHOLE ..... Interesting spy-mystery stuff, although American helping German rather bad with war on
STORY ..... Very slender, being for most part war hokum with spies dodging one another and much searching
DIRECTION ..... Gave splendid war atmosphere at first, but shipboard searching and melo finish dragged at times
PHOTOGRAPHY ..... Generally good; not exceptional
LIGHTINGS ..... Good! not many effects
CAMERA WORK ..... Generally good
STAR ..... Quite satisfactory; not much to do but pose
SUPPORT ..... Satisfactory
EXTERIORS ..... Good atmosphere
INTERIORS ..... Good; although staterooms on boat quite elaborately furnished
DETAIL ..... Generally good; although American opposing Russian, helping German bad stuff
TIME ..... Sixty-five minutes (5 parts)

FIGURED as a mystery suspense story with much action and a lot of spy stuff which had elements of both comedy and melodrama, this will register generally as interesting, although it has one very bad situation, in that throughout the story we find an American playing against two Russian spies who are trying to secure some papers carried by a German spy.

With this country at war with Germany, I fear that it is a mistake to show an American assisting a German, even though at the finish the title says that the papers were not hostile to Russia.

It would seem that this picture was produced before war was declared, which is undoubtedly the reason for the arrangement of the characetrs. Since the German spy was plainly a German, it would have been very difficult to have made him anything else, and the only thing which could have been done—which, to my mind, would have helped decidedly—would have been for the American to have turned the papers over to the German on the finish with the explanation that he had advised the government as to their contents, with the result that the German was captured immediately afterwards with the papers in his possession. This could have been done without making any change whatever in the picture, except to show one scene of the German arrested on the finish, with a few titles changed. By doing this the American's actions would have registered as though he were an American Secret Service man working under cover, who simply kept the Russian spies from getting the papers for personal reasons, since he knew that he would be able to protect their interests by turning them over to this country.

There were some bad coincidences in this. For instance, one of the Russian spies—the girl—had been saved by the young American, only to bump into him on the boat afterwards as the friend of the German, and this friendship between the German and the American was pulled as another terrible coincidence. There was possibly a little too much searching of the American's stateroom on the ship, and surely they had very elaborate beds in both of these staterooms.

The early part of the story started off with a lot of war atmosphere, which was particularly well handled, there being much blowing up of buildings, etc., which looked as if they were using some footage of the destruction of the "Civilization" sets, which, since then, have probably been shot into a good many other releases, taken from different angles. The Ince Studios get credit for all this, however, because there is no noticeable duplication, although the average wise fan will probably recall having seen similar stuff in other Ince pictures.

The bit of the escape, where Bob McKim as the Russian spy dropped a torpedo from an airplane so that it annihilated an entire firing squad, which was about to shoot the hero and heroine, was very well done. I saw Mr. McKim doing this very same torpedo stunt in another William Desmond production—"Paddy O'Hara"—but then it is quite probable that the average fan will not recall this.

Most of the action was centered around Mr. Desmond, Mr. McKim and Clara Williams, who was the girl working as the Russian spy with McKim. All were very satisfactory.

Others in the cast were Charles K. French and Wallace Worseley.

The Box Office Angle

It is a question which you must decide as to how much William Desmond's name is worth at your box office, and it is quite possible that you can help his pulling power by registering the fact that Robert McKim and Clara Williams appear in this with him.

The chances are that the title itself will not mean much to your average fan, and so I would amplify the title in my advertising by stating that this is an interesting mystery melodrama having to do with the adventures of two members of the Russian Secret Service attempting to intercept dispatches being brought to this country. If you will play up the Secret Service spy stuff you may do some business with this, and the production as it stands holds the interest well enough to have it register as a very satisfactory program offering.

Were it not for the German-spy-American mix-up, this would be a splendid offering. Because of that angle there may be some criticism of the production, but I believe you can safely play it most anywhere without arousing any real antagonism which might in any way effect the business on the picture or bring severe criticism upon you for playing it.

There are several thrills in this, among them being the early war scenes, with the explosions, and the melodramatic finish where they pulled the good old stuff of men jumping from one automobile into another, with one auto driving along the railroad tracks to catch an express train so that the occupant might climb to the rear of the observation car of the flying "limited."

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EXCEPTIONALLY PLEASING HUMAN TREATMENT OF SIMPLE PLOT

Charles Ray in

THE CLODHOPPER

Kay Bee—Triangle

DIRECTOR.....Victor L. Schertzinger
AUTHOR.....Monte M. Katterjohn
CAMERAMAN.....Paul E. Eagler
AS A WHOLE....Exceptionally human, delightful comedy and pathos contrasts beautifully developed
STORY.....Elementary situations made big by treatment
DIRECTION.....Gave convincing atmosphere and very human little touches
PHOTOGRAPHY.....Generally good; not distinctive or artistic
LIGHTINGS.....Quite acceptable; little attempt for effects
CAMERA WORK.....Good
STAR.....Wonderfully human characterization
SUPPORT.....Very good types
EXTERIORS....Well chosen; good small town atmosphere
INTERIORS.....Very good
DETAIL.....Some great bits
TIME.....Sixty-seven minutes (5 parts)

I BELIEVE this will ring true and register as excellent entertainment anywhere.

It is an elementary story idea which is based on situations which have been handled before in many films, but the producer and star have made it exceptionally distinctive by treatment which kept every bit of action absolutely convincing and very human.

It is unnecessary to tell you how good Charlie Ray is when you hand him one of those farmer-boy characters in which he appears as a bashful rube at first, afterwards developing into the quaint young man of the world with the touch of the hayseed in some of his actions.

While several of these situations have been used many times, they were made to seem new by the remarkably effective treatment which presented them in a distinctive atmosphere.

The story, briefly, told of a young farmer lad whose father was hard to the extent of refusing him new clothes and ordering him to work on the 4th of July. The mother secretly ordered a suit of clothes from a mail order house and worked in the fields on the holiday, so that the boy might go to the celebration with his sweetheart.

Because of the clash over this breaking of the household rules, the son went away to the city, where he wandered into a theatre to apply for a position as janitor, only to be picked up immediately by the manager who was rehearsing a new musical show. He ordered Charlie to dance, because, as the manager said, "You may be kidding me, but you look like the real thing."

The farmer boy did a few rube steps and was immediately signed with the show, with the result that, while it was necessary to push him on the stage in order to get over his stage fright, he was the "hit" of the production.

They then pulled the good old stuff of father's bank being in trouble, while the newspapers proclaimed that son was getting ten thousand a week as a dancer, and son came home to rescue father, at the request of his sweetheart and mother.

While this is old stuff, it was very well done and logically developed through the newspaper insert of the press agent's yarn about the ten thousand a week serving as a help in stemming the tide of unrest which was causing the depositors to sweep all the cash from father's bank.

The charmed manager, who had made such a success with his new find, had given Charlie a bonus check of five thousand dollars, and he came home with five thousand dollars in one-dollar bills, which, of course, looked like a million to the small-town pubic.

They finished off with the announcement that Charlie had married his sweetheart the night before in New York.

The one thing which will recommend this to anyone is the fact that it is absolutely human from start to finish, with many little touches which mix comedy and pathos.

The early scenes having to do with the boy's desire for new clothes and his pride in the mail order suit will register with a bang, and I can guarantee to you that the average community audience will consider this exceptionally pleasing entertainment. The rehearsal scenes and the bit where Ray is engaged were about as well done as anything of the sort I have ever seen. It was a bad situation made to seem absolutely logical by the ability of the star and the treatment of the director.

Others who appeared were Margery Wilson, Charles K. French, Lydia Knott and Thomas Guise.

The Box Office Angle.

After "The Pinch Hitter" and many other Ray successes that have succeeded, I would think that you should be lined up to do real business with this young man. You can safely guarantee that this is a sure-fire human comedy drama that will please everybody.

You might work on this by such lines as the following: "Did you ever order a suit by mail? See the one Charlie Ray gets in 'The Clodhopper.'" "Do you know how some dancing stars are discovered? See Charlie Ray in 'The Clodhopper.'"

I would be careful to refer to Mr. Ray's work in such pictures as "The Coward," "The Pinch Hitter," and others with which you have had unusual success, because, while you may remember this young man perfectly, others may connect him better by having their attention called to some productions in which he previously appeared.

Go to this with advertising, and get the business it merits.

THE EPITOME OF ARTISTIC TITLES

TERRIBLE MELLER MESS APPARENTLY OF ANCIENT VINTAGE

Mabel Trunnelle and Robert Conness in

THE GHOST OF OLD MORRO

Edison—K-E-S-E

DIRECTOR ..... Richard Ridgely
AUTHOR ..... James Oppenheim
CAMERAMAN ..... George W. Lane
AS A WHOLE ..... Awful movie meller of ancient type
STORY ..... Blood-and-thunder mess that finished with tragedy
DIRECTION ..... Very old school; permitted much "acting"
PHOTOGRAPHY ..... Varied decidedly; frequently bad
LIGHTINGS ..... Generally ordinary; never distinctive
CAMERA WORK ..... Occasionally good, clean stuff, but no attempt at vignetting or effects
STARS ..... Acted all over the place
SUPPORT ..... Even worse
EXTERIORS ..... A few splendid shots
INTERIORS ..... Ordinary
DETAIL ..... Very "meller"
TIME ..... Sixty-one minutes (5 parts)

UNLESS I am a very bad guesser, this was made some years ago and has just been unloaded. If this isn't the case, Producer Ridgely should spend about six months looking at pictures to to find out what is being done in the way of production to-day.

The story was the wild-eyed blood-and-thunder meller with murders and what not, the detail touches including the cutting out of one man's tongue, with the finish showing the heroine cast from the wall of old Castle Morro, onto the rocks below, with the hero and the old hag doing a Keystone struggle on top of the wall, which ended in both falling to their death on the rocks.

All through this every one acted all over the place—and then some! The old hag was particularly bad, with many wild gestures and much throwing of the arms high in the air to rave.

I can't feel that even in a transient house where blood-and-thunder is enjoyed, that this will be accepted as even good "movie" stuff, because the entire treatment is so much like what we used to see many years ago that I refuse to consider any class of fans so far behind the times as to think this worth while.

There was nothing about the production to suggest that it had been made recently, so that I can't help but guess that it is an old-timer that has just been dug up.

In the cast were Helen Strickland, Bigelow Cooper, Nellie Grant and Herbert Prior.

The Box Office Angle

Stay away from this!

It's all wrong for any house where your fans know anything about what a picture should be. It might be interesting if played with plenty of advertising to tell them they will appreciate modern pictures more if they will look over this production, which has been made as pictures used to be a few years ago. If the producers had put a humorist on the job and filled this full of comedy burlesque titles, they could have made it very funny. But evidently those responsible for shifting this into the market do not understand that film fans to-day are intelligent enough to kick when this sort of thing is wished on to them.

It is certainly unfair to the average exhibitor, who has to pick sight unseen, to shove such an awful mess as this onto him, and it is just this sort of thing which has made the open booking method of distribution the only feasible means of protecting the reputation of a theatre.

RIDICULOUS ATTEMPT TO MAKE "NAUGHTY" FRENCH FARCE

Alice Brady in

THE DIVORCE GAME

Peerless—World

DIRECTOR ..... Travers Vale
ADAPTED FROM ..... Leo Ditrichstein's "Mlle. Fifi"
CAMERAMAN ..... Philip Hatkin
AS A WHOLE ..... Laborious attempt at French comedy
STORY ..... Naughty situations failed to be funny
DIRECTION ..... Poor technique in lightings and grouping, with all characters acting so that they missed fire
PHOTOGRAPHY ..... Ordinary; sometimes poor
LIGHTINGS ..... Generally ordinary; occasionally good for sets; generally poor for faces
CAMERA WORK ..... Ordinary
STAR ..... Badly handicapped
SUPPORT ..... Tried to be "French"
EXTERIORS ..... Ordinary
INTERIORS ..... Lacked distinction
DETAIL ..... A bit "naughty" at times
TIME ..... Sixty-six minutes (5 parts)

CERTAINLY no audience will ever consider this real entertainment.

It is an attempt to make a French comedy with several naughty situations and many actors trying to prove that they are playing French characters by making stagey French gestures, with the net result that the whole offering just drags along to a finish without ever striking a human note.

The plot—if it can be called one—has to do with the difficulties of a young couple who try to get money from the bride's mother by faking a divorce, because the mother had so arranged things that her money could not be used by the bride as long as she was married to the young Frenchman.

There were many mix-ups in which several characters figured, with some of the scenes dangerously near the "naughty, naughty" stage, this being emphasized by the fact that the characters frequently referred to the naughtiness of the situations.

Just to prove that it was a real devilish (?) offering, they also used "devil" and "damn" several times in the titles.

On the finish they pulled a duel, with the wife rushing in to stop the combat, and the actress, who had been the other woman, arrived at the same time to straighten matters out. It was rather a question as to how the actress knew where the duel was being fought, since the letter informing her of it simply stated that her sweetheart was to meet a man on "the field of honor." I wonder if they had a sign board up labeled "This is the Field of Honor," with other guide-posts pointing the way to it?

The lighting all through this was rather ordinary, with little or no attempt to get the best results on the faces of the characters. This was particularly noticeable as to Miss Brady, who sometimes was shown to disadvantage. There were many scenes played for

much footage from the same angle, which became very tiresome, and much of the grouping was decidedly poor.

Miss Brady did her best to carry some of the scenes by appearing vivacious, but her artificial character killed the effectiveness of her work.

John Bowers tried hard to register with the handicap of instructions which had apparently ordered him to be very Frenchy, and Arthur Ashley was unintentionally funny many times because of his attempts to create French atmosphere by his gestures.

Others who appeared were Kate Lester, Joseph Herbert, John Drumier and Marie Lavarre.

The Box Office Angle.

I fear that most any audience after looking this over will come out with a decidedly ingrown disposition—as farce it fails to be funny, and certainly it never qualifies as anything else. There is nothing as pathetic as un-funny farce, and that's about all this is—except for the naughty touch, which will not appeal to the average audience.

It was apparent that they had spent enough money on this to have made a good picture, so that the failure to secure results must rest with the story and direction. In one place they registered the situation of an automobile being abandoned in front of a train so that it could be wrecked, and it was truly sad the way they handled this, because there was nothing approaching a thrill in the car being struck by the train, and it only seemed a wanton waste of money, even though the car was only damaged to the extent of forty or fifty dollars. This scene accomplished nothing from any viewpoint.

If your fans are intelligent and discriminating, I would certainly dodge this, because it never gets anywhere. It is just a lot of scenes tied together with a very few laughs, which are for the most part registered because of some bit of rough stuff which will not appeal to the best of your patrons. Even an audience which ordinarily accepts program offerings will probably vote thumbs down on this.

As a sample of some of the "naughty" spots in this, they pulled one title which will certainly register as a "bad boy." The young husband and wife were pretending to be separated, and the boy's father, who was an old roue, was talking to the girl's mother. Mother said: "Your son has a sweetheart, who visits him three times a week." Father replied: "Ah, my capable son! . . . He is surely a chip of the old block!" Rough stuff! —and being French doesn't excuse it!

ORDINARY MOVIE OF LOVERS' MIXUP LACKS SYMPATHY TOUCH

Sessue Hayakawa and Vivian Martin in

FORBIDDEN PATHS

Lasky—Paramount

DIRECTOR.....Robert T. Thornby
AUTHOR.....Eve Unsell
SCENARIO BY..Beatrice C. De Mille and Leighton Osmun
CAMERAMAN.....James C. Van Trees
AS A WHOLE.....Lovers' mix-up that never impressed
STORY.....Failed to register effectively at any time
DIRECTION.....Permitted some overplaying and much unnecessary continuity, which marred effectiveness of whole
PHOTOGRAPHY.....Generally excellent; occasionally poor
LIGHTINGS.....Many very effective bits
CAMERA WORK.....Generally excellent; occasionally off
STARS.....Pleasing; worked hard to make situations impressive
SUPPORT.....Rather actory
EXTERIORS.....Some very good; others ordinary
INTERIORS.....Very good
DETAIL.....Good
TIME.....Fifty-nine minutes (5 parts)

THIS was only a movie, because it lacked the human note which would make it convincing, and consequently worth while. The players seemed to be acting, rather than presenting human characters, and as a result the incidents failed to impress. An average audience will watch this through without ever taking it very seriously.

The story centered about Miss Martin as the heroine, who was loved by a Jap, who had been befriended by her father, and by a young American who had gone to Mexico and foolishly married an adventuress there.

After much footage showing that the young American repented his slip, and that the Jap loved our shero, we found the finish at hand with the Jap taking the hero's wife out in a launch, which he scuttled in deep water so that she would not interfere further with the possible happiness of the shero and the American.

Some one may have doped it out that this would be a different sort of situation and a "great idea" for a story, but, to my mind, this sort of thing fails absolutely to provide what the average film fan wants. We have a very unsympathetic character in the hero, who has been not only a fool, but something of a cad, having shero turned over to him by the other hero, who kills himself to do it. Since the Jap was never a logical candidate to marry the American girl, I believe it was a mistake to cast him for a part which was supposed to gain sympathy.

Miss Martin had very little to do all through the picture, save stick around and wait for the finale. Certainly, that isn't giving her a fair chance!

There were some very good lightings, and the photography was generally excellent, but occasionally we had a bit which was decidedly off. There were one or two scenes where Miss Martin and Hayakawa stood in a launch at the dock, which looked as if they had been duped. It was either this, or the printing was terrible —because these scenes varied decidedly with others in the same sequence.

The repose of Hayakawa helped somewhat in many of the situations, but the very decided overplaying of Carmen Phillips, as the vampire wife, killed the possibility of any of her scenes registering as convincing or human.

Tom Forman was satisfactory, but little more; Miss Martin was badly handicapped.

Others who appeared were James Neill and Paul Weigle.

The Box Office Angle

I am afraid that this will hardly satisfy your fans. It wanders around for a long time without ever getting anywhere in particular, and the characterizations have been drawn without the proper regard for the necessary sympathy to make them register with an audience. There was also a noticeable lack of anything approaching comedy relief, with the result that this became rather tiresome, since it dragged along in the same strain from start to finish.

The well-known Lasky lightings give a certain amount of distinction to the production, but the weakness of the story and the acting of some of the characters more than offset this merit.

STAR'S PERSONALITY AND PEP MAKE THIS ACCEPTABLE

Jackie Saunders in

A BIT OF KINDLING

Balboa—Mutual

DIRECTOR ..... Sherwood Macdonald
AUTHOR ..... Douglas Bronston
CAMERAMAN ..... William Beckway
AS A WHOLE..... Star helped "Little Rags heroine" story which had a touch of romance
STORY..... Slender, but provided some human bits
DIRECTION..... Registered many pleasing little touches
PHOTOGRAPHY..... Generally just good; occasionally very artistic
LIGHTINGS..... A few fine bits; generally ordinary
CAMERA WORK..... Varied from fine to fair
STAR..... Pleasing personality, with pep and appeal
SUPPORT ..... Acceptable
EXTERIORS..... Some very fine; others ordinary
INTERIORS ..... Good
DETAIL.... Rather convenient, but some nice little touches
TIME..... Sixty-one minutes (5 parts)

THIS is not an elaborate offering, but, figured as a program release, it will probably register as very satisfactory with the average fan, because it is confined for the most part to an exposition of Jackie Saunders' personality, with plenty of opportunity for her to dash around and do cute things. Miss Saunders has pep and a freshness which suggest youth and the fullness of life, and throughout the offering she holds the sympathy, registering many nice little appealing bits that will certainly "get" most any one.

The story tells of one of our well-known "rags" heroines who lived in store boxes and was quite able to take care of herself, sometimes feeling sufficiently capable as to attempt to take care of other people.

After having butted into a little mix-up where the hero was being kicked in the ear by some roughnecks, she was tossed into a box car with the hero, who had been robbed, in a stunned condition, and the next morning they awoke to find themselves far from home.

This little adventure sort of appealed to hero, who took a job on the railroad as section hand, and failed to communicate with his friends. Later heroine blew in, and our ragged shero pulled the sacrifice stuff and wandered into the world, with the result that she was adopted by a very wealthy man, who sent her to a boarding-school, and all the usual junk.

Eventually, of course, hero came to the benefactor's home on business, and they pulled the clutch just about the time the old, white-haired benefactor was getting ready to ask Miss Saunders to marry him.

They had quite a little dog stuff in this, and a lot of little human touches that will register generally, so that, while the story itself fails to impress as anything except a skeleton upon which to hang the cute bits of business, still I believe the production will be considered satisfactory entertainment.

In the cast were Arthur Shirley, J. P. Wade, Edward Jobson, Charles Dudley, Ethel Ritchey and H. C. Russell.

The Box Office Angle

Of course, you should know just how good Jackie Saunders is in your community as a box office bet, and I've a hunch that, if you haven't given this much thought, it is worthy of consideration, because she knows how to register little touches that are sure-fire audience stuff, and I believe that she is rather a well-liked young lady.

This is little more than just a "good" program offering, but at least there is no wild melodrama, and it is rather entertaining in spots.

VERY POOR MOUNTED POLICE MELO WITH BAD SLIPS

Jack Gardner in

LAND OF LONG SHADOWS

Essanay—K-E-S-E

DIRECTOR..... W. S. Van Dyke
AUTHOR..... W. S. Van Dyke
AS A WHOLE..... Draggy, poorly handled Mounted Police melo
STORY..... Lacked incident and has been done many times
DIRECTION..... Poor grouping, bad handling of one important situation, with poor tempo throughout
PHOTOGRAPHY..... Varied decidedly; generally very ordinary
LIGHTINGS..... Poor
CAMERA WORK..... Poor, with a few good spots
STAR..... Camera-conscious; acted too much
SUPPORT..... Amateurish
EXTERIORS..... A few good shots; camp scenes poor
INTERIORS..... Ordinary; poorly lighted
DETAIL..... Poor; bad errors
TIME..... Sixty-one minutes (5 parts)

MANY years ago Oscar Lund made Northwest Mounted Police stuff much better than this in two or three reels for American Eclair.

This started off with footage that dragged and dragged, introducing hero, heroine and the Mounted Police officer in a camp which never at any time convinced as a real camp.

There was an old drunk who was wished into many of these scenes, who became very tiresome, and after much footage they worked around to the hero's escape after shooting a man in defense of the shero, with hero and shero living in the mountains far away, where the "Mounted" who had pursued him was obligingly transferred so that he could recognize hero and start after him again.

This all led up to a scene in the hero's cabin where the Mounted officer was taken after being injured in a fall, and we had a truly funny attempt at light effects where shero was to signal to hero by removing the shade from the side of the lamp, and then putting it back. Since the willun—or rather the Mounted officer, who was only a willun as the law made him such—stood between this lamp and the window many times, which would have had the same effect as the shade, I would like to know how the hero was to get the signal properly. At all events, he finally "got" it and came to the cabin, where he obligingly went back to the good old junk of agreeing to fight a duel with the officer to see whether he should live or not. They will persist in doing this duel thing instead of plugging a guy full of lead—as any human would do under similar conditions.

Of course, it finished up with the hero successful after the battle, although they brought in the good old friend,

knife on the floor with hands reaching for it in many close-ups, etc. At the end hero and his wife were happy in the cabin, while the Mounted officer was chased out into the night, where the wolves ate him up.

If this were cut down to about one reel it would be fairly good, although even editing would not fix up the bad lighting in the cabin, where the lamp was supposed to be used for signaling purposes. I might mention that during the struggle this lamp was overturned and extinguished, and yet the cabin was just as light as ever. That is in accordance with "movies" of many years ago. It won't do today!

Jack Gardner as the hero tried hard to be pleasing, but the mere fact that he "tried" so hard was a handicap, because he acted too much and was very camera-conscious.

Ruth King, the heroine, was decidedly amateurish, and consequently very ineffective.

Carl Stockdale and C. J. Lionel also appeared.

The Box Office Angle.

I can't see this as entertainment, because it wanders too long between situations, with nothing but ordinary melodrama when they do have a clash. There are too many glaring errors in direction to have the average intelligent audience consider it worthy of commendation.

I would say that you should pass this over, because Jack Gardner's name means nothing in the young life of your fans, and the production does not justify your trying to get them in and make 'em like it.

There are a few good shots of snow exteriors, but not enough to in any way offset the many bad spots in the production.

I'd advise that you forget this and dig up something more human and more entertaining.

WILD MELLER WITH SOME BEAUTY SPOTS NEVER IMPRESSES

Jack Mulhall in

THE FLAME OF YOUTH

Butterfly—Universal

DIRECTOR	Elmer Clifton
AUTHOR	Willis Woods
SCENARIO BY	Karl Coolidge
AS A WHOLE	Wild bing-bang meller with some beauty spots
STORY	Dime-novel junk
DIRECTION	Picked beautiful locations, but played wild blood-an'-thunder in them
PHOTOGRAPHY	Some beautiful shots, but much ordinary stuff
LIGHTINGS	Occasionally very beautiful; generally poor
CAMERA WORK	Varied most decidedly
STAR	Routine movie juvenile
SUPPORT	An assortment of willuns and a couple of sheroes
EXTERIORS	Many beautiful seacoast shots
INTERIORS	Generally very ordinary
DETAIL	Quite meller
TIME	Sixty-one minutes (5 parts)

THEY went to the trouble of taking some players to the Catalina Islands to shoot a lot of very beautiful locations in this, but the action was blood-and-thunder, wild-eyed meller that never at any time had a chance, and the net result is that most any ordinary film fan will feel pretty sore about this weird combination. Most anyone will appreciate the beauty of the seacoast shots, but those who will rave over this stuff in the most enthusiastic terms will be the very ones to condemn most emphatically the wild-eyed action.

The story is one of those things about the no-account son who is sent by father to look over some property, where he finds a brood of willuns who have to be battled with. It is the good old story of the young man sent to the logging camp, except that in this instance they changed from a logging camp to an opal mine on an island.

They started hero off with an heiress friend in the city, and then bumped him into a shero who needed to be rescued from willuns on the island, and as a consequence the hero brought Shero No. 2 home to father, as his bride.

On the finish they pulled a newspaper insert which was very good, the double iris of the action coming through the paper, being an effective bit.

They caught some very beautiful lightings in shooting the seacoast scenes, and a few of these they played across the board, getting all they could out of the same shot by chasing one character after another through the location, with some of them coming back and forth to battle, so that the "shot" could be held on the screen as long as possible.

Jack Mulhall as a juvenile is satisfactory, but the action was too wild for him to register as anything more than satisfactory.

There was a fine assortment of movie willuns, none of whom made any personal impression. The sheroes were satisfactory—nothing more.

Included in the cast were Ann Kronan, Donna Moon, Hayward Mack, Alfred Allen, Ed Brady, Fred Montague, Burton Law, Percy Challenger, Harry Morris and Harry Mann.

The Box Office Angle.

This is a very spotty production of wild action galore, with beautiful seacoast exteriors sprinkled in here and there, in such a manner that they almost jarred, because of their beauty being suddenly planted in what was otherwise a very poorly produced production. There were a few flashes of night stuff taken in the city, which were good, but the producer varied his quality so, from the ordinary studio sets to the good exteriors, that it almost seemed as if one man had made the exteriors and another the interiors.

In a house where they have been accepting Butterflies this may get over, because you can certainly promise action, and the beauty spots may impress sufficiently to offset much of the unfavorable criticism. An intelligent community audience will not be pleased with this because it is too wild.

Benjamin Chapin

Author and Director General of the Lincoln Cycle Photoplays

The Benjamin Chapin Studios and Executive Offices: Ridgefield Park, N. J.
Telephone 583 Hackensack

DELIGHTFUL COMBINATION OF PEP AND BURLESQUE ROMANCE

Mae Murray in

AT FIRST SIGHT

Famous Players—Paramount

DIRECTOR	Robert Z. Leonard
AUTHOR	George Middleton
CAMERAMAN	Charles Rosher
AS A WHOLE	Has punch, pep and many laughs
STORY	Farce meller with delightful light touch of burlesque
DIRECTION	Gave swinging tempo to meller and mixed in laughs with nice touches
PHOTOGRAPHY	Generally very good; occasionally excellent
LIGHTINGS	Many very artistic and effective
CAMERA WORK	Very good
STAR	Pleasing combination of pep in action and dreamy romance in repose
SUPPORT	Well chosen types
EXTERIORS	Good small-town locations
INTERIORS	Very good
DETAIL	Some very good touches
TIME	Fifty-nine minutes (5 parts)

THIS is a great bet for light entertainment, and I believe there is nothing more desirable at the present time.

The story of this is a simple little melodramatic farce idea that has been very well handled, both from the production viewpoint and from the angle of characterizations.

Miss Murray is presented as a romantic small-town miss who dreams dreams of a great author, who, all of a sudden, comes to her town to write another of his mushy love stories. She introduced herself and drove him to the house he had rented, afterwards forcing her presence upon him until he began to notice her.

There was a light touch to the titles which helped the story development, and for the main incidents they gave us a splendid melodramatic escape from the wedding, with heroine demanding of hero that he protect her, which naturally brought interesting developments.

On the finish they had a fast-running elopement and chase, with everybody happy after father and mother learned that the young man who had kidnapped their daughter was such a famous personage.

The rube "constabule" and his assistant provided a few laughs, and several little touches registered by the housekeeper will go over big. There was one title in particular, where the housekeeper suggested the name for the new story, which will give you an idea as to the tone of all the captions. She said, "Why not call it 'Parted at the Altar, or Saved from Satan'?"

The general atmosphere of this was rather distinctive, and the action was lifted by many good bits of lighting, which helped make the offering as a whole seem a little above the average program release as to treatment.

Miss Murray will win any audience by her quick shifting from the pep of the impulsive little heiress to the romantic dreaming of the small-town girl who "just loved" those novels.

Sam T. Hardy as the author had a great many excellent scenes, and he played them perfectly.

Others who appeared were Jules Rancourt, Julia Bruns, W. T. Carlton, Edward Sturgis, Nellie Lindroth and William Butler.

The Box Office Angle

This should be a splendid bet wherever you are playing Paramount stuff, because you should be able to do some business with Mae Murray by calling attention to her having appeared in "The Plow Girl," "The Mormon Maid," "The Primrose Ring" and other Lasky offerings.

You can promise that this is an entertaining melodramatic farce that provides much action and many laughs. That combination will appeal quite generally at the present time. Ask them, "Do you believe in love at first sight?" "Do you know how some popular novels are written ?" "Would you marry a man who had made you the heroine of a novel?"

ANCIENT "RESEMBLANCE" PLOT HELPED BY LIGHTINGS

Florence La Badie in

THE WOMAN IN WHITE

Thanhouser—Pathe

DIRECTOR	Ernest C. Warde
AUTHOR	Wilkie Collins
SCENARIO BY	Lloyd Lonergan
CAMERAMAN	William M. Zollinger
AS A WHOLE	Resemblance mystery melo helped decidedly by lightings
STORY	Never really convinced, but was rather interesting
DIRECTION	Gave considerable action and some distinctive atmosphere, but didn't make incidents register as real
PHOTOGRAPHY	Generally good
LIGHTINGS	Many particularly effective
CAMERA WORK	Good
STAR	Good; not exceptional
SUPPORT	Good
EXTERIORS	Just good
INTERIORS	Frequently helped by lightings
DETAIL	Acceptable, although unconvincnig
TIME	Sixty-two minutes (5 parts)

AS a novel this is rather well known—or at least the name is—and because of that the production will have a certain amount of weight, even though the story as screened fails to convince or impress as real at any time.

The average audience will consider this quite worth while and better than the average program release for the one reason that the producer has used many trick lightings, which give an atmosphere of distinction to what would otherwise have been an ordinary mystery melo of the old well-known "remarkable resemblance" type.

The plot centers around the attempt of the willun to gain control of his wife's estate through placing her in an asylum under the name of the woman she resembled, who had been buried as the wife. Film fans have seen so many of these "remarkable resemblance" stories that they aren't very strong for them any more. Such a central thought in a story makes it almost impossible for the average fan to consider the incidents as real life.

Miss La Badie was quite satisfactory in the two parts, but neither the star nor any of the cast registered personalities sufficiently magnetic to lift the scenes out of the ordinary mystery melo rut.

Many times the titles jarred very badly, because they didn't jibe with the action. There was entirely too much reference made to the influence of "Fate" upon the lives of the characters.

In the cast were Richard R. Neill, Gertrude Dallas, Arthur Bower and Wayne Arey.

The Box Office Angle.

If you have been playing program releases this should get by satisfactorily, because the lightings give it a touch of distinction not found in the ordinary program offerings. The mystery of the situations arouses a certain amount of interest, and, while the production is a long way from being an exceptional film, it is one that will probably be classed as good, or at least acceptable, by the average patron.

VERY ORDINARY MOVIE LACKING INCIDENT—NEVER IMPRESSES

House Peters in

THE HEIR OF THE AGES

Pallas—Paramount

DIRECTOR	Edward J. Le Saint
AUTHOR	William Addison Lathrop
CAMERAMAN	Allan N. Davey
AS A WHOLE	Routine movie
STORY	Combination of Stone Age and modern times, with apparent ending and not much incident
DIRECTION	Failed to lift ordinary story out of rut
PHOTOGRAPHY	Just good
LIGHTINGS	Some very good; many ordinary
CAMERA WORK	Varied
STAR	Repressed-emotion-hero stuff
SUPPORT	Ordinary; girl quite camera conscious
EXTERIORS	Some good; some ordinary
INTERIORS	Not unusual
DETAIL	Acceptable
TIME	Fifty-eight minutes (5 parts)

BY showing a prologue of the Stone Age period, the author of this made it very clear to just what was going to happen in the modern story which followed. Neither incident carried anything that would seem to have justified the choice of this for a five-reel production.

House Peters was presented as one of those repressed-emotion-elder-brother heroes who made sacrifices to save a weaker young brother and turned the girl he loved over to him, only to win the girl in the end when brother was removed from the running.

In the modern story we had the well-known situation of Mr. Peters going to the vampire's room to rescue brother from her clutches, with the girl they both loved, trailing, so that hero had to appear to be the vampire's friend, in order that weaker brother could be kept in good standing with shero.

They then pulled a fire right away, and we had Mr. Peters rescuing the goil from the burning building, while the flame torches worked on all sides. This sort of thing might have gone over as a good film a few years ago, when most anything got by in the movies, but I don't consider it a production that should be foisted upon intelligent communities, where the fans expect really worth while offerings in the really worth while theatres.

This is just ordinary junk, fairly done, without any distinctive merit to lift it out of the rut. Mr. Peters worked hard being a sacrificing hero, with Eugene Pallette as a weak brother.

Nina Byron was very camera-conscious. Adele Farrington as the dance-hall vamp was a bit rough at times, but true to character. Henry Barrows and John Burton made up the remainder of the cast.

The Box Office Angle

I cannot figure that this is a good bet for any of you boys who have discriminating patrons attending a community house where they get together and talk over the merits of productions.

If you are catering to transient business, it may sneak by all right, but the story is a "weak sister," and there is nothing about the production that saves it. It is just "filum."

ORDINARY TREATMENT OF WEAK STORY THAT NEVER HITS

Antonio Moreno and Belle Bruce in

A SON OF THE HILLS

Vitagraph

DIRECTOR	Harry Davenport
AUTHOR	Harriet T. Comstock
SCENARIO BY	Joseph Franklin Poland
AS A WHOLE	Slow movie, lacking interesting incident
STORY	Not big from either characterization, atmosphere or action viewpoint
DIRECTION	Only fair; bad groupings and poor development of incident
PHOTOGRAPHY	Just good; not distinctive
LIGHTINGS	Lacked artistic beauty; generally very ordinary
CAMERA WORK	Ordinary
STARS	Handicapped by routine movie parts
SUPPORT	Very ordinary
EXTERIORS	Some rather good small-town locations, but not photographed to register artistically
INTERIORS	A few good; generally ordinary
DETAIL	Too much that meant nothing
TIME	Sixty-four minutes (5 parts)

THIS is presented as a picturization of a popular novel, but I fear that the average patron after seeing the offering will wonder why the novel was ever popular. The story wanders along with very little interesting incident and nothing distinctive as to characterization.

The producer has used a number of small-town locations, but he has failed to take them in such a manner as to give an artistic touch to the atmosphere, and in many places the presence of outsiders in the range of the camera marked the offering as rather amateurish.

Tony Moreno has a very pleasing personality and is generally able to do much towards saving a production, but in this instance he was so badly handicapped by the action provided that he failed to lift the characterization out of the rut.

Belle Bruce was acceptable, but didn't arouse any enthusiasm.

Others in the cast were Robert Gaillard, Julia Swayne Gordon, Florence Radinoff and William Balfour.

The Box Office Angle.

This story of how a poor boy wanted to get an education, and "just happened" to wander into the home of a man who was waiting for someone to befriend,

doesn't possess the "ring true" touch that makes for real success with audiences who like human stories. The production is a very ordinary picturization of the sort of routine novelists' junk which can be sold in popular-novel form because of the air of romance built around it, although the story never really provides anything truly interesting in actual incidents dealt with.

I would suggest that you forget this, because it lacks class as to atmosphere, has no real characterization, an is without the human touch which can do so much fo this sort of story.

This is a "movie"—that's all—and the regular fan will not continue to pay out good money to see "jus movies." If you don't know this, you'd better commenc to investigate.

STARTED GREAT, BUT STORY SLUMPED—ATMOSPHERE EXCELLENT

Miriam Cooper in

THE SILENT LIE

Fox Film

DIRECTOR	Raoul A. Walsh
AUTHOR	Larry Evans
CAMERAMAN	Dal Clawson
AS A WHOLE	Excellent atmosphere and started wonderfully, but meller at end let it down
STORY	Had too many characters wandering in when wanted, which kept it from being convincing and impressive
DIRECTION	Gave excellent atmosphere and some good tempo, but slumped at finish
PHOTOGRAPHY	Generally excellent, with many fine exterior shots, but occasionally poor lighting on faces
LIGHTINGS	Some excellent dance-hall stuff, with beautiful snow exteriors; but occasionally, towards end, lighted sets well and missed faces
CAMERA WORK	Generally very fine
STAR	Appealing, sympathetic personality
SUPPORT	Good types; well handled, although overplayed occasionally
EXTERIORS	Some very beautiful snow stuff
INTERIORS	Fine atmosphere
DETAIL	Very good
TIME	Sixty-three minutes (5 parts)

STARTING off with some excellent dance-hall atmosphere and some beautiful exterior snow scenes, this production moved at a good speed, with many worth-while dramatic moments, for about three reels. About that time, however, characters began to drift in when needed, in a most nonchalantly convenient manner, and as a consequence the story began to slip and lose its convincing power, so that it slumped badly towards the finish.

There was plenty of action right up to the end, but when melodrama slips once, it is gone, so far as the average audience is concerned, and unless they feel that the characters are doing natural, human things all th way, the value of the dramatic scenes is seriously marred

Miriam Cooper, as the central figure of this, was quit pleasing, because she has a sympathetic, appealing per sonality that fitted nicely with the character of the hero ine, who was the persecuted daughter of a willunou dance-hall proprietor.

Producer Walsh gave us some excellent atmosphere i the first scenes and put over several clashes in the dance hall, as well as a few bits having to do with the fathe forcing his daughter to work with the other girls, whic scenes were so intelligently handled as to be trul impressive.

Unfortunately, the story failed to maintain the earl pace, and soon became quite ordinary as to incident de velopment, and this caused it to die away, despite th fact that we had excellent atmosphere to the end, wit exteriors nicely handled.

There were some scenes taken in a blizzard whic were decidedly effective, they being, in fact, as we handled as anything of this sort I have ever seen.

In the supporting cast were Ralph Lewis, Charle Clary, Howard Davies, Henry C. Barrows, Billy Eagl Shirt and Monroe Salisbury.

The Box Office Angle

The fact that this was produced by Raoul A. Walsh who made "The Honor System," may make it possibl for you to do some business with the production, an even though the melodrama missed fire at the end, yc can safely figure that the atmosphere is sufficiently di tinctive to lift this above the class of the ordinary pr gram release. Producer Walsh has really taken rath ordinary melodrama and made it comparatively impre sive by his treatment.

You might make Miriam Cooper's name of value at th box office by referring to the fact that she had a prom nent part in both "The Birth of a Nation" and "Th Honor System."

The very end of this is quite slow, there being to much footage after they got to the clutch. They shoul have quit as soon as the willun was disposed of. Tha ended the story.

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PLEASING LITTLE HUMAN BITS MAKE THIS ENTERTAINING

Rupert Julian and Ruth Clifford in

A KENTUCKY CINDERELLA

Bluebird

DIRECTOR	Rupert Julian
AUTHOR	F. Hopkinson Smith
SCENARIO BY	Elliott J. Clawson
CAMERAMAN	Steve Rounds
AS A WHOLE	Little touches and treatment made slender story entertaining
STORY	Had few situations, but provided pleasing atmosphere and good characters
DIRECTION	Registered many good comedy bits and some good human touches
PHOTOGRAPHY	Excellent
LIGHTINGS	Distinctive; excellent backlighting in exteriors
CAMERA WORK	Splendid
STARS	Mr. Julian splendid characterization; she rather camera conscious
SUPPORT	Good characters
EXTERIORS	Distinctive and artistic
INTERIORS	Very good
DETAIL	Many fine little touches
TIME	Sixty-six minutes (5 parts)

WHILE the story of this is decidedly slender, I believe the production will register as splendid entertainment most anywhere, because it provides a bit of romance with much comedy and scores of little touches that will register principally because they hit as human.

Little Zoe Rae, who appears as a little pickaninny girl, and Lucretia Harris, as Aunty Chlorindy, the colored mammy, earned more laughs than anyone else, and held up the production very decidedly.

Ruth Clifford was satisfactory, except that she frequently appeared to be camera-conscious, which marred her work somewhat.

The photography was excellent, with some truly beautiful exterior shots taken about some wonderfully pretty estates, which planted the atmosphere of luxurious Kentucky homes. Practically all of these exteriors were lighted with distinctive backlighting, which gave the entire offering an added touch of artistry that lifted the production decidedly.

There was nothing much to the story, it having to do principally with a young girl who was sent to her uncle in Kentucky, where she was made unwelcome by the uncle's second wife. Of course, we eventually found her triumphant, because the hero fell in love with her instead of the daughter of uncle's second wife, but the production gained its chief value from the many little comedy bits in which Zoe Rae as the pickaninny and other little colored children appeared.

There was an added bit of comedy nicely registered by the character of Toulumne John, played by Director Julian himself, and we had a little romance between this character and the wealthy widow, played by Gretchen Lederer.

Others in the cast were Harry Carter, Myrtle Reeves, Aurora Pratt, Eddie Polo, Emory Johnson and Frank Lanning.

The Box Office Angle.

You can safely promise that this is a very artistically produced little romantic comedy, and I'd suggest that you emphasize particularly the cute little pickaninnies, who will certainly make anyone laugh.

The plot idea is very old, and it is only the treatment of the director in providing little human touches, and the good dialect titles, which earned laughs, that save this from being just a beautiful bit of photography. The name sounds fairly good, and I would play upon it with the statement that it is exceptionally artistic and has comedy bits that will register with anyone.

UNCONVINCING PLOT AND AWFUL VAMP HANDICAPS JUVENILES

Gladys Hulette in

THE CIGARETTE GIRL

Astra—Pathe

DIRECTOR	William Parke
AUTHOR	Philip Bartholomae
AS A WHOLE	Fairly interesting action, but unconvincing story that didn't register
STORY	Fanciful marriage-to-save-fortune plot with blackmail trimmings
DIRECTION	Gave some good lightings and occasionally good treatment, but never made action convince and permitted some bad overplaying
PHOTOGRAPHY	Generally very good, but occasionally hazy and lacking definition
LIGHTINGS	Generally quite effective, but occasionally poor
CAMERA WORK	Varied
STAR	Pleasing ingenue
SUPPORT	Acceptable; although acted at times
EXTERIORS	Acceptable
INTERIORS	Generally good
DETAIL	Didn't convince
TIME	Fifty-nine minutes (5 parts)

WHEN you get a plot which centers about a young millionaire marrying a cigarette girl from a restaurant, for a month, on the advice of his lawyer, so that a vamp can't collect blackmail, you immediately have a handicap, because that sort of thing must be remarkably well handled to make it convince.

Miss Hulette, Mr. Parke, Jr., and Warner Oland handled their work quite satisfactorily, but Florence Hamilton, the young wife of the willun (Mr. Oland), was permitted to act all over the place, with the result that she killed any possibility of this getting over as sure-enough happenings.

Miss Hulette was the cigarette girl in the restaurant, and Miss Hamilton was playing for young Mr. Parke's coin, with the intention of working with her willunous hubby so that they could sue for alienation of affections after the young millionaire had been properly compromised.

The lawyer of the wealthy kid recommended the marriage for a month at a salary of five thousand dollars, which put things in such shape that whenever the millionaire wanted coin he had to come to his temporary wife for it. She suspected that he was slipping the checks to the juvenile vamp, and so held out on him, and then a friend of her swiped a blank check which she had

signed, and put her in bad, until she forced him to return the coin.

Of course, the cigarette girl and the millionaire got together for a sure-enough marriage at the finish.

I believe it is a mistake to put Miss Hulette in this sort of thing, because the story never convinces for a moment. She had one or two productions which were rather successful because they were quite human and convinced. They stayed away from melodrama.

The youthfulness of the vamp marred the action, and it seems a mistake to play Miss Hulette and Mr. Parke, Jr., in grown-up parts. They should be kept in kid stuff.

The Box Office Angle

I am afraid that those who fell in love with Miss Hulette's work in her first one or two production, such as "Prudence, the Pirate" and "The Shine Girl," will feel that they are now picking stories which aren't suited to this young lady. This is particularly true when her new-found hubby, young Mr. Parke, is always played opposite her—because while these youngsters do very well on the screen, they should not be presented in "grown-up" stories.

If you have been playing just ordinary program stuff, they may accept this despite the decidedly unconvincing incidents and the overplaying of the juvenile vamp, but surely I would not make any claims as to this being anything but an ordinary movie.

QUESTIONABLE MORAL IN DREAM MELO THAT DRAGS AT TIMES

Harry T. Morey and Alice Joyce in

THE QUESTION

Vitagraph

DIRECTOR.....Perry N. Vekroff
AUTHOR.....Lawrence T. McCloskey
CAMERAMAN.....Arthur T. Quinn
AS A WHOLE.....Morality problem with melo ending, alibied by dream
STORY.....Occasionally near the border, and decidedly too much along one strain, registering questionable moral
DIRECTION.....Had some good scenes, but much that missed fire, and some situations and incidents that were quite ordinary
PHOTOGRAPHY.....Generally good, but needed tinting
LIGHTINGS.....Some good; many too uniform
CAMERA WORK.....Varied
STARS.....Good, but lacked situations
SUPPORT.....Generally good; minister father awful
EXTERIORS.....Some would be fine if tinted; others ordinary
INTERIORS.....Just good; not distinctive
DETAIL.....Awful newspaper insert; other slips; tinting terrible
TIME.....Sixty-seven minutes (5 parts)

IT is a handicap in criticizing a story to have the director resort to dream alibi on the finish, because any sort of weird thing might happen in a dream.

In this instance we found a young man sworn to remain single in order that he might complete a formula, with his sweetheart agreeing to live with him without marrying him, in order that they might be happy and he still keep his word.

The girl's father, a minister, was shown to have been disgraced by her action, and on the finish they pulled a little melodrama with the lover and a willun who had offered to marry the girl, mixing it up even to the extent of the good old struggle for possession of the gun which had fallen to the floor.

We found on the finish that it had all been a dream and that the young people were to be happy without having to disgrace the family.

The title of this is "The Question." To my mind, the question is, "What was it all aimed to prove, and what did it prove?"

Ed. Davis as the minister father was awful! He acted all over the place and ruined a number of scenes which might have been very satisfactory, except for his presence. In one place he donned a felt hat which certainly did not look like the sort of headgear a minister would wear. It may be that ministers do wear such hats, and I presume that many of them do, but the point is that ministers don't, and consequently it will jar.

They had one awful newspaper insert telling about the disgrace to father, because the headlines went on to say that there was a sensation in the church and that the pastor faced dismissal if his daughter continued to defy the conventions. Believe me, newspapers don't print anything of that sort if the big blow-up in the church has not actually happened. They would be beautiful boobs to cut loose with such scandal when there was nothing authentic to work on. As a matter of fact, there could be little more disgrace to father after the publication of such story in a newspaper.

Some of the photography was very good, and some of it was ordinary. Either the sample print was the one I saw, or else the laboratory force had gone mad. There were sequences where two people were phoning, and certain of these scenes would be tinted amber, while the other would be black and white. Similar discrepancies in coloring appeared all through the film, and a great many scenes which had been beautifully backlighted were horribly printed and shown without any tint whatever—which is almost criminal, since exterior backlighting always needs a golden tint to make it truly effective. If this was a sample print, the producers should be condemned for showing the film in such form, because a majority of the reviewers have no conception of tinting and printing and other technical points, and as a consequence they would receive a very unfavorable impression, which is unfair to a production.

Others who appeared were Charles Kent, Gladden James, Amy Remley and Mr. Wangaman.

The Box Office Angle

The worst spot in this was the work of the minister father, but for an average audience this may be accepted as a good program offering because of the presence of Mr. Morey and Miss Joyce. The story is one of the ring-around-the-rosie things that never gets anywhere, but the average fan may never sit back to consider this, and while you can rest assured that they will never rave over it, surely it has a chance to be accepted.

If you are playing routine program stuff, I would let this come through without any noise, and take a chance on it sliding over quietly.

The names of Harry Morey and Alice Joyce should pull some business, and many of their admirers may think the film good, just because these stars are in it. The story runs pretty close to the narrow edge, so far as morality is concerned, and if you have a community which is particular, I would consider the thought carefully before booking.

If you skip it on moral grounds, you'll not be missing anything.

STAR'S CHARACTERIZATION MAKES THIS HOLD RIGHT WELL

George Beban in

A ROADSIDE IMPRESARIO

Pallas—Paramount

DIRECTOR ..... Donald Crisp
AUTHOR ..... George Beban
CAMERAMAN ..... Faxon M. Dean
AS A WHOLE ..... Beban lifts blackmail melo by his characterization
STORY ..... Has "Music Master"-"Lost Daughter" touch, with blackmail incident providing action
DIRECTION ..... Centered attention on characterization of star; atmosphere varied from fine to fair
PHOTOGRAPHY ..... Some excellent; some poor
LIGHTINGS ..... Varied from artistic to poor
CAMERA WORK ..... Varied; not enough close-ups
STAR ..... Exceptionally appealing characterization
SUPPORT ..... Some good types
EXTERIORS ..... Some very beautiful; others ordinary
INTERIORS ..... Some excellent; some only fair
DETAIL ..... Acceptable; had convenient spots
TIME ..... Sixty-one minutes (5 parts)

GEORGE BEBAN can make most any offering quite worth while. He is undoubtedly one of the most entertaining artists on the screen, because he always keeps his characterizations human.

In this story Mr. Beban was handicapped with a lot action getting down to the plot in hand, and the eatment failed to register the desired pathos where he scovered his long-lost daughter. This was partly due the direction, the lack of close-ups and faulty cutting. A blackmailing incident was introduced to provide me action, and the manner in which Mr. Beban was ade the central figure, able to rescue the hero through his getting the necessary documents while he was acting as dish cleaner in a restaurant, was rather well handled, although it was painfully convenient.

The scene where Mr. Beban stood off the attack of several men, threatening them with a meat cleaver, was good, because Mr. Beban knows how to make such scenes convincing.

Julia Faye never registered effectively, this being partly due to lack of good close-ups.

Harrison Ford, as the hero, was very pleasing, principally because of his repose and poise.

Others in the cast were Harry De Vere, Fred Huntley, Adele Farrington and W. A. Carroll.

The Box Office Angle.

In some sections Mr. Beban is very, very popular, and in others he is not getting money for the exhibitors. This may be due to the manner in which his productions are being exploited, because, personally, I consider him a wonderful entertainer. If you have been getting money with his stuff you can safely promise that he gives a very pleasing characterization in this, but I wouldn't go too strong on the praise for the production itself.

I would make a lot of noise about Mr. Beban and his pet bear, because he has some great stuff with this bear and gets the picture started with some nice human comedy that goes a long way towards giving a satisfying feeling, even after the pathetic bits have slumped somewhat.

Call attention to the recent Beban productions, such as "The Marcellini Millions," and mention his success of a year ago—"The Alien"—because some people may remember the names of the films even better than they do that of Mr. Beban.

I believe that if you will go after the more discriminating fans, you will find it comparatively easy to build a Beban following.

VERY ORDINARY MOVIE WITH MANY "PATRIOTIC" TITLES

Ethel Barrymore in

THE GREATEST POWER

Rolfe—Metro

DIRECTOR ..... Edwin Carewe
AUTHOR ..... Louis R. Wolheim
SCENARIO BY ..... Albert Shelby Le Vino
CAMERAMAN ..... Arthur Martinelli
AS A WHOLE ..... Much footage about explosive formula, loaded with titles appealing for patriotic applause
STORY ..... Wandered and wandered without a situation, until ordinary melo finish
DIRECTION ..... Failed in footage to make room for titles in manner that will probably be accepted
PHOTOGRAPHY ..... Acceptable; not distinctive
LIGHTINGS ..... Occasionally good, but generally hazy or poor on faces
CAMERA WORK ..... Varied
STAR ..... Little to do; did it fairly well
SUPPORT ..... Ordinary
INTERIORS ..... Acceptable
DETAIL ..... Movie stuff
TIME ..... Sixty-three minutes (5 parts)

QUITE apparently this has been produced to catch the war spirit and pull applause from those inclined to give vent to their patriotism by noisy demonstration. The entire story was hinged about our good old friend, the inventor hero who had discovered the most powerful explosive in the world, with the well-known spy who wanted it for his emperor, and the heroine loved by both men. This thing has done service 394 times, at least.

There was an absolute dearth of incident building around this plot, and we simply marked time and read titles up to the finish, where the willun tried to overpower the hero and then appeal to him as a subject of the emperor to give up the formula. This, of course, provided opportunity for such titles as "Damn your emperor! . . . This is my country!" and the usual hokum of death struggle between the two.

Of course the Secret Service men rushed in and arrested the spy, and the hero and Miss Barrymore were happy ever after.

At the very first, they made it plain that this was a story about war, and they brought in a reference to Betsy Ross and registered many titles which were apparently made to stir up applause from the gallery.

As a production, considered technically, this is rotten! As a film that may please because of the patriotic titles, it moves along remarkably well, considering the ancient vintage of the story material.

Miss Barrymore had very little to do, and she did it, as usual, with a limited amount of emotional expression. Others who appeared were William B. Davidson, William Black, Fred C. Truesdell, Rudolph de Cordova, Cecil Owen, Harry S. Northrup, Frank Currier, Redfield Clark and W. M. Armstrong.

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IN FORM A MAGAZINE—IN FACT A SERVICE
THE BRADSTREET OF FILMDOM
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IMPORTANT!!!

Wire or Write Your Congressman or Senator Tonight---It's Your Duty

In talking with Harry Crandall, live wire exhibitor of Washington, D. C., when I was down in the President's home town the other day, I found that he felt the same as I have regarding the tax measure which has been before Congress. For the present it has been killed in committee, but we are not safe until it has been definitely omitted from the bill when that passes the House and Senate.

Here is your duty—and, by heck, if any one of you boys is too darn lazy to do this much, you should be taxed to such an extent that you will be forced to lock up your doors within a month!

Sit down tonight and send either a telegram or a letter to both your congressman and your senator, and thank him in enthusiastic terms for HIS having assisted in killing the tax on motion picture theatres, which would have legislated you out of business.

Now, get that clearly! You are to THANK YOUR congressman and YOUR senator for what he has done. Don't worry about whether he has done anything or not—you thank him! That registers with him in emphatic terms the fact that this situation was critical, and that you are appreciative of the fact that the bill has been killed.

Now, this is no little matter. It is a vital issue of dollars and cents! Don't depend upon the other fellow to do it—**You** do it! If every one of you fellows does his duty and takes it upon himself to suggest to a few friends that they do likewise, we're never going to hear anything more about this tax on theatres.

If you fellows fail to register an appreciation of what has been done, the senators and congressmen are very liable to go into session with the feeling that you exhibitors don't care what is done.

Write them tonight and THANK them for what THEY have done in stopping this drastic tax which would have placed the burden upon the poor man's amusement and probably so burdened you that you would have had to close up, which would have left the poor people without entertainment in this time of war.

Do it tonight! Don't depend on the other feller, and make it your business to tell at least five other exhibitors to do likewise. There is a reason!

EXCEPTIONALLY FORCEFUL DRAMA REGISTERING TREMENDOUS THOUGH WITH SWINGING ACTION AND VERY HUMAN CHARACTERIZATIONS. HITS HARD AND IMPRESSES.

George Loane Tucker's Production of

I BELIEVE

Tucker Production—Cosmofotofilm—Harry A. Sherman

(State Rights)

DIRECTOR.....George Loane Tucker
AUTHOR.....George Loane Tucker
CAMERAMAN.....Ernest Palmer
AS A WHOLE.....Exceptionally forceful presentation of tremendous thought, made convincing and kept interesting by treatment
STORY.....Better than a thousand sermons against atheism
DIRECTION.....Gave compelling power to dramatic action, with swinging tempo in important sequences, and convincing power to moments of pathos; made points hit hard by scenes that stirred
PHOTOGRAPHY.....Generally excellent; some beautiful sunset bits
LIGHTINGS.....Very good, with little attempt for effects
CAMERA WORK.....Very good
ACTING.....Excellent; some exceptional types
EXTERIORS.....Excellent atmosphere
INTERIORS.....Very good
DETAIL.....Many good touches; generally excellent
TIME.....One hour and 30 minutes (8 parts)

THIS is one of the most forceful dramatic productions that has ever been presented on the screen. It will cause a lot of talk in any community, and certainly it hammers home a thought against atheism more forcibly than a thousand ministers could in as many sermons.

This film is to the screen what Billy Sunday is to the pulpit. Some people may fuss a little over the fact that the producer "hits you in the eye" to make you come to a full realization of the thought which he is presenting, but, nevertheless, the very strength of this drama rests in its virile, almost brutal force.

To be sure, this is a tremendous subject. Producer Tucker has presented it intelligently, forcefully and with a keen understanding of the necessity of a well balanced dramatic groundwork upon which to hang his thoughts. The offering is interesting from start to finish, is compelling at times because of the swinging tempo of the action, and, even though it becomes real red-blooded melodrama at times, it always convinces, because the producer has recognized the value of that very successful element—introducing the audience to his characters with sufficient intimacy that they see the thoughts being presented through their eyes. It was this that made Griffith's "The Birth of a Nation" such a great spectacle. The audience was introduced to characters and then saw those characters plunged into a war, with the result that they saw the war through the eyes of these characters.

"I Believe" listens like a great title! Certainly it will arouse interest, and intelligent exploitation will make it a sure-fire money-getter.

The story opens with a celebrated atheist preaching in London with great success. He had taken the city by storm because of his preachments, which seemed to many to be unanswerable.

In the slums of London we found this great atheist opposed by a minister and his son, who conducted riv meetings. There was a clash between the two fa tions, and then the tide was turned by the accident death of the leader of the workmen who had be attending the atheist meetings, this change in sentime coming because the atheist's secretary refused to con to the dying man's bedside.

In a riot which followed the change of heart on t part of the workmen, both the atheist and the ministe son were injured. They were taken to the atheist home, and in his laboratory the minister's son w shocked by an electrical current, and killed. The s entist-atheist then revived this young man and sent hi out into the world, apparently his normal self.

We soon found, however, that this young man h been restored so far as physical appearance could l determined, but he was a man without a soul. T very brutality of the man was evinced upon sever occasions, coming to a climax when he had sunk the depths because no one would be his friend.

With this realization and with a mob in pursuit h ran to the home of the man who had given him lif and protested against his having been restored to phys cal existence without a soul.

Helpless to do anything to change conditions, the sc entist and the young man both prayed to God, ar with apparent success. It was at this point that bo were aroused from what we found to have been the dream. The powerful effect of these dramatic imagi ings had changed the atheist's un-belief into belief, ar so the picture closed.

The tremendous influence of this free thinker w nicely suggested by the hundreds of people used the production, and the dramatic scenes worked up a tremendous climax when we found the scientist ar his soul-less victim praying for relief, with the stree thronged with people who were at the same time pra ing that this fiendish example of the power of t free thinker should be made into a real man.

Of course, this is a tremendous subject to approac Producer Tucker deserves exceptional credit for t masterly manner in which he has handled this offerin in that he has kept it interesting, powerful drama re istering big thoughts without ever becoming pu preachment. Any audience anywhere will be interest from start to finish in the action, there is plenty good comedy relief and the swinging tempo of the dr matic moments is such as to stir an average audienc in a manner that will make them remember the pr duction for a long time.

The cast was excellent. Edna Flugrath, as the li tle cockney heroine, gave a splendid characterizatio and Milton Rossmer, as the young minister, gave a ma terly portrayal of his dual part, since he had to chang his characterization entirely for the dream portion o the story.

Edward O'Neill, as Thomas Gedge, the great fre thinker, was a splendid type and had exceptional powe because of his repose and authority.

Mr. Tucker displayed exceptional ability in choosin the types for his other characters, many of them bein faces that will never be forgotten.

The production was made in London, so that few o the players are known personally on this side. Ther was nothing about the offering, however, that makes i "foreign" from the viewpoint of this country—that is

foreign from the angle of the exhibitor who says he doesn't like foreign productions

In the cast were Charles Rock, Barbara Everest, Hubert Willis, Frank Stanmore, Hayford Hobbs, Kenelm Foss, Lewis Gilbert, Minna Gray, Bertram Bingleigh, Janet Ross, Louise Manning, Philip Hewland, Arthur Walcott, Dorothy Tree, Douglas Munro, Phyllis Broughton and James Reardon.

The Box Office Angle.

If you will exploit this as it should be handled, I believe you can do an exceptional business. Certainly it is a production that will cause an unusual amount of talk, with resultant big business.

The eight reels are drama from start to finish, and yet there are big thoughts back of the action, which are hammered home with power that is undeniable, although the producer has kept from preaching by intelligent treatment.

This production is based upon a religious thought, and yet nowhere should there be any objection to it because of this. First of all, it is drama, and, as I said before, it bears about the same relation to the screen that Billy Sunday does to the pulpit—which should mean to any one that it is a big box office attraction.

Because of the peculiar combination of thought and drama found in this subject, it should be very carefully exploited. Use plenty of advertising space and make enough noise that it will become the central topic of conversation in your community. You will find after it opens, if you play it for more than one day, that the business should build—because the film is powerful enough to cause plenty of favorable comment.

Despite the stirring qualities of some of the dramatic sequences, there is nothing about the offering to offend, and it should certainly receive the commendation of all the clean-minded folk in your community. If your people favor Billy Sunday's methods, they should greet this production with open arms—and then some!

WINNING COMBINATION PEP, FUN AND THRILLS.—GET IT.

Douglas Fairbanks in

WILD AND WOOLLY

Fairbanks—Artcraft

DIRECTOR	John Emerson
AUTHOR	Horace B. Carpenter
SCENARIO BY	Anita Loos
CAMERAMAN	Victor Fleming
TECHNICAL DIRECTOR	Eric von Stroheim
AS A WHOLE	Sure-fire combination of speed, fun, action and thrills
STORY	Whimsical Easterner nut on West hero as center of burlesque melo
DIRECTION	Kept action full of pep and provided both thrills and fun
PHOTOGRAPHY	Generally very good; little attempt for effects
LIGHTINGS	Quite satisfactory; although not particularly artistic
CAMERA WORK	Excellent; many fine angle shots
STAR	Whirlwind combination of speed and fun
SUPPORT	Some excellent types
EXTERIORS	Good atmosphere
INTERIORS	Very good, transformation of interiors being nicely handled
DETAIL	Many good touches
TIME	Sixty-two minutes (5 parts)

THIS is one of the best Fairbanks fun films we have had yet.

It starts off with an odd "nut" character of a railroad president's son who lives in New York and dreams of the wild and woolly West, which he little realizes has grown up to such an extent that Fords have replaced the bucking bronchos.

We found a Western committee seeking a concession from Doug's father, with the result that Doug was sent to Arizona to investigate, father having a secret hunch that the trip would cure him of his "nut" notions.

Out West the natives decided that they must "kid" the boy along and show him the sort of town he expected to find and entertain him with scenes of the West as it was in the early 80's. They arranged a lot of fake melodrama with which to greet the nutty youth upon his arrival.

Doug loomed up with a trunkful of revolvers, saddles, cartridge belts, etc., and a good-sized kit bag full of ammunition. He landed in the midst of much real excitement, planned by the natives, and then in the midst of all this fake meller the sure-enough willun pulled an honest-to-goodness hold-up, instead of the fake one which had been planned.

At the same time the willun's Indians kidnapped the shero, and we found the natives much perturbed over the fact that they were unable to do anything, since everybody's bullets were blanks, this having been arranged to keep the wild Easterner from doing any real damage.

Finally, after some of his tried-and-true athletic stunts, Doug worked his way to his sure-enough ammunition supply, and then he proved that he was an honest-to-Jerry hero by going out and cleaning up with the bold, bad bandits, rescuing the shero and bringing the Injuns into camp.

Any audience that doesn't have a wonderful time with this, is all wrong. The story idea was there for Fairbanks, and the producer and Anita Loos, the clever title writer, worked in enough of the sure-fire hokum to make certain the success of this offering.

Doug was in his glory, because the character made him a comedy nut, doing stunts which to him were very serious, while to the audience and other characters they were very funny.

Eileen Percy, the girl in the case, was quite satisfactory as an ingenue, although she had little to do except stand and wait for Doug to rescue her upon occasions. Some of her close-ups were rather pretty.

Sam De Grasse was the willun—and Sam knows how to be a real willun.

There were some good types among the other characters in the Western town.

The Box Office Angle

Go to it and get the money on this!

Make a lot of noise about this being one of Doug's best productions, because it presents him as an Eastern nut with funny ideas of the West, landing in the midst of much faked excitement, only to prove that he was a real hero, after all.

You can tell them that it is an ideal Fairbanks character which provides plenty of opportunity for the things he does best, and you can promise that he does them well. This should be a clean-up for any one, anywhere.

FARCE HOKUM MAKES ELEMENTARY PLOT RATHER ENTERTAINING

Olive Thomas in

MADCAP MADGE

Kay Bee—Triangle

DIRECTOR	Raymond B. West
AUTHOR	Russell E. Smith
CAMERAMAN	Charles Stumar
AS A WHOLE	Light comedy hokum earns some laughs
STORY	Elementary, ancient, convenient farce situations
DIRECTION	Played for laughs all the way and gathered quite a lot; general atmosphere very good
PHOTOGRAPHY	Generally good; some excellent bits
LIGHTINGS	Occasionally excellent; generally just good
CAMERA WORK	Good
STAR	Pleasing ingenue
SUPPORT	Good; not remarkable
EXTERIORS	Rather good
INTERIORS	Classy atmosphere
DETAIL	Played for laughs
TIME	Sixty-one minutes (5 parts)

THIS plot was a very ordinary bunch of farce situations taken from the old convenient catalog formulas based on the mother who wanted to marry daughter to a title, and father who was in financial difficulty, with older sister, who was to marry the title, picking out the wrong man without knowing it, while the younger sister, who was the harem-scarem comedy kid, accidentally picked out the man who could save father from financial ruin.

Certainly, there should be no medals pinned on any one for this as a plot, but the director has simply proceeded to make his picture, playing for laughs all the way, without giving a thought to worrying over the ancient vintage of the situations.

They had all the good old hokum of the pajama party at boarding school, the masquerade dance with several guests in similar costumes, etc., and since Producer West provided rather a pleasing atmosphere so far as sets and locations were concerned, I believe that the average fan will consider this quite satisfactory as light entertainment.

In the pajama party stuff they introduced a young heifer, and here and in many other places through the production we had excellent titles. While the heifer was being entertained by the girls in pajamas they cut to a flash of an old cow in the barn, with the title, "Where is my wandering boy tonight?" During the masked ball they shot Miss Thomas into the gathering on roller skates, which provided a lot of Keystone Komedy stuff that got laughs. Since that was what the producer seemed to be after, he must be given credit for having done the only thing possible with the material at hand.

Miss Thomas is rather pretty, looks a bit devilish in a close-up, and registers very satisfactorily as an ingenue in this sort of light-comedy, wild-Indian part.

The Box Office Angle.

I believe that comedies are decidedly in demand at the present time, and while the plot of this is very ancient, they got considerable fun out of the old-time situations by handling, and I think the average patron will accept this as worth while, even though they don't rave over it afterwards. It should be classed as just a "good" program offering.

The audience who sat in when I saw this got a lot of laughs and a few yells, which is proof of the fact that they got some enjoyment out of it, even though they might afterwards figure that it wasn't of much consequence.

Since Olive Thomas is absolutely unknown so far as your fans are concerned, I would bill her as a famous beauty from the Ziegfield Follies. That will be an interesting atmosphere to put around her, which should help to get some business.

I would emphasize particularly the fact that this is built for laughs and advertise it as a "light comedy."

ORDINARY MOVIE MELLER WITH MIXED SYMPATHIES HAS AD ANGLES

Mary Fuller and Charles Richman in

THE PUBLIC BE DAMNED

Public Rights Film—State Rights

DIRECTOR	Stanner E. V. Taylor
AUTHOR	Stanner E. V. Taylor
AS A WHOLE	Movie melo played for appeal on timely subject
STORY	Ordinary movie situations, with unsympathetic hero and crooked-politics elements
DIRECTION	Old-school technique; too many exits and entrances; was action rather than drama
PHOTOGRAPHY	Ordinary
LIGHTINGS	A few good; generally only fair
CAMERA WORK	Not enough close-ups; too much shooting from same angle
STARS	Handicapped by melo; failed to impress
SUPPORT	Rather ordniary
EXTERIORS	Just acceptable
INTERIORS	Not distinctive
DETAIL	Never impressive
TIME	Sixty-one minutes (5 parts)

EXCEPT for the fact that this has to do with the food-control reform, there is nothing about this to mark it as anything but an ordinary movie meller. The food-reform element is handled from rather peculiar angles, since we found the hero among the farmers, starting an organization, but promptly selling them out. The head of the food trust was twisted into a sympathetic hero who reforms and saves the heroine from becoming the tool of crooked politicians, who intended to double-cross her by making her believe that she was getting a good bill passed, only to have one put through with a joker in it.

In other words, they gave us three characters to start with—a hero, a heroine and a willun—and then they twisted the hero into a weak, unsympathetic character, and afterwards trying to build him back into a hero. The heroine was made the tool of crooked politicians, and the willun was brought into the climax as a sympathetic hero. The plot had such a mixture of sympathy that I doubt very much if it can possibly impress anywhere.

Had this subject been treated intelligently, with the characters made real and the incidents handled with

the proper balance of human moments, I believe the result would have been a very big subject.

Unfortunately, we found that the offering has been played as melodrama and the atmosphere and the characterizations both lack the dignity needed to make such an important propaganda production worthy of serious consideration.

When a producer attempts to register a thought and then swings into melodrama which becomes funny to the extent of causing an audience to laugh at most of the situations and titles, then the whole film misses fire. That is just what has happened in this instance.

This film was apparently made for the Paramount program and afterwards switched into a State rights proposition, possibly because the food-control question is a national issue at the present moment.

I believe the story was rather an unfortunate choice, however, since the author has twisted his characters about in rather an odd fashion, and as a consequence he fails to bring his line of reasoning to any direct issue. According to his plot, the food control would have been impossible except for the fact that the head of the trust turned hero.

Mary Fuller and Charles Richman appeared as the reforming heroine and the head of the food trust, respectively, without making either character exceptional.

Chester Barnett, as the weak-kneed husband of Miss Fuller, was kicked around all over the lot, first by his wife, then by the farmers, and afterwards by some thugs who had to do this to keep hubby out of the plot for a certain length of time. He only got into the running again on the finish, when he rushed before the legislature with the copy of the bill which proved the trick that was being attempted.

Others in the cast were Joe Smiley and Russell Bassett.

The Box Office Angle.

It is possible that you can get some money with this because of the title and the fact that the food control problem is a live issue at the present moment. The film is not good, but, on the other hand, it isn't so bad as to make it impossible. It provides an advertising angle, and while your fans will probably laugh at it more than they will feel any sympathy with it, the chances are that they will come out and pass you by without sticking a knife in you.

The action is terribly slow at times, and some of the titles are awful. But, nevertheless, if you can get it cheap—and you should—it will serve as a chance to grab some money on a flyer.

Whatever you do, don't promise that it is a "great" film. Just talk about the fact that it deals with the food-control situation.

STARTED FINE, BUT SOON SLUMPED INTO ORDINARY MELLER

Mary MacLaren in

THE PLOW WOMAN

Bluebird

DIRECTOR	Charles Swickard
AUTHOR	Eleanor Gates
SCENARIO BY	J. Grubb Alexander
CAMERAMAN	Harry Maguire
AS A WHOLE	Started right well, but finished as wild-eyed meller
STORY	Lacked sympathetic romance and had too much action meller
DIRECTION	Failed to keep human element in evidence for last half of production
PHOTOGRAPHY	Varied from fine to fair
LIGHTINGS	Many excellent; others just ordinary
CAMERA WORK	Varied decidedly
STAR	Pleasing personality; has poise and repose
SUPPORT	Satisfactory, except father's beard
EXTERIORS	Some very fine shots; others ordinary
INTERIORS	Just good
DETAIL	Satisfactory
TIME	Sixty-one minutes (5 parts)

THIS started off with some good characterization bits and gave promise of being an excellent offering. Unfortunately, however, the story and characterizations never got anywhere, there being a lack of heart interest and romance and no real hero or heroine development, the last half of the film being swung into a lot of wild melodrama that failed utterly to impress favorably.

The first part of the offering was devoted to a prologue in which Miss MacLaren played the mother, and Clara Horton played the daughter, which was played by Miss MacLaren in the later development of the story.

Little Clara Horton was one of the big favorites many years ago in the old Eclair days, and her work in this gave evidence of the fact that her screen training has not been in vain. She is a very clever youngster.

The character of the father was decidedly brutal, but would have been very impressive as a menacing force had it not been for the fact that his beard was awful. This make-up was satisfactory in the long shots, but when he was brought into a close-up he was funny enough to bring a laugh, which naturally weakened the impression made.

In the story proper Miss MacLaren was an older sister, and we found the hero marrying a younger sister secretly, with the result that the wife had to be brought home from boarding school with her child. Father pulled a bit of wild anger and started to drive both the girls from the house, but was struck by lightning, it being an odd thing that he was paralyzed on one side by this stroke, while the girls, who were only two feet away, were not even stunned by the bolt.

They then pulled the good old Kay-Bee Broncho frontier junk, with Indians on the warpath and houses being burned in the attack. There was much riding back and forth, until finally the halfbreed, who had been the menacing willun, saved Miss MacLaren and the baby from the attacking Indians until the boys of the fort could ride up to the rescue. This was the good old stuff which may be good in some sections, although I have a hunch that most of your intelligent fans don't appreciate this sort of melo any more. I believe that they look at it and accept it, but do not consider it real entertainment.

The chief lack of this story and production was the absence of any love story carried through to a proper development. Our hero was not much in evidence, and our heroine, Miss MacLaren, had no romance whatever, except that she had wanted to marry the man who had picked her sister instead.

Others who appeared were Harry C. De More, Marie Hazelton, Kingsley Benedict, Hector V. Sarno and L. C. Shumway.

The Box Office Angle.

It is possible that this sort of wild-eyed melodrama may register as satisfactory in some communities, but to my mind it misses fire, because the human element

is cast aside to give way to action meller. If you have been playing ordinary program releases this may sneak by. It will do little more, because it fails to get under the skin and convince.

There is no particular angle to advertise this on, unless you play up the thought "Are you considerate of your children and their welfare?" The entire story is centered about a brutal father who has no regard for his women folk and hates both his daughters because they were not boys. You might say: "Have you ever known a man who disliked his daughter because she was not a boy? See 'The Plow Woman.'"

IMPOSSIBLE AND VERY UNSYMPATHETIC PLOT MADE FAIRLY INTERESTING

Wilfred Lucas and Elda Miller in

HER EXCELLENCY THE GOVERNOR

Eastern Triangle

DIRECTOR.....Albert Parker
SUPERVISED BY.....Allan Dwan
AUTHOR.....Robert Shirley
CAMERAMAN.....Roy Vaughn
AS A WHOLE.....Interesting in a way, but impossible story with very unsympathetic hero
STORY.....Registered impossible politics, with hero a traitor saved by trick of his sweetheart
DIRECTION.....Registered some good individual scenes and made action fairly convincing, but badly handicapped by story situations
PHOTOGRAPHY.....Generally good; never distinctive
LIGHTINGS.....Ordinary; generally too uniform; no attempt for effects
CAMERA WORK.....Good straight stuff; not distinctive
STARS.....Good, although playing impossible parts
SUPPORT.....Some good types
EXTERIORS.....Acceptable; not unusual
INTERIORS.....Good
DETAIL.....Very improbable
TIME.....Sixty-one minutes (5 parts)

THEY presented in this story a situation where a hero had just been elected governor, with a sweetheart heroine who refused to marry him because success had changed his ideals. Then they pulled a lot of impossible politics which brought the heroine in a campaign against the governor, which resulted in an election which put her over as lieutenant-governor, with all of her ticket elected except the one man she had been fighting—her sweetheart, the governor. How this could be accomplished was not explained, because there could be no explanation—it couldn't be done!

We then found hero, who had vetoed a child-labor bill upon demand of his political boss, becoming a traitor to his country by preparing to antagonize the enlistment act. This is certainly treading on thin ice, considering the present situation, and, from my viewpoint, it was absolutely all wrong!

The last part of the story hinged about the trick of the sweetheart lieutenant governor to get the hero governor across the State line for a luncheon, while she sneaked back into the State and signed the military appropriation bill. We then saw hero returning, very much peeved over having been tricked, and they finished it off with a clutch where he admitted that he had been near to becoming a traitor, and thanked her for having saved him.

This entire story makes the hero not only an awful boob, but a very unsympathetic character, who is a traitor to his country in time of war. The impossible convenience of having his sweetheart made lieutenant governor for purposes of the plot will never convince anybody, and on the whole I fear that this is going to leave rather a bad taste in the mouths of most fans. It is a case of monkeying with the buzz-saw, and certainly is a dangerous bit of tomfoolery.

Elda Miller was a splendid choice for the character of the suffragist who became lieutenant governor after a reform campaign, although she made a few false starts in some of the scenes, showing she is not yet "camera-broke."

Wilfred Lucas did his best to keep the character of the governor human, but he was battling against awful odds.

There were a few little interesting touches that helped a bit, but from my viewpoint the production is all wrong on account of the story situations. I'd say that it isn't the sort of thing to play if you can possibly sidestep it.

There were a few details, other than the impossible election situation, which were bad, as, for instance, all of the newspaper inserts—and several were used—were noticeably pasted, with every paper using the same sort of type. These inserts were all double column when flashed on the screen, and yet when the governor was seen carrying these inserts in his hand they were all single column.

In the supporting cast were Joseph Kilgour, Regan Hughston, Walter Walker, Edith Speare and Albert Perry.

The Box Office Angle.

I would be afraid of this because of the unsympathetic hero-traitor part. The story is built around an impossible situation which has been devised simply for the purpose of making a story, and it never for a moment has a chance to convince. An audience which is willing to overlook the hero's peculiar conduct may find this fairly interesting, but the ending is obvious all the way, and certainly the production is not of sufficient merit to justify your worrying over missing it, while it has disadvantages enough to make it worth your while to look for something else.

The title tells the finish of the story from the very first, so that there is no suspense provided at any time.

Author and Adaptor of Recognized Successes.

EVE UNSELL

(FAMOUS PLAYERS—LASKY CORP.)

Man from Mexico (Honor).
Wildflower (Honor Roll).
Dawn of Tomorrow (Honor).
The Morals of Marcus.
The Warning.
The Ransom (Author).
The Reapers (Author).
The Senator.
The Second Command.

Coming Releases.

Forbidden Paths (Author).
Crystal-Gazer (Co-Author).
Fortunes of Fifi.
Tides of Barnegat.
The Honorable Friend.
The Dummy.

Coming Releases.

The Long Trail.
The Brother of Beppo.
At First Sight.
Barbary Sheep.
The Honeymoon, etc.

OLD REBELLIOUS DAUGHTER CITY TEMPTER THEME HELPED BY HANDLING

Dorothy Phillips in

FIRES OF REBELLION

Bluebird

DIRECTOR.....Ida May Park
AUTHOR.....Ida May Park
CAMERAMAN.....King D. Gray
AS A WHOLE....Old stuff made fairly good by treatment
STORY.....“Why girls leave home” bromide, with too much city-temper detail, and hero to rescue on finish
DIRECTION.....Gave intimate touch to treatment, but story lacked situations, causing action to slump frequently
PHOTOGRAPHY.....Generally good, with fine and fair spots
LIGHTINGS.....Some excellent; others ordinary
CAMERA WORK.....Varied
STAR..Pleasing personality; made ancient situations hold
SUPPORT.....Very good; Lon Chaney a bit too “willunous”
EXTERIORS.....Acceptable
INTERIORS.....Some good atmosphere touches
DETAIL.....Many good bits
TIME.....Sixty-two minutes (5 parts)

WHILE this is the old “Why Girls Leave Home” story, with all the sordid details of poverty life, with a drunkard father and the well-known innocent heroine resenting the city tempters advances, only to be rescued at the eleventh hour by hero, we found that the producer and the cast have lifted it by their treatment of the scenes, the individual work of the cast having been emphasized by the intelligent use of close-ups.

Because the story is so well known, with practically no surprises in any of its development, there were times when the interest slumped decidedly. The producer gave us good detail in the early scenes, which were supposed to justify shero's departure for the city, but everyone will have it all figured out that she is to be tempted and refuse to fall, with hero arriving at the moment when she is about to give up; so that, despite the fact that the producer has handled this part of the story very nicely, it fails to impress.

One of the best scenes in the entire production was the bit where the hero arrived at Miss Phillips' room in the city and first discovered that she had been living in very cheap quarters, and then came upon the boxes which had contained clothing, which clearly told that she had donned an expensive outfit before leaving. They gave the landlady of this rooming house a couple of good titles at this point. One, where she had come in to Miss Phillips with something to eat, saying that she couldn't let her starve, since if she were to starve she never would get the rent. The other was when the hero inquired as to where Miss Phillips had gone, and the landlady said that she had gone away in a taxicab, and that the girls who went away in taxicabs never came back.

Lon Chaney, who did the city tempter part, was a bit too “wicked” in his characterization, there being a tendency on his part to keep a leer on his face at all times.

William Stowell was pleasing as the hero. The other members of the cast were quite satisfactory. They were Richard La Reno, Ed Brady, Golda Madden, Belle Bennett and Alice May Youst.

The Box Office Angle.

Dorothy Phillips has had several rather pleasing productions in the past few months, and I should think she is possessed of a good following all over the country by now.

There is certainly nothing new about the story, but the characterizations and the treatment of the director make it fairly interesting, so that you will probably find that your fans will accept it as a very satisfactory program production.

You might bill this as a film proving the danger of an inexperienced girl attempting to make her way alone in a big city.

There seemed to be an unusual number of underwear and nightgown scenes in this, many of which were unnecessary. It is possible that some of your patrons might be a little finicky about such things, although they never went too far with any of these bits.

If your fans are sharks on demanding something new in the way of stories, be careful on this production. It has no new twists whatever.

HUMAN BITS MAKE ANCIENT PLOT SEEM QUITE PLEASING

Gail Kane in

THE UPPER CRUST

American—Mutual

DIRECTOR.....Rollin S. Sturgeon
AUTHOR.....Charles Sherman
AS A WHOLE....Entertaining little story that will please
STORY.....Housekeeper masquerading-as-mistress, has romance-with-employer's-son situation
DIRECTION....Kept them from “acting”; gave good little human bits
PHOTOGRAPHY.....Generally very good; not exceptional
LIGHTINGS.....Good; didn't play for faces enough
CAMERA WORK.....Good; not distinctive
STAR.....Most pleasing part she has had on screen
SUPPORT.....Boy very good; others satisfactory
EXTERIORS.....Good for atmosphere; not particularly artistic
INTERIORS.....Good
DETAIL.....Several good little touches
TIME.....Sixty-two minutes (5 parts)

WHILE this is an old story idea with nothing truly big about any part of the production, I believe that the average audience will enjoy it thoroughly and consider it very pleasing as a program offering.

Gail Kane has one of the best parts, if not the most pleasing, she has ever been given to portray on the screen. She is presented as a wholesome Irish girl who is employed as housekeeper for a widow at her summer home.

She found that the villagers all thought she was the mistress, who was a widow they had never seen, and Miss Kane decided to take a chance and masquerade a bit to enjoy the surroundings of wealth for a few weeks at least.

The son of her employer wandered into the action, and of course we had a little romance between the two, with Miss Kane “employing” the boy as her chauffeur, he all the time knowing who she was.

A wealthy neighbor tried to marry Miss Kane, and, despite the fact that she had learned to love her new

"chauffeur," she seriously considered marrying the millionaire neighbor for financial reasons.

The man whose name the son had taken, then loomed up, with the result that son was suspected of being a forger. This brought the girl to his rescue when she thought he was in trouble. She found she couldn't marry the millionaire, because she loved the boy too much. This, of course, was followed by a quick finale wherein the boy's mother arrived to explain who the boy was.

The greater portion of this offering is taken up with little romantic comedy scenes between Miss Kane and the boy. They have some fun with a balky horse, and there are many bits which most any audience will enjoy where the housekeeper plays mistress to her "chauffeur," who the audience know to be her employer's son.

Miss Kane was very pretty in this, and since she had a part that carried sympathy, instead of the part of an adventuress, I believe she will gain more friends from this one picture than from a dozen of the sort she has had in the past.

Robert MacLean as the son was excellent, since he played with a quiet reserve, which made his scenes register as real. The producer kept the cast from "acting" most of the time, and this helped decidedly.

The general atmosphere was very satisfactory, wit a few good shots, but it was not distinctively artisti Frequently a few more close-ups or better lightings c the faces would have helped.

In the cast were Edward Peil, Eugenie Forde and J Holmes.

The Box Office Angle

I'd figure that this should go much better than th average Mutual. It is a pleasing little human sto that carries sympathy and comedy, and the plot is he down to earth sufficiently to keep it from being mel drama.

If you have been playing Mutuals as they come, y can afford to make quite a little fuss over this, promi ing that they will enjoy Miss Kane's work as the bea tiful Irish housekeeper who took a chance at playir "wealthy widow" for a few weeks.

You might say in your advertising, "You have se Gail Kane many times as the beautiful adventures See her in 'The Upper Crust' as a wholesome Iris American lass who played the 'fine lady' when oppo tunity presented itself." You might arouse interest advertising along this line: "Do you think you cou tell a housekeeper from her mistress at a glance? Thi it over and see 'The Upper Crust.'"

IRISH ROMANTIC COMEDY HAS ENOUGH LAUGHS TO GET IT BY

Bessie Barriscale in

BORROWED PLUMAGE

Kay Bee—Triangle

DIRECTOR	Raymond B. West
AUTHOR	J. G. Hawks
CAMERAMAN	Charles Stumar
AS A WHOLE	Interesting Irish costume comedy
STORY	Never convinced, but interesting and provided laughs
DIRECTION	Gave distinctive atmosphere, class and good comedy
PHOTOGRAPHY	Generally excellent
LIGHTINGS	Some very fine; generally good
CAMERA WORK	Very good
STAR	Pleasing personality as impish kitchen maid
SUPPORT	Good; not exceptional
EXTERIORS	Some very good shots; others ordinary
INTERIORS	Very good
DETAIL	Excellent atmosphere
TIME	Fifty-nine minutes (5 parts)

CONSIDERING the fact that present-day conditions make romantic comedy desirable, I would say that this should be a very successful offering, because it gives many laughs in an atmosphere sufficiently distinctive to have the production register as something above the average ordinary "movie."

Miss Barriscale, as a hoyden Irish kitchen maid of the period when John Paul Jones held sway on the seas, kept things moving by her wild escapades, and, as a matter of fact, there was nothing to the plot except a series of incidents in which she played for laughs.

We were shown the American commander approaching Ireland, with the Irish nobility fleeing from the "pirate," while soldiers came to the castle to protect it. Miss Barriscale, a kitchen maid, stayed behind and posed as the mistress of the castle when the troops arrived, and our hero was sent from the American ship to reconnoiter, he of course being an old sweetheart of Miss Barriscale, who had gone to the colonies some years before.

The British officers discovered that this Irish swee heart was an American, by asking him to drink a toa of death to John Paul Jones, and then they were gon to shoot him at sunrise (you notice they always gi time for somebody to bring a rescue party by dati these executions at dawn), so that Miss Barriscale si naled for a rescuing party, which came ashore a saved the Irish hero and his madcap sweetheart aft a battle with the British.

The incident of Miss Barriscale sending a signal the American vessel, provided an opportunity for h to wear a soldier uniform with tight-fitting trousers, that the story as constructed gave her the old-tim trio of costumes—rags, silks and a boy outfit.

Producer Raymond West gave us some excellent a mosphere in the interior sets, and some good exter shots, so that the general tone of the offering w very satisfactory. The story is decidedly light, ho ever, and you can only figure it as a romantic comed with emphasis on the comedy.

Those who appeared in support of Miss Barrisca were Arthur Maude, Dorcas Matthews, J. Barn Sherry, Wallace Worseley and Tod Burns.

The Box Office Angle.

This is only a "movie," as to conviction, but the ma comedy incidents give it almost a Keystone touch many places, and these wild bits of comedy tied up wi the Irish dialect titles make it almost certain that th average audience will consider this rather good ente tainment.

If Bessie Barriscale is a favorite in your communi —and I believe she is rather well liked generally—y can probably do very well with this. What it lacks story it makes up in action and fun. You needn worry over it being a costume production, because I a quite sure that your fans will not complain about th costume element when so much comedy has been i jected into the action. Several Keystone types hav been used in many places, they being played in goo little incidents of their own at times, so as to kee the comedy element uppermost all the way.

Emphasize the fact that this is Irish, that it is comedy, and get the romance part in gently. Don't l them get the impression that it is a costume drama melodrama.

UNCONVINCING RESEMBLANCE MIXED MORALS PLOT—FAIRLY INTERESTING

Carlyle Blackwell, June Elvidge and Frank Mills in

THE PRICE OF PRIDE

Peerless—World

DIRECTOR ..... Harley Knoles
AUTHOR ..... Milton Nobles
CAMERAMAN ..... Arthur Edeson
AS A WHOLE ..... Unconvincing "resemblance" plot which had rather odd moral mix-up and convenient coincidences, helped by treatment
STORY ..... Never convinces and frequently things happen very obligingly; convenient, with rather complicated father-trying-two-sons situation
DIRECTION ..... Kept players from overacting and made many individual scenes good; was fearfully handicapped by story
PHOTOGRAPHY ..... Generally good, although varied from fine to only fair at times
LIGHTINGS ..... Some excellent; others just ordinary
CAMERA WORK ..... Varied; too many shots from same angle
STARS ..... June Elvidge excellent; Blackwell good as bad boy, acceptable as good boy; Mills satisfactory
SUPPORT ..... Acceptable
EXTERIORS ..... A few very fine; others just good
INTERIORS ..... Acceptable, although some had too much furniture
DETAIL ..... Situations quite convenient and not nicely dovetailed, but atmosphere satisfactory
TIME ..... Sixty-three minutes (5 parts)

THIS has the serious handicap of being one of those "resemblance" stories which are seldom, if ever, convincing. They made the resemblance fairly logical by having the same father for both boys, but, unfortunately, the father failed to get a divorce from his first wife, and so the second son was illegitimate, which left a rather bad taste, this being followed by just a suggestion of this illegitimate son starting to make love to his own mother when he found her as the mistress of a gambling hall. They didn't go very far with the details, however, so that this angle will not be objectionable to those who resent the introduction of such elements into a story.

The production started off with a prologue in which they introduced some of the well-known pajama-party hokum, and then we came to the quarrel between happy husband and wife because of the vampirish Miss Elvidge.

Hubby went West and Miss Elvidge was right on the job, insisting upon becoming his mistress, so that soon we found them with a child. His son by his first wife grew up in a title which jumped twenty years, and we found Mr. Blackwell playing both parts. Detail to properly bridge over the lapse of twenty years was not in evidence here.

From this time on the story failed to convince, because the situations were entirely too convenient. There were several errors in the plot development, such as the scene where Mr. Blackwell met his "double," and although he mentioned the likeness, neither man stopped to inquire of the other how this happened.

Afterwards we found the good boy's financee coming West, with the bad boy holding up the train, which resulted in her getting off at the good boy's town and refusing to speak to him. I'd like to know why she didn't go back home, and why she stayed in this rough Western town when she felt that her sweetheart was "all wrong." Of course, the scenarioist decided to forget when she was needed again in the trial scene, when both mothers of the boys were on hand also.

Just to make it a bit harder, they brought in the father as judge at the trial, it being stated in a title that a United States District Court judge from Montana had been called into the case.

The bad boy eased things off by dying on the finish, after having confessed that he was guilty of the hold-up, instead of the good boy, who had been accused.

In many of the individual scenes the director lifted this by intelligent handling, there being some good close-ups and a few excellent exterior shots. The handicap of the story made it impossible to register this as a truly worth-while production, except for those who are willing to take melodrama as it comes without worrying about the consistency of the story.

Carlyle Blackwell handled the character of the bad boy rather well and was satisfactory as the good boy, who had little to do but stand around as such and look wise.

June Elvidge gave a very good characterization throughout, refraining from overacting, although she had a number of rather important emotional scenes.

Frank Mills as the father of both boys was very satisfactory.

George MacQuarrie was a good "heavy," and the other members of the cast were satisfactory.

Among those who appeared were Evelyn Greeley, Charles Charles and Pinna Nesbit.

The Box Office Angle.

If your patrons are willing to accept unconvincing melodramas just because the action is fairly interesting, this will go over very nicely. Your intelligent fans who demand good stories, will consider it ordinary junk.

If Carlyle Blackwell pulls you any business, and the names of Miss Elvidge and Mr. Mills help at the box office, you will probaby be justified in booking this and taking a chance on it getting by without serious criticism.

You might arouse some interest by saying, "If you were called upon as judge to preside at the trial of your son, for whose weaknesses you were responsible, what would you do? See 'The Price of Pride.'"

REVIEW OF "ALADDIN'S OTHER LAMP," Rolfe-Metro—Page 431.

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TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
626	Fox	72.9	70.0	85
497	Metro	79.8	67.2	49
390	Greater Vitagraph	68.3	65.4	73
1691	Triangle	69.3	63.5	348
439	World	78.9	62.2	40
1930	Paramount	68.3	62.7	326
213	Bluebird	62.1	62.0	18

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

Reports		% P.P.	% B.O.	Repeat
	PARAMOUNT			
1930	Paramount	68.3	62.7	326
3	**In Bishop's Carriage**	84	93	
1	**The Lost Paradise**	50	45	
5	The Virginian	85	79	1
1	Such a Little Queen	80	80	1
2	**Where Trail Divides**	100	100	1
10	Wildflower	90	82	6
1	The County Chairman	80	80	
1	**What's His Name**	75	100	
3	Behind the Scenes	92	84	
6	**Man from Mexico**	90	70	1
1	**Circus Man**	84	85	
1	Rose of the Rancho	87	80	
4	The Bargain	85	86	3
1	**Ghost Breakers**	60	60	
4	**The Crucible**	94	92	1
4	The Sign of the Cross	89	91	
1	**Cameo Kirby**	50	65	
5	Cinderella	85	98	2
1	**The Million**	70	90	
3	**Girl of the Golden West**	93	87	2
2	The Dancing Girl	71	68	
3	**The Italian**	77	62	1
1	**No Laughing Matter**	90	85	
1	**Morals of Marcus**	60	50	
3	**The Goose Girl**	95	95	4
1	**After Five**	82	80	
1	Mistress Nell	85	95	
1	Buckshot John	90	90	
3	**Her Triumph**	60	74	1
3	The Warrens of Virginia	70	71	1
1	**Country Boy**	95	80	
5	David Harem	87	78	1
1	A Gentleman of Leisure	80	70	
2	The Caprices of Kitty	63	70	
1	**Love Route**	60	60	
1	**Sunshine Molly**	40	20	
1	**The Governor's Lady**	97	85	
3	Gretna Green	100	100	2
3	Are You a Mason?	78	84	
1	**Pretty Mrs. Smith**	65	90	
1	**The Unafraid**	50	75	
1	When We Were 21	75	63	
4	Snobs	64	52	
5	**Captain Courtesy**	84	66	1
3	Captive	82	67	
2	**Niobe**	75	55	1
3	**Help Wanted**	90	75	
5	The Woman	86	59	1
5	**House of Lost Court**	82	54	3
1	**Fanchon the Cricket**	86	89	2
3	**Betty in Search of Thrill**	83	87	
5	Stolen Goods	78	75	
2	**Wild-Goose Chase**	80	55	1
6	**Pretty Sister Jose**	84	82	2
5	**Jim the Penman**	64	65	
16	The Dawn of a To-morrow	83	88	1
5	**Arab**	18	18	2
1	Clarissa	75	80	
2	**The Dictator**	45	45	
5	Wild Olive	82	69	
6	Chimmy Fadden	91	75	1
3	Little Pal	79	85	
4	**Rugmaker's Daughter**	40	50	
2	The Clue	74	88	
6	Kindling	81	82	
1	The Running Fight	60	70	
3	The Fighting Hope	77	80	
5	Kilmeny	75	73	
6	Seven Sisters	87	86	1
3	**Puppet Crown**	83	85	
19	Rags	91	93	5
2	Sold	83	72	
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
3	**Poor Schmaltz**	63	37	
8	Helene of the North	87	81	2
3	The Majesty of the Law	56	60	
3	**Heart of Jennifer**	43	45	
2	**Incorrigible Dukane**	75	55	
4	Esmeralda	89	89	2
2	The Case of Becky	65	65	
1	**Out of Darkness**	60	40	
1	**Peer Gynt**	12	100	
4	**The Explorers**	72	61	
4	**'Twas Ever Thus**	53	68	
2	**Voice in the Fog**	75	67	
6	Fatal Card	65	59	
4	**Zaza**	91	67	2
5	The Girl of Yesterday	88	86	2
7	White Pearl	71	75	
4	**Blackbirds**	57	58	
7	**Chorus Lady**	73	68	
6	The Secret Sin	69	74	1
7	**Yankee Girl**	52	57	
6	**Masqueraders**	56	56	
11	Carmen	52	53	3
10	**Still Waters**	95	91	6
7	**Madame Butterfly**	10	11	1
7	**Mummy and Humming Bird**	64	44	
7	Bella Donna	92	77	4
3	**Armstrong's Wife**	79	65	
3	**Chimmie Fadden Out West**	11	14	1
8	A Gentleman From Indiana	86	75	
9	The Prince and the Pauper	92	88	4
10	Mr. Grex from Monte Carlo	84	69	1
3	**Jane**	75	51	
9	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
2	The Immigrant	73	62	
10	The Old Homestead	88	84	7
3	**Lydia Gilmore**	22	41	2
10	Temptation	82	77	2
8	The Foundling	77	74	2
5	Tongues of Men	82	58	1
6	Mice and Men	84	82	3
6	**The Golden Chance**	50	68	2
1	**My Lady Incog**	40	40	
4	**Ragamuffins**	77	57	
4	**Call of Cumberlands**	77	72	
6	The Spider	87	68	1
9	Pudd'n Head Wilson	83	80	4
8	**Tennessee's Pardner**	85	88	
7	Madame Le Presidente	21	48	
8	**Nearly King**	53	53	1
12	Trail of Lonesome Pine	75	88	3
7	Fell in Love with Wife	56	52	1
7	**Blacklist**	41	34	1
9	Out of the Drifts	90	89	3
5	**Diplomacy**	11	56	1
12	Poor Little Peppina	87	84	6
15	To Have and To Hold	75	72	4
11	**Ben Blair**	72	65	
9	For the Defense	68	66	1
6	The Code of Marcia Gray	70	66	2
7	**Lost Bridegroom**	70	61	1
7	The Saleslady	75	66	1
13	Audrey	75	74	3
8	The Sowers	65	60	
10	The Heart of Paula	72	57	1
10	The Race	70	64	
7	The Eternal Grind	71	82	3
8	The Love Mask	59	53	2
9	Molly Make-Believe	87	83	5
7	The Red Widow	62	55	2
12	The Heart of Nora Flynn	72	60	4
7	The Moment Before	50	65	1
12	David Garrick	68	46	2
8	The Innocent Lie	54	51	
15	Maria Rosa	79	78	4
12	Alien Souls	69	67	1
13	The Feud Girl	60	56	
16	Pasquale	78	53	3
16	Sweet Kitty Bellairs	72	62	2
20	Saints and Sinners	51	49	
18	**Thousand-Dollar Husband**	69	62	4
22	A Gutter Magdalene	62	54	1
10	**Evil Thereof**	44	44	
15	The Making of Maddalena	63	57	3
23	Silks and Satins	85	88	16
14	**Destiny's Toy**	60	51	
19	**The Clown**	79	54	3
20	Susie Snowflakes	69	59	2
16	The World's Great Snare	73	78	4
19	The American Beauty	61	61	3
22	The Dupe	64	64	1
22	**The Smugglers**	53	50	1
26	**The Selfish Woman**	72	69	6
29	**Davy Crockett**	67	62	
28	The Dream Girl	69	64	2
28	Under Cover	79	75	5
27	**International Marriage**	55	51	1
27	**Common Ground**	64	64	1
35	Hulda from Holland	95	94	23
30	House of Golden Windows	73	64	3
22	A Woman in the Case	72	72	3
25	Little Lady Eileen	87	89	10
22	**The Stronger Love**	53	52	
21	**Public Opinion**	82	72	6
20	Rolling Stones	67	62	2
21	The Honorable Friend	65	62	1
18	**Victory of Conscience**	59	60	3
19	Each Pearl a Tear	74	72	2
20	The Parson of Panamint	77	68	3
13	The Big Sister	47	58	
12	The Reward of Patience	66	54	
13	The House of Lies	76	68	1
13	The Daughter of MacGregor	55	46	

Reports	% P.P.	% B.O.	Repeat
16 Ashes of Embers	84	84	6
15 The Quest of Life	58	72	
14 Anton, the Terrible	46	45	
15 The Lash	59	56	
12 The Storm	78	64	1
18 The Intrigue	81	60	2
15 Her Father's Son	74	68	2
13 Witchcraft	53	54	
13 The Kiss	74	68	2
15 The Rainbow Princess	84	72	3
14 Seventeen	84	72	2
13 Miss George Washington	94	94	10
15 The Heir to the Hoorah	82	69	5
16 The Soul of Kura San	80	71	1
11 A Son of Erin	78	72	2
10 Unprotected	53	55	1
10 The Years of the Locust	49	51	
10 The Plow Girl	75	59	
7 The Yellow Pawn	61	57	1
9 Nanette of the Wilds	50	57	2
6 Martyrdom of Philip Strong	48	47	1
10 The Coney Island Princess	62	63	1
10 The Road to Love	72	59	1
14 Oliver Twist	85	69	6
12 The Victoria Cross	43	55	1
13 The Traveling Salesman	76	57	3
16 The Right Direction	74	60	2
18 Snow White	94	95	10
13 The Redeeming Love	60	56	1
16 The Slave Market	71	70	5
16 The Evil Eye	27	41	1
14 Great Expectations	76	54	1
13 Happiness of Three Women	74	60	1
12 Betty to the Rescue	44	47	
13 A Girl Like That	51	46	
14 Lost and Won	58	50	
17 The Golden Fetter	51	55	
17 His Sweetheart	84	58	2
16 The Wax Model	68	59	
17 Each to His Kind	61	59	
14 Her Own People	75	51	
16 The American Consul	53	51	1
10 The Black Wolf	34	40	
15 Fortunes of Fifi	64	75	2
17 On Record	63	57	2
14 Winning of Sally Temple	38	48	
14 Those Without Sin	51	51	1
11 Castles for Two	48	46	1
11 Out of the Wreck	54	48	
10 Sapho	71	81	3
9 The Prison Without Walls	53	53	
9 The Dummy	68	51	
5 The Spirit of Romance	55	50	
5 As Men Love	75	46	
7 The Bottle Imp	76	68	1
4 The Bond Between	46	31	
5 School for Husbands	42	38	1
4 The Lonesome Chap	34	39	
5 Sleeping Fires	61	63	1
6 The Tides of Barnegat	40	34	
6 The Cost of Hatred	43	36	
5 The Valentine Girl	79	76	
1 Unconquered	10	15	
5 The Girl at Home	45	39	
3 Heart's Desire	22	22	
3 Sacrifice	34	50	
3 The Primrose Ring	25	25	
4 The Silent Partner	25	29	
2 The Marcellini Millions	10	13	
2 The Highway of Hope	23	23	
2 Her Better Self	50	55	
2 The Undying Flame	33	25	
1 Freckles	75	50	

TRIANGLE

1691 Triangle	69.3	63.5	348
9 The Iron Strain	81	65	2
8 The Lamb	85	78	3
3 Old Heidelberg	72	83	1
10 The Coward	83	66	1
9 Martyrs of the Alamo	67	57	2
14 The Disciple	85	76	2
7 Matrimony	81	74	2
5 Sable Lorcha	64	53	
6 The Golden Claw	61	72	
9 Double Trouble	64	64	2
7 Aloha Oe	63	65	1
5 Lily and Rose	61	53	
7 Jordan is a Hard Road	58	54	
8 Winged Idol	53	52	
8 Penitents	33	37	
11 The Edge of the Abyss	67	61	
8 Submarine Pirate	55	75	1
5 Cross Currents	48	45	
11 Between Men	72	70	1
14 Let Katy Do It	87	66	6
5 The Corner	56	47	
5 The Missing Link	55	43	1
3 Beckoning Flame	65	48	
9 The Wood Nymph	54	50	1
8 The Conqueror	71	70	
9 Price of Power	55	51	
10 The Green Swamp	80	78	1
12 Acquitted	69	51	
6 D'Artagnan	59	54	
18 His Picture in the Papers	90	75	5
13 Honor's Altar	77	67	2
14 Betty of Greystone	77	65	2
23 Peggy	94	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	1
18 Hell's Hinges	93	89	11
17 The Flying Torpedo	88	80	8
14 Bullets and Brown Eyes	85	75	3
14 Martha's Vindication	79	72	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
15 The Raiders	79	70	
14 The Habit of Happiness	92	85	5
8 Waifs	70	58	1
8 Little Meena's Romance	64	60	1
17 The Aryan	59	80	4
10 Sold for Marriage	71	72	1
16 Stepping Stones	85	74	2
10 Sunshine Dad	36	46	
9 Civilzation's Child	68	64	1
12 Children in the House	79	64	2
11 The Beggar of Cawnpore	61	49	
17 The Good Bad-Man	89	81	4
12 The No-Good Guy	74	60	3
15 Susan Rocks the Boat	70	63	
19 Not My Sister	75	76	4
12 Child of Paris Streets	76	64	
21 The Primal Lure	82	74	7
8 Mr. Goode, the Samaritan	53	53	
20 The Market of Vain Desire	79	64	5
20 Going Straight	76	78	3
25 The Bugle Call	94	80	8
25 Reggie Mixes In	93	80	11
16 The Sorrows of Love	66	69	1
20 An Innocent Magdalene	71	71	2
18 The Dividend	70	68	1
21 The Wild Girl of Sierras	45	53	
22 An Apostle of Vengeance	88	87	4
18 Casey at the Bat	44	48	
26 The Phantom	84	71	7
29 Flirting with Fate	87	86	11
30 The Deserter	85	68	11
24 The Little Schoolma'am	74	66	2
26 The Eye of the Night	74	58	5
18 Stranded	61	51	
27 The Captive God	65	70	2
23 The Halfbreed	72	74	2
22 The Payment	81	70	3
18 The Marriage of Molly O	48	47	
22 Honor Thy Name	86	72	4
22 The Devil's Needle	64	64	1
28 Shell 43	88	69	6
26 Hell-to-Pay Austin	83	66	6
20 Lieut. Danny, U. S. A	69	67	1
16 Pillars of Society	59	56	1
22 Home	91	80	9
16 Gretchen the Greenhorn	64	62	2
20 The Patriot	78	79	4
22 The Social Secretary	90	74	8
17 The Thoroughbred	82	72	1
11 The Little Liar	69	57	
18 The Wolf Woman	87	90	6
15 The Dawnmaker	59	78	3
17 Diane of the Follies	71	74	2
23 Manhattan Madness	94	91	12
19 Plain Jane	88	77	5
17 Old Folks at Home	83	66	2
16 The Jungle Child	62	63	1
14 The Rummy	68	52	1
19 The Return of Draw Egan	89	87	7
18 The Vagabond Prince	76	72	3
17 Somewhere in France	77	68	1
13 A Corner in Colleens	88	82	6
11 Sister of Six	70	64	2
18 Fifty-Fifty	89	83	6
4 War's Women	61	48	
11 Atta Boy's Last Race	54	54	
14 American Aristocracy	92	89	8
9 The Microscope Mystery	46	39	
11 The Hon. Algy	78	69	2
13 Jim Grimsby's Boy	66	60	3
13 The Devil's Double	92	93	7
11 The Children Pay	73	63	3
12 Children of the Feud	55	52	1
8 The Criminal	49	45	
9 The Gamble in Souls	72	68	3
15 The Wharf Rat	54	55	
16 The Matrimaniac	93	94	8
17 The Sin Ye Do	93	84	10
13 The Heiress at Coffee Dan's	60	53	2
10 Three of Many	62	53	
7 The House Built Upon Sand	79	66	3
7 Nina, the Flower Girl	45	45	
9 The Female of the Species	76	74	2
14 Truthful Tulliver	98	95	9
12 The Weaker Sex	88	83	4
7 The Little Yank	40	52	1
10 The Bride of Hate	78	74	4
11 The Iced Bullet	62	53	
14 The Americano	99	97	11
10 Chicken Casey	75	56	1
13 Jim Bludso	64	42	1
14 The Crab	83	70	5
10 Girl of the Timberclaims	37	34	
15 The Gunfighter	76	85	10
11 The Bad Boy	72	50	2
9 Princess of the Dark	36	42	
5 Stage-Struck	35	32	
9 The Last of the Ingrams	46	41	
7 Blood Will Tell	65	62	
3 Love Sublime	42	35	
6 The Little Brother	48	36	2
5 Back of the Man	91	81	5
9 Betsy's Burglar	59	55	
9 The Square Deal Man	97	98	5
6 The Dark Road	62	53	1
1 A Daughter of the Poor	35	38	
5 Woman's Awakening	62	50	
6 Her Father's Keeper	47	34	
6 Her Official Fathers	46	43	
7 Old-Fashioned Young Man	44	46	
5 Sweetheart of the Doomed	79	68	3
5 Paddy O'Hara	54	47	1
6 The Desert Man	88	89	
5 Cheerful Givers	32	30	
5 The Pinch Hitter	99	69	
4 Hands Up!	28	25	
4 The Snarl	40	49	
1 Might and the Man	20	20	
3 Happiness	63	40	
2 The Man Who Made Good	20	20	
2 Wild Winship's Widow	65	58	
3 Souls Triumphant	40	34	
2 Millionaire Vagrant	73	65	
1 Wold Lowry	90	95	

WORLD

439 World	67.8	62.2	40
9 Hearts Afire	68	73	
1 Daughter of the Sea	60	50	
3 The Warning	33	48	
4 The Little Dutch Girl	80	63	
1 The Price of Her Silence	80	90	
2 The Master of the House	85	85	
1 The Dragon	60	30	
1 The Price	50	65	
1 Love's Cross Roads	85	80	
1 Better Woman	75	65	
1 By Whose Hand	60	55	
1 Her Great Hour	60	40	
1 When it Strikes Home	40	45	
3 Circus Romance	45	55	
1 Old Dutch	75	50	
2 Ballet Girl	40	40	
3 Marrying Money	70	65	
1 Wishing Ring	60	60	
3 The Dollar Mark	55	42	
1 Gentleman from Mississippi	60	60	
1 As Ye Sow	100	45	
1 Stolen Voice	30	30	
1 Face in the Moonlight	50	60	
1 Women and Wine	30	30	
2 Blue Grass	75	68	

Reports	P.P.	B.O.	Repeat
1 Fruits of Desire	40	50	
1 Alias Jimmy Valentine	80	60	
6 Trilby	81	69	1
1 Idols	40	40	
2 Master Hand	86	80	
3 Devil's Toy	57	73	
3 Salvation Nell	60	47	
3 Family Cupboard	50	57	1
4 Heart of Blue Ridge	84	73	1
1 Butterfly on Wheel	80	70	
2 Hearts of Men	80	52	
1 Body and Soul	40	45	
2 The Ransom	63	43	
4 The Labyrinth	66	65	
3 Should a Wife Forgive?	90	90	
2 The Senator	83	60	
1 Hearts in Exile	90	90	
1 His Wife's Good Name	25	20	
1 The Chain Invisible	90	5	
1 The Imposter	80	75	
1 Sunday	95	30	
1 As In a Looking Glass	60	40	
1 Over Night	70	70	
3 Sins of Society	76	65	
7 Camille	86	79	3
3 The Rack	89	69	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
3 The Woman in 47	74	80	
5 The Yellow Passport	82	80	2
3 The Price of Happiness	58	50	
2 A Woman's Power	45	50	
1 Cowardly Way	60	60	
1 Passersby	60	60	
3 Man and His Angel	62	45	
3 Supreme Sacrifice	77	63	
2 The Struggle	60	60	
3 The Hand of Peril	75	67	
4 Then I'll Come Back to You	83	73	1
4 The Reapers	76	65	
2 The Shadow of Doubt	78	65	
2 Social Highwaymen	75	48	
3 Closed Road	87	81	1
7 The Feast of Life	61	73	
7 Her Maternal Right	58	74	
6 Sudden Riches	76	71	
2 The Twin Triangle	83	45	
6 Tangled Fates	57	63	
3 Fate's Boomerang	42	53	
5 His Brother's Wife	83	74	1
10 Perils of Divorce	61	63	
13 La vie de Boheme	47	50	
1 What Happened at 22	82	80	
5 Crucial Test	59	58	
7 The Weakness of Man	61	68	
12 Sally in Our Alley	68	68	
14 Paying the Price	70	70	1
12 Miss Petticoats	59	61	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
13 The Velvet Paw	74	69	1
1 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
4 The Revolt	66	63	
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
1 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
8 The Heart of a Hero	59	49	
3 Without a Soul	70	85	
15 Bought and Paid For	93	91	10
10 The Madness of Helen	57	54	
6 Men She Married	58	55	
4 The Deep Purple	81	75	
11 All Man	59	63	2
7 Broken Chains	50	43	
12 The Rise of Susan	79	83	6
6 The World Against Him	52	43	
9 Woman Alone	69	65	1
7 On Dangerous Ground	65	71	
7 The Man Who Forgot	65	61	1
4 Marriage a la Carte	73	73	1
1 The Unpardonable Sin	40	55	
5 The Bondage of Fear	65	63	
8 Tillie Wakes Up	79	78	1
8 The Hungry Heart	87	83	2
6 The Square Deal	76	76	
3 A Girl's Folly	65	75	
3 The Red Woman	58	50	
3 Web of Desire	82	75	1
2 The Family Honor	59	60	
3 The Dancer's Peril	85	85	1
2 The Social Leper	65	55	
2 Man's Woman	68	70	
1 Darkest Russia	85	85	
3 Forget-Me-Not	58	60	
1 The Bludgeon	87	80	
1 As Man Made Her	60	60	
1 The Page Mystery	35	65	
1 Yankee Pluck	85	50	
1 Moral Courage	75	80	
2 Mothers of France	58	53	

METRO

497 Metro	70.8	67.2	49
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
3 Shooting of Dan McGraw	81	78	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	85	
2 Second in Command	77	80	
1 The Vampire	80	90	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	87	
1 An Enemy of Society	60	40	
2 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	80	60	
2 Final Judgment	80	85	
2 Pennington's Choice	92	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
5 The Yellow Streak	85	64	
3 House of Tears	80	65	
4 Rosemary for Remembrance	73	68	
3 Black Fear	73	57	
5 What'll People Say?	80	54	
4 The Turmoil	70	55	
8 Lure of Heart's Desire	56	56	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	2
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
5 The Price of Malice	66	65	
6 The Soul Market	83	75	2
2 Blindness of Love	80	85	1
3 Lovely Mary	67	83	
1 My Madonna	80	85	
6 Her Great Price	80	68	1
8 The Wall Between	78	82	1
5 The Kiss of Hate	60	74	
6 Half Million Bribe	69	49	
8 Playing with Fire	78	75	
11 The Come-Back	75	74	1
8 Snow Birds	80	77	
8 A Million a Minute	72	84	1
4 The Spell of the Yukon	79	71	
6 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	1
10 Dorian's Divorce	74	68	
8 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
8 The Purple Lady	82	63	
10 The Eternal Question	76	83	1
11 The Quitter	69	73	
15 The River of Romance	87	76	7
8 The Child of Destiny	51	57	
13 The Devil at His Elbow	64	61	1
14 God's Half Acre	71	62	1
14 The Weakness of Strength	68	54	
11 The Pretender	80	72	1
7 The Upheaval	57	63	
9 The Light of Happiness	67	61	1
10 Mister 44	88	93	4
8 The Wheel of the Law	77	66	1
10 The Dawn of Love	66	60	
7 The Iron Woman	43	57	
5 Life's Shadows	66	60	
12 In the Diplomatic Service	67	83	4
8 The Brand of Cowardice	64	52	
12 The Gates of Eden	68	51	
11 Extravagance	69	82	3
10 The Waker	78	64	
1 My Madonna	80	85	
6 The Sunbeam	44	36	
10 Big Tremaine	74	82	
8 The Black Butterfly	70	79	
7 The Stolen Triumph	54	49	
6 Awakening of Helena Richie	63	64	
9 Pidgin Island	69	73	
10 Vanity	62	53	
11 The White Raven	86	85	
7 Wife by Proxy	45	41	
7 Threads of Fate	39	38	
9 Bridges Burned	43	63	
7 The End of the Tour	41	41	
7 One of Many	64	56	
7 The Secret of Eve	34	67	
9 The Promise	81	83	
6 The Barricade	58	57	
5 Hidden Children	39	60	
8 The Mortal Sin	54	56	
6 The Waiting Soul	47	58	
4 His Father's Son	61	61	
3 The Power of Decision	48	45	
4 A Magdalene of the Hills	38	38	
2 God's Law and Man's	35	30	

FOX

626 Fox	72.9	70.0	
1 Girl I Left Behind Me	0	25	
2 St. Elmo	52	92	
4 Fool There Was	82	96	
2 Dr. Rameau	90	87	
2 Kreutzer Sonata	90	85	
2 The Idler	55	65	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	81	
2 Walls of Jericho	40	35	
1 Woman's Resurrection	80	45	
2 Anna Kerinina	67	65	
2 Life's Shop Window	35	57	
2 The Nigger	100	70	
4 The Gilded Fool	70	75	
3 Devil's Daughter	77	95	
4 Should a Mother Tell?	83	76	
1 Wormwood	80	80	
1 Lady Audley's Secret	90	75	
1 Princess Romanoff	60	60	
1 Valley of the Missing	50	40	
1 Children of the Ghetto	75	40	
1 Samson	80	50	
1 The Thief	90	40	
8 Two Orphans	84	86	
2 The Song of Hate	92	82	
7 Regeneration	77	72	
5 Wonderful Adventure	75	77	
5 Sin	62	82	
2 Little Gypsy	80	74	
5 Soul of Broadway	83	78	
2 The Family Stain	87	64	
3 Carmen	82	83	
3 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
9 Broken Law	82	65	
8 Galley Slave	76	75	
3 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	82	70	
5 Destruction	86	94	
3 Green-Eyed Monster	53	74	
3 Parisian Romance	65	61	
2 Fourth Estate	80	68	
6 Serpent	92	93	
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fool's Revenge	45	49	
9 Fighting Blood	74	69	
4 The Witch	63	59	
4 Marble Heart	41	60	
10 Gold and the Woman	65	86	
9 The Bondman	79	62	
5 A Wife's Sacrifice	55	56	
11 Blue Blood and Red	84	71	
6 Slander	80	70	
10 A Modern Thelma	59	49	
9 Man of Sorrow	63	64	
9 Blazing Love	70	68	
11 The Eternal Sapho	84	87	
12 Sins of Men	76	61	
14 Battle of Hearts	63	61	
10 The Spider and the Fly	67	72	

Reports	% P.P.	% B.O.	Repeat
1 Hypocrisy	76	81	
0 A Woman's Honor	69	71	
0 East Lynne	87	86	
5 Ambition	71	67	
8 Man From Bitter Roots	82	81	2
9 Caprice of the Mountains	70	67	1
5 Tortured Heart	71	67	
1 The Beast	87	66	6
6 Under Two Flags	94	92	17
9 The End of the Trail	66	79	
9 Sporting Blood	62	57	1
8 Little Miss Happiness	75	68	3
9 Daredevil Kate	74	78	3
4 The Unwelcome Mother	63	66	
5 Her Double Life	86	84	4
9 Where Love Leads	69	61	
3 Fires of Conscience	64	70	1
1 The Straight Way	68	73	
8 The Ragged Princess	77	70	
3 The War Bride's Secret	76	58	
0 Romeo and Juliet	87	86	4
5 Love and Hate	66	60	
4 The Mischief-Maker	69	69	1
6 Jealousy	73	83	
5 The Mediator	75	74	1
4 Sins of Parents	91	78	3
4 The Battle of Life	72	63	
9 5 The Vixen	61	73	
4 Love Thief	86	85	
3 The Primitive Call	63	65	
4 The Island of Desire	75	65	1
2 The Price of Silence	83	75	
2 The Bitter Truth	83	80	1
8 The Darling of Paris	66	73	
3 One Touch of Sin	62	73	
3 The New York Peacock	88	87	
3 The Scarlet Letter	80	75	1
2 The Tiger Woman	80	80	1
3 Sister Against Sister	63	60	
4 A Tale of Two Cities	95	89	3
3 Melting Millions	70	40	
3 The Victim	64	62	
3 Love's Law	17	27	
3 The Blue Streak	53	58	
1 High Finance	80	50	

MUTUAL

29 Mutual	72.3	70.6	14

1 Buzzard's Shadow	85	80	
1 Death Lock	88	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	65	70	
1 Ghosts	80	65	
1 Cup of Life	85	40	
1 His Wife	70	25	
1 House of Scandal	90	75	
1 Infatuation	60	50	
1 Miracle of Life	83	83	1
1 Inner Struggle	40	20	
1 Mill of Floss	75	50	
2 The Painted Soul	82	85	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
2 Bird of Prey	85	87	
2 Inspiration	70	100	1
2 As a Woman Sows	80	81	
1 The Decoy	50	55	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	40	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	80	
3 My Partner	72	70	
3 The Bruiser	78	65	1
1 Hidden Law	100	90	1
3 Love Liar	72	81	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	58	
2 Feathertop	90	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	68	
2 Isle of Love	80	85	1

Reports	% P.P.	% B.O.	Repeat
4 Whispering Smith	59	67	
6 Soul Mates	69	63	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
4 Highest Bid	64	66	1
3 Her American Prince	70	67	
5 Doorsteps	65	60	1
2 House of Mirrors	77	75	
1 Wall Street Tragedy	65	80	
6 Youth's Endearing Charm	77	74	1
2 Strength, Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
5 Judith of the Cumberlands	68	68	
2 A Welsh Singer	60	53	
1 Man Who Would Not Die	85	75	
1 The Wolf Man	50	50	
1 The Painted Lie	40	35	
2 Three Pals	73	71	
3 Manager of the B. & A	63	70	
7 The Pearl of Paradise	69	75	1
5 Dulcie's Adventure	88	82	1
1 Bluff	85	80	
7 Faith	74	65	
3 Miss Jackie of the Navy	95	90	1
2 A Dream or Two Ago	88	80	
5 The Innocence of Lizette	87	82	
3 The Butterfly Girl	72	80	
1 The House of Scandal	0	10	
1 The Man From Oregon	95	75	
1 The Girl From Rector's	40	40	
2 The Greater Woman	55	75	
3 Where Love Is	52	48	
5 The Gentle Intruder	77	79	
1 Damaged Goods	40	100	
2 Philip Holden—Waster	59	48	
2 Redeemed	55	30	
1 The Love Hermit	78	78	
4 My Fighting Gentleman	60	44	
1 The Twinkler	100	90	
1 East is East	90	90	
1 Immediate Lee	90	82	1
1 Beloved Rogues	95	90	
2 The Painted Lie	50	68	
2 Motherhood	38	55	
2 Sunny Jane	58	55	
2 The Devil's Assistant	60	70	
1 High Play	25	25	
1 The Single Code	20	20	
1 The Death	20	20	

MUTUAL-CHAPLIN

1 A Night in the Show	100	90	1
4 The Fireman	75	88	
4 The Vagabond	55	88	
5 The Floorwalker	97	100	2
8 One A. M.	63	81	1
16 The Count	88	86	8
10 The Pawnshop	73	74	2
7 Behind the Screen	89	91	5
7 The Rink	96	99	
7 Easy Street	97	100	7
10 The Cure	93	93	5

PATHE

131 Pathe	67.8	68.6	13

1 Last Volunteer	80	80	
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	60	80	
2 Nedra	55	45	
1 Affair of Three Nations	75	80	
3 The Beloved Vagabond	76	67	
2 Greater Will	50	55	
6 Excuse Me!	90	73	2
3 King's Game	56	62	
6 Madame X	71	91	2
3 Love Trail	38	52	
3 Hazel Kirk	60	55	
1 Simon the Jester	60	55	
1 New York	80	74	1
2 Precious Packet	67	65	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	73	1
7 Shadow of Her Past	34	81	
4 The Fugitive	75	63	

Reports	% P.P.	% B.O.	Repeat
8 Little Mary Sunshine	90	78	1
1 Divorce and the Daughter	78	75	
1 The World and the Woman	85	90	
6 The Shine Girl	72	74	
2 Fear of Poverty	65	95	
2 The Test	60	48	
3 Saint, Devil and Woman	44	57	
3 Light That Failed	69	69	1
6 Shadows and Sunshine	93	77	2
3 Prudence the Pirate	65	78	
3 Arms and the Woman	70	53	1
3 The Challenge	73	65	
5 Joy and the Dragon	75	66	
2 The Romantic Journey	78	68	
4 Her New York	81	62	1
5 Kick In	76	74	
1 Sold at Auction	55	65	
1 Modern Monte Cristo	70	65	
1 The Hidden Valley	95	90	
1 Twin Kiddies	75	65	
2 The Image Maker	48	40	
1 Told at Twilight	85	75	
1 Maybiossom	10	85	

BLUEBIRD

213 Bluebird	62.1	62.0	18

2 Jeanne Dore	27	45	
2 The Secret Love	38	40	
2 Hop, the Devil's Brew	40	43	
1 Undine	80	87	3
1 Wrong Door	75	90	
1 Grip of Jealousy	75	85	
2 Rupert of Hentzau	51	60	
2 Strength of the Weak	76	75	
1 The Yaqui	42	58	
4 The Flirt	44	66	
2 Tangled Hearts	44	36	
2 John Needham's Double	54	59	
2 The Great Problem	79	66	
4 Gaylord Waring	51	50	
5 Crippled Hand	58	69	1
3 Gilded Spider	46	64	
1 Elusive Isabel	48	46	
3 The Measure of a Man	63	65	
2 Love Never Dies	65	48	
4 Son of the Immortals	64	71	
5 Eye of God	64	80	1
3 Bobbie of the Ballet	67	79	
3 Evil Women Do	60	62	
9 Three Godfathers	68	74	1
15 Shoes	71	77	3
11 Broken Fetters	64	56	1
8 The Love Girl	63	64	1
6 The Grasp of Greed	71	76	1
8 The Silent Battle	78	84	
8 Secret of the Swamp	71	56	2
7 Love's Lariat	65	64	1
7 Bettina Loved a Soldier	70	72	
8 Wanted—A Home	71	73	
3 The Chalice of Sorrow	72	65	
7 Little Eve Edgarton	58	61	1
8 The Girl of Lost Lake	65	60	
6 The Unattainable	51	48	
12 Saving the Family Name	80	56	1
8 Behind the Lines	63	63	
4 The Social Buccaneer	72	65	
4 Gloriana	69	70	
5 Stranger from Somewhere	68	63	
4 The Price of Silence	88	86	
2 The End of the Rainbow	63	48	
6 The Honor of Mary Blake	58	58	
1 The Right to be Happy	50	40	
4 Black Orchids	75	78	1
2 Her Soul's Inspiration	55	39	
4 God's Crucible	88	84	2
1 The Piper's Price	80	20	
5 The Bugler of Algiers	80	69	1
3 The Sign of the Poppy	65	63	
4 Mutiny	60	54	
4 The Mysterious Mrs. M	70	50	1
1 The Reward of the Faithless	72	81	
1 The Saintly Sinner	45	50	
1 The Boy-Girl	50	60	
1 Susan's Gentleman	50	55	
2 The Clock	75	68	
3 Hell Morgan's Girl	88	88	
1 The Devil's Pay Day	71	75	
2 Polly Redhead	55	75	
1 A Jewel in Pawn	80	80	
1 Girl with the Checkered Coat	80	80	

Reports	% P.P.	% B.O.	Repeat
UNIVERSAL			
1 Little Brother of the Rich..	60	68	
1 Business is Business.....	50	45	
1 Father and the Boys.....	20	30	
1 The Frame-up	40	45	
1 Judge Not	70	70	
1 Long Chance	85	80	
1 Man of Shame.....	50	55	
1 My Old Dutch.....	20	35	
1 Nature Man	95	60	
1 Under Southern Skies.....	80	75	
2 Langdon's Legacy	66	60	
3 Love's Pilgrimage	62	53	
2 College Orphan	70	63	
1 Colorado	90	100	
2 The Campbells Are Coming.	54	83	1
RED FEATHER			
72 Red Feather 64.9		60.2	2
1 It Happened in Honolulu...	80	80	
1 The Madcap	70	70	
1 Soul Enslaved.	60	80	
1 Knight of the Range.....	80	4	
2 Beckoning Trail	88	71	
1 Man From Nowhere.....	75	90	1
3 The Path of Happiness.....	70	50	
2 The Sphinx	50	50	
2 Pool of Flame	70	75	
1 Lords of High Decision....	60	40	
2 Black Sheep of the Family	60	63	
2 Autuma	65	67	
1 Her Bitter Cup.....	72	71	
1 The Yoke of Gold.....	45	64	
1 Heritage of Hate.....	90	85	
1 Thrown to the Lions.....	60	20	
3 Huntress of Men.....	49	55	
3 The Youth of Fortune.....	69	63	1
2 What Love Can Do.....	50	50	
3 Half a Rogue.....	75	60	
1 Sons of Satan	60	40	
2 Two Men of Sandy Bar.....	72	68	
1 Folly of Desire	20	40	
1 Brigadier Gerard	50	45	
2 Romance of Billy Goat Hill.	75	55	
4 The Target	76	46	
4 Whirlpool of Destiny	67	65	
2 Narrow Path	55	60	
2 Drugged Waters	57	53	
3 If My Country Should Call.	58	61	
2 Black Friday	60	62	
3 The Place Beyond the Winds	66	55	
3 The Isle of Life.....	50	43	
3 The Mainspring	72	62	
1 Morals of Hilda.....	80	80	
2 Mixed Blood	70	55	
1 The Child of Mystery.....	45	15	
3 Polly Put the Kettle On....	45	57	
5 Fighting for Love.....	69	65	
2 The Double Room Mystery.	55	35	
2 Heart Strings	70	60	
2 Love Aflame	78	80	
1 The Terror	70	60	
1 The Devil's Bondwoman....	40	20	
1 Barriers of Society.....	40	20	
1 Me and Me Pal.....	85	70	
1 The Girl and the Crisis....	75	70	
1 The Scarlet Crystal	60	75	
1 The Girl Who Lost.....	50	70	
1 The Gates of Doom.....	60	70	
GREATER VITAGRAPH			
2106 Greater Vitagraph 68.3		65.4	73
13 Battle Cry of Peace.....	95	50	4
6 The Juggernaut	74	75	3
7 Island of Regeneration....	85	81	4
1 Sporting Duchess	40	30	
8 Sins of the Mothers.....	87	87	1
3 Crooky	70	40	3
1 Playing Dead	75	75	
4 Dust of Egypt	69	55	2
2 The Rights of Men.....	74	85	
3 Turn of the Road.....	82	78	
3 The Cave Man	74	60	
3 Heights of Hazard	75	44	
2 A Nation's Peril	86	76	
1 The Man's Making.....	60	78	
2 Price of Folly	95	95	2
6 The Great Divide.....	83	73	2
1 Souls in Bondage.....	100	80	1
1 Thou Art the Man.....	72	57	
3 Green Stockings	87	85	2
1 Milady's Slipper	90	90	
1 Island of Surprise.....	87	85	
3 Gods of Fate	62	62	
3 Night Out	80	70	1
1 The Crown Prince's Double	75	60	
2 The Writing on the Wall..	70	40	
4 Kennedy Square	85	60	1
1 For a Woman's Fair Name	80	85	
3 Hunted Woman	74	84	1
4 Hero of Submarine D-2....	74	71	
4 Dollars and the Woman....	79	60	
1 Supreme Temptation	60	60	
5 Two-Edged Sword	76	53	
2 Vital Question	80	85	
1 Flames of Johannis	40	40	
7 Salvation Joan	75	59	
9 God's Country and Woman.	81	87	4
1 Love's Toll	60	80	
9 The Law Decides.....	80	70	4
3 The Ne'er-Do-Well	94	94	4
4 Ordeal of Elizabeth.....	55	50	
9 The Suspect	79	76	2
3 Lights of New York.....	70	78	
7 The Destroyers	68	57	1
2 Redemption of Dave Darcey	90	80	
4 Man Behind the Curtain....	85	76	
3 The Shop Girl.....	78	79	1
3 The Conflict	57	47	
7 Fathers of Men.....	71	67	
10 The Tarantula	83	74	3
15 The Daring of Diana.....	61	75	
4 Hesper of the Mountains...	57	61	
11 The Light at Dusk.....	85	72	4
8 The Alibi	69	69	
1 The Dawn of Freedom.....	0	30	
4 Footlights of Fate.....	80	80	
16 The Combat	82	84	1
5 The Kid	60	57	
2 Phantom Fortunes	42	42	
5 His Wife's Good Name.....	64	76	
11 Through the Wall.....	79	63	1
14 The Chattel	72	83	3
1 Prince in a Pawnshop.....	64	67	1
8 The Blue Envelope Mystery.	55	59	
3 Flame of Girdlestone.....	55	45	
11 The Last Man.....	82	81	1
6 The Devil's Prize	49	62	
8 The Price of Fame.....	43	45	
6 Dollar and the Law.....	52	73	
8 An Enemy to the King.....	61	67	2
8 Rose of the South.....	74	62	
9 Whom the Gods Destroy...	59	73	3
6 Ninety and Nine.....	76	70	1
5 Indiscretion	53	61	1
7 Man of Mystery.....	66	60	1
8 My Official Wife	90	82	4
8 The Glory of Yolanda.....	73	75	3
2 The Enemy	80	70	1
10 The Girl Phillipa.....	69	76	2
7 The Courage of Silence.....	69	68	2
6 Money Magic	57	68	
4 Blind Justice	59	55	
8 Arsene Lupin	65	59	
3 Intrigue	42	47	
7 Kitty Mackay	55	56	1
5 Aladdin From Broadway....	60	71	1
3 The Money Mill	51	48	
4 Her Right to Live.....	49	55	
3 Babette	70	70	
5 The More Excellent Way....	63	64	1
2 Apartment 29	55	60	1
1 Sally in a Hurry.....	50	50	
1 The Cowardly Way	78	60	
2 Her Secret	40	40	
1 The Hawk	90	100	
3 Captain of Grey Horse Troop	57	57	
2 The Sixteenth Wife	33	55	
1 Clover's Rebellion	100	100	
1 The Soul Master	30	25	
KEYS			
106 K. E. S. E. 69.6		66.3	22
1 The Bank	90	90	1
1 The Woman	60	75	
1 Work	75	75	
3 Thou Shalt Not Covet.....	78	55	
1 Vultures of Society.....	10	60	
1 Between Savages and Tigers	90	100	
1 Quo Vadis	60	40	
1 The Spendthrift	10	60	
1 Officer 666	25	40	
1 When Love is King.....	70	75	
1 The Magic Skin.....	80	75	
1 Woman Next Door.....	60	60	
1 The Havoc	5	20	
1 Sentimental Lady	65	40	
2 The Scarlet Road.....	70	60	
2 Destroying Angel	90	87	
1 Money Masters	90	60	
1 Commuters	85	60	
1 Musty Suffer	80	60	
1 Devil's Prayer Book	80	60	
1 Children of Evil	70	60	
1 Green Cloak.	70	60	
2 The Spoilers	97	95	
5 Graustark	88	90	
2 The Slim Princess.....	77	80	
3 The Rosary	60	55	
2 A Texas Steer.....	72	65	
1 House of Thousand Candles	40	30	
2 The Raven	87	20	
2 The Alster Case.....	75	60	
2 Daughter of the City.....	60	70	
3 Misleading Lady	73	50	
2 Cycle of Fate	62	75	
3 Carmen (Chaplin)	50	93	
3 The Little Shepherd of Bargain Row	75	63	
1 Sherlock Holmes	75	50	
3 Into the Primitive	52	60	
3 That Sort	70	45	
4 Valiants of Virginia	85	75	
5 The Prince Chap	51	53	
3 The Return of Eve.....	75	73	
9 Country God Forgot.....	75	67	
4 Chaplin Revue	83	79	
1 The Innocence of Ruth.....	60	81	
1 At Piney Ridge.....	60	60	
2 The Heart of the Hills.....	63	60	
5 Prince of Graustark.....	84	80	
6 The Cossack's Whip	86	67	
3 Message to Garcia.....	67	73	
2 The Last Sentence.....	55	70	
4 The Truant Soul.....	69	76	
3 Little Shoes	82	82	
2 Adventures of Buffalo Bill..	45	78	
5 Skinner's Dress Suit.....	96	91	
1 The Law of the North.....	50	90	
1 Royal Pauper	50	100	
3 The Heart of Texas Ryan..	59	68	
1 Princess of Patches	50	100	
1 The Master Passion	80	100	
1 Burning the Candle.....	80	55	
1 Skinner's Bubble	100	100	
1 The Danger Trail	10	90	
1 The Trufflers	40	100	
1 The Saint's Adventure.....	60	50	
PARAMOUNT SPEC.			
5 The Christian	81	78	
5 Tess of Storm Country.....	88	84	
2 The Typhoon	85	78	
7 The Eternal City.....	97	96	
SERIALS			
11 Patria	86	82	
16 Gloria's Romance	78	83	
3 The Crimson Stain.....	61	65	
4 Mysteries of Myra	81	84	
2 The Yellow Menace.....	40	40	
4 Liberty	91	94	
3 Grip of Evil	73	67	
3 Who's Guilty	78	78	
10 The Iron Claw.....	93	92	
3 The Diamond Runners.....	66	82	
8 The Shielding Shadow	91	91	
4 Secret of Submarine.....	73	73	
4 Peg o' the Ring.....	50	59	
3 Scarlet Runner	67	64	
5 The Lass of Lumberlands..	59	60	
1 Girl and the Game.....	73	45	
4 The Great Secret	56	65	
3 Pearl of the Army	91	93	
1 The Secret Kingdom.....	20	5	
1 The Voice on the Wire.....	98	80	
1 The Purple Mask	85	80	

GOOD IDEA BECAME TIRESOME BECAUSE SHY ON IMAGINATION

Viola Dana in

ALADDIN'S OTHER LAMP

Rolfe—Metro

DIRECTOR.....John H. Collins
AUTHOR.....Willard Mack
SCENARIO BY.....June Mathis
CAMERAMAN.....John Arnold
AS A WHOLE.....Good idea became tiresome because of repetition and failure to hit imaginative high spots
STORY.....Fanciful stuff which promised well but failed to become fanciful enough
DIRECTION.....Played star very strong, but failed to build sufficient atmosphere around her
PHOTOGRAPHY.....Sometimes very good, but frequently ordinary
LIGHTINGS.....A few excellent; generally ordinary
CAMERA WORK.....Dissolves very good, but most of it not distinctive
STAR.....Very pleasing, although did same pouting stuff a bit too much
SUPPORT.....Good; not exceptional
EXTERIORS.....Good fishing town atmosphere
INTERIORS.....Some good; others lacked distinctive class
TIME.....Sixty-one minutes (5 parts)

THEY started this off with a lot of hokum which gave Miss Dana a chance to do little comedy character bits that were quite pleasing and then they pulled an excellent idea in the form of a sort of burlesque on "Aladdin's Lamp."

This promised very well, but soon we found that the author and director had failed to realize on the possibilities of the idea, and, as a consequence, the production was rather disappointing. We had too much of the same sort of action without the imaginative possibilities and the central thought being fully developed.

Miss Dana was played into many close-ups, and in some of these she was very pretty. Unfortunately, they kept her doing the same sort of thing too much, and the result was that this repitition, tacked on top of the slowing up of the plot, made the action rather tiresome in the last half.

The story had to do with a boarding house slavey who wanted to be somebody and the dream which she had about an old lamp which she rescued from a junk shop, being Aladdin's Lamp.

Her dream came from a yarn told by an old friend, and then on the finish, after she was disappointed in the lamp's failure to bring riches, we found that it contained the proofs of her identity as an heiress. This is the old plot idea of the fortune stowed away in the rocking chair, which was kicked all over the place, only in this they added the "Aladdin's Lamp" dream. Had the Aladdin element been developed to the full possibilities of the burlesque idea, this could have been made into an excellent comedy. As it is, there are many spots where it slumps very badly.

Most of the action was apparently planned and played to give Miss Dana a chance to do cute things, and in some of these she was very effective. If your fans are partial to her, they may consider this an entertaining little offering, although I think even the most enthusiastic will get a bit tired towards the end. Most of them will have the discovery of the mother through means of the lamp, figured out many reels before it happens, so that there is little suspense to the story.

In the supporting cast were Robert Walker, Henry Hallan, Ed Elkas, Augustus Phillips, Ricca Allen, Nellie Grant and Louis B. Foley.

The Box Office Angle.

In case Miss Dana gets you money, you can very safely play this, because the whole thing is a light comedy romance that should get by with most any one and may please many exceedingly.

I wouldn't promise that it is an exceptional offering, because it isn't. But the light vein of comedy that runs throughout will undoubtedly give more satisfaction than the ordinary movie meller, so that for hot weather your fans may think this is a good film.

By way of stirring up interest, you might use lines like this: "What would you do with Aladdin's Lamp? Think it over! Supposing you found Aladdin's Lamp in a junk shop today, what would you ask for? Think it over!"

HAROLD LOCKWOOD

Yorke--Metro

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Reports	% P.P.	% B.O.	Repeat
ART DRAMAS			
1 Whoso Taketh A Wife	90	90	
2 The Lash of Destiny	60	45	
3 A God of Little Children	67	63	
2 Infidelity	63	65	
2 The Great Secret	35	45	
2 The Rainbow	68	66	
1 Rosie O'Grady	82	80	
1 Her Good Name	85	86	
SELZNICK			
15 The Common Law	83	90	5
6 Vera, the Medium	61	59	2
8 The Foolish Virgin	36	66	2
17 War Brides	76	52	9
8 Panthea	81	76	4
9 The Price She Paid	71	70	3
4 The Argyle Case	86	74	2
2 The Easiest Way	92	78	
Mc CLURE			
5 Pride	34	37	
5 Envy	37	52	
4 Passion	15	19	
5 Greed	31	34	
4 Sloth	13	13	
4 Wrath	13	15	
4 The Seventh Sin	5	13	
ARTCRAFT			
17 Less Than the Dust	56	72	5
18 The Pride of the Clan	73	74	
9 The Poor Litle Rich Girl	96	97	7
4 Broadway Jones	99	95	1
3 In Again—Out Again	83	92	1
1 Romance of the Redwoods	60	60	
6 The Butcher Boy	66	73	1
UNIV. SPEC.			
1 Scandal	80	72	
1 Robinson Crusoe	65	70	
8 20,000 Leagues Under the Sea	65	86	4
9 Dumb Girl of Portici	48	62	
2 Diana the Huntress	58	75	1
8 Where Are My Children?	79	84	2
2 Jewel	83	65	
1 God's Law	40	40	
4 The Eagle's Wings	82	77	
8 Idle Wives	57	88	4
2 Neptune's Daughter	61	60	1
IVAN			
1 Her Surrender	85	70	
2 Her Husband's Wife	90	95	
2 The Flower of Faith	50	25	
2 Faded Flower	82	74	1

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UNIVERSAL FEATURES

IN FORM THE BRADSTREET OF FILMDOM — A MAGAZINE — IN FACT A SERVICE

WID'S

INDEPENDENT REVIEWS OF FEATURE FILMS

Always Independent Issued Every Thursday VOL. III. THURSDAY, JULY 12, 1917. NO. 28 25 Cents a Copy $10.00 a Year

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An Appreciation That I Appreciate!

Many friends ask me why I wear such a funny tie. Their smiling face generally sobers when I tell them, "In memory of Elbert Hubbard."

Elbert Hubbard was a wonderful man. He inspired millions. He made men think. For years I read the "Philistine." In fact, I don't believe I missed a number until the Master Hand was stilled in the Lusitania horror.

I saw red for a time when I read of Hubbard's death, and for days I searched the papers silently, with sinking heart, for news that he had been rescued. That was a truly big personal black mark which I chalked up against Bill Kaiser. I had never met Hubbard, but he was my friend.

Many of you fellows possibly never heard of "The Fra." Well, that evens up the fact that many Fra readers had never heard of "Wid's." But, say, ever since the first issue of Elbert Hubbard's "Fra" I have been one of the regulars. It's good stuff, boys; it hits!

"The Fra" has been continued since Mr. Hubbard's death by "The Roycrofters," under the editorship of Felix Shay, for years one of the Master's ablest lieutenants.

I have had many wonderful letters from you boys on the firing line who try to please your patrons, and many inspiring letters from producers, directors and players who have appreciated the fact that I have been sincerely trying, sometimes at personal sacrifice, to do you all some good, personally, and at the same time help the industry to better things.

Now comes an outsider and says, "Well done!" They say what they think up in East Aurora, N. Y.—and—well, what "Felix" said about yours truly was quite some.

Appreciation from a gang who are sure-enough fire eaters when occasion demands, is gratifying —and then some.

Give this the once-over.

THE FRA

WID'S WEEKLY

IN the month, I give the brief and inglorious once-over to, say, some 300 periodic publications; not counting a daily squint at sundry newspapers. Then there are half a dozen I read: *The Literary Digest, Reedy's Mirror, Collier's* Editorials, *Pearson's, La Follette's, The Masses.* Lately, another, *Wid's Weekly.* This selection betokens my appreciation of Honest Writers.

Unless you are a Moving-Picture Producer, a Movie Actor, or the owner of a Picture Theatre, you probably have never heard of Wid Gunning or His Weekly, "the Bradstreet of Filmdom"! If you patronize the Movies and find yourself pleased, his work you do know. Even though you fail to recognize it. Wid Gunning, more than any other man, is the constructive force in American Filmdom.

Wid's Weekly is about half the over-all size of *The Saturday Evening Post,* sixteen pages and cover, and sells for $10.00 a year. Especially to Movie-Theatre Managers. "In form a Magazine, in fact a Service!" Before a film is offered for sale, Wid Gunning, personally, reviews the "Feature," and writes into His Weekly exactly what he thinks of it and why.

These are sample Wid reviews:

Wilfred Lucas and Lillian Gish in
SOULS TRIUMPHANT
Fine Arts—Triangle

Director.....John B. O'Brien
Author.....Mary H. O'Connor
As a Whole.....Ordinary surface "vamp" and righteous wife routine stuff
Story.....Never impressed and didn't deserve footage
Direction.....Atmosphere rather cheap; action missed fire
Photography.....Ordinary
Lightings....Generally too uniform; not distinctive
Camera Work.....Only fair
Stars.....Worked hard, but badly handicapped
Support.....Very ordinary
Exteriors.....Lacked distinction
Interiors.....Ordinary
Detail.....Acceptable, although convenient
Time.....Fifty-eight minutes (5 parts)

Jack Pickford and Louise Huff in
FRECKLES
Lasky—Paramount

Director.....Marshall A. Neilan
Author.....Gene Stratton Porter
Scenario by.....Marian Fairfax
Cameraman.....Walter Stradling

As a Whole....Rather obvious story made distinctive by producer's treatment
Story.....Fairly interesting, with sympathy touches; but very obvious and rather mechanical and convenient
Direction.....By artistic lightings and excellent locations made atmosphere distinctive and gave action additional power through treatment
Photography....Generally excellent; many very beautiful bits
Lightings.....Some truly artistic; generally good
Camera Work..... Very good
Stars .....Pleasing youngsters
Support..... Good
Exteriors.....Well chosen; some very beautiful; all good
Interiors.....Good; some nice lightings
Detail.....Several nice touches
Time..... Fifty-eight min. (5 parts)

Following this sketchy summary, Wid gives his reasons concisely; justifies his opinions, which are distinguished for a fair and open attitude. He is serving the Movie-Theatre Managers, and, through an improvement of their Offerings, the Public. So he criticizes, but he is not a Critic. A Critic would rather say something smart than tell the Truth! Wid never destroys Another's reputation simply to build his Own! At least that's his fame in the "Profesh," and Actors and Actresses are the most sensitive people on earth. They know the full value, in heartaches and tears and smiles, of honest criticism and praise.

Some months ago, in *The Fra*, I gave my unexpurgated opinion of "De Movies." Dozens of Actors and Theatre-Managers mailed me copies of *Wid's Weekly*. "Here's the boy trying to do just what you say ought to be done. Why not get behind him?" Of course, I wrote to Wid Gunning and ate crow and foreswore allegiance.

To prove his magnanimity he put me on his very small and select Free List, much to my profit.

Since Wid let me in behind the Movie Scenes, and talked Success and Failure with me frankly through constructive criticisms, and explained the Whys and Wherefores, the Slip-ups, and the Successes, he's *humanized* the Movies for me. Unless I watch out, I'll be a "Fan"!

THERE are other Trade Magazines for Moving Theatre Manager, but *Wid's* accepts *no advertising*—and refuses subsidies. His $10-a-year Subscription-Price gives him Economic Freedom, which is the backbone of Independence! D. W. Griffith, Mary Pickford, Cecil De Mille of Lasky's, Douglas Fairbanks, Bill Hart—all the Top-Notchers in Moviedom have endorsed Wid and *Wid's*.

"Why are there so many Rotten films?" I asked Wid. "Why do the Theatres buy them?"

This has been the condition.

There are just twenty distributing cities in America. Unless a Small-Town Manager chooses to spend carfare, and a good deal of his time, he never sees the Picture he buys, in advance. He must take the Producer's Salesman's description as fact. The business of a Film Salesman is to sell Films. I guess so! Bad business No. 1.

Bad business No. 2. For years Film Theatres had to *contract* for a certain "Brand" of Films *by the year*. This contract brought good, bad and rotten films. No one Company, or set of Actors, produce sure shots exclusively. The Theatre-Managers were not permitted to buy in the *open market*.

The first condition Wid's criticisms wiped out; the Theatre-Managers followed his judgment as to what is desirable. Eighty per cent of the Managers of the best Movie-Theatres in America subscribe to *Wid's*.

His two-year fight for an Open Market, and "standardization" of Stars rather than Brands, has met with the approval of the Big Producer. The Open Market is here!

Wid told the Big Producers: "You can't handicap the Film Industry of the World with *contracts* that force bad films on Theatre-Managers—and the Public! You challenge reaction! You dare failure!"

¶They saw the light!

Inside the Business, Wid has worked another reform; namely, *concentrated responsibility*. He demanded the Director be made responsible for the production of a film; over the Boss, over the Author, over the Actor! Divided authority always means failure, ultimately. Divided authority produces only quarrels successfully. So now the Director is "it," and he gets the praise and the blame inside the Works!

The Actors and Actresses depend on Wid for deserved appreciation of Good Work well done. His is the test of merit. Exploitation of an Actor or an Actress does not influence his judgment. Not at all, at all. This they know. So the word goes 'round the Studio, "Wid will get it if it isn't *right!*"

Wid Gunning has reviewed 10,000 Reels in the past two years, personally. He knows all the "fine points" of *all* the Directors, the methods of *all* the Film-Manufacturers. He is generous and open in this knowledge. When he picks up a new trick in photography or lighting or what not, he passes it along. You'd think the managers would object. Not they. A fair exchange is not only no robbery, it's co-operation! All the Studio Mechanicians read *Wid's* to see "What's new."

This Season he is making the fight for an improvement in the "Paper," the colored lithos, the manufacturers send to the Theatres. Those who have revolted at these Drunkard's Dreams pasted over the town will agree Wid is a public-spirited citizen. The Theatre-Managers have joined with Wid in this Revolution—and soon 't will be make way for better "Paper"!

Then he turns 'round and serves the manufacturers. He asks his subscribers, the Theatre-Managers, to report back to him on the value of the Feature Films he reviews, as a Box-Office attraction. Thus, he back-checks on his own advance judgment. He compiles and arranges these figures; and gives the manufacturer the percentages of Success and Failure; gives them the average, money-vote of the People who pay at the door.

PERHAPS you judge from this, Wid is a paragon. He isn't. He's simply a Kid just past the Draft Age. His capital stock is the Only Girl, and a "rough-neck named Bill"; maybe two years old. A Chillicothe (Ohio) Kid, who sold Crackajack in the local Theatres and learned "the Business" from the ground up! He had the idea that an absolutely Independent Constructive Voice was needed in Filmdom. He knew if he could make New York accept it, the Country would follow on. So he went and did! An old Actor of the Legit, turned Movie Star, writes me, "Some agree, and some disagree with Wid—and *all* admit he's *honest!*" To be or not to be, that is the question! (Whether to pour the sweet sugary syrup of approval indiscriminately, or stand unencumbered and speak as a free man—?) But not with Wid!

So, Ladez and Gen't'l'm, I give you as the Toast—The Incorruptible Wid—His Weekly—long may he rave!

Another Message From the Firing Line.

BUNK VS. BUNK AND OTHER THINGS

(By an Exhibitor of the Short Grass Country)

To Mr. Wid Gunning,
Editor of "Wid's."
Dear Sir:

I don't know as it is your policy to give space to the wailings of a small-town exhibitor, but there are a few things that producers of motion pictures ought to know, and I know of no one having more nerve than you and I.

As a starter, I am going to explode a bomb right in the producer's camp by saying that there is no line of business of the magnitude of the picture industry in this country that is conducted with as little business sense as is manifest in the publicity and sales department of the motion pictures. That's going some for a starter!

There is a wail going up all over the country from both producer and exhibitor because of the enormous expense required to carry on the industry. Producers feel it and exhibitors are squirming under it.

The producer will argue that the high cost of productions is due largely to the enormous salaries they are required to pay their stars, and whose fault is it? Susan Sykes was doing an ingenue part with Bill Thompson's rep company, but she had "soulful eyes" and photographed beautiful, and with the addition of a few clothes she caught the producer's eye and secured an engagement. The producer saw her on the screen and he called the publicity man over to him and said, "She looks like a ringer; get busy."

"Getting busy," with the publicity man, means to grab the bass drum; so he at once starts in to bass-drum Susan into notoriety. Susan's picture appears in all the leading magazines at regular space rates, and Trade Journals wax fat exploiting Susan. The publicity man knows neither latitude nor longitude and is given license to tell the truth if he wants to, but he doesn't want to—he couldn't draw his salary if he did. It is just as easy for him to write fifty thousand as it is to write five thousand, and a cipher or two added onto Susan's contract (on paper) makes no difference to him—stage money is cheap.

The publicity man sits up nights advising the exhibitors and the general public that Susan is the most domesticated little animal in the world, and in fact is a regular little "home body, spending the most of her spare time from her arduous duties at the studio helping Mama in the kitchen and preparing such little delicacies as tea biscuits, sponge cake, etc., and that she simply "dotes on children," and a lot of other bunk that the public is supposed to swallow, all of which makes the exhibitor snicker right out loud when he reflects that in all probability Susie is just recovering from her third divorce case and drinks "Martinis" at 1.30 A. M., while "Mama" sits up waiting for her and wondering what keeps her darling little daughter so late at the studio.

Sue sees her picture in every magazine she picks up—and is mad if she doesn't—and her mail from milksop simps from all over the country is delivered in special bags, and she at once looks with scorn upon a contract with a salary attachment of $500 per week and wonders why she stuck with Bill Thompson so long at $20 per.

William X. Johnson was doing a blueshirt lead with the "Josh Simpkins" Company when he found out that clothes would hang on him in nice shape. So he asked the producer for a try-out and he at once developed into a regular "woman killer." The leader of the bass drum orchestra was told to start the music, and hell's been popping ever since, with Brother Johnson clawing his hair because his salary isn't commensurate with the number of nice-scented notes he receives from dames of marriageable age. Miss Sykes and Mr. Johnson can never pay the publicity men half what is coming to him.

Producers go upon the theory that Susie and William are the impelling force that drives people to the box office, and therefore they can command a salary that would choke a mule that had been brought up on baled hay. They never were more mistaken in their lives. The fans yap about Sue and Willie and send them bushels of nice little notes, but the fans represent about 5 per cent. of the picture-going public.

Whenever I hear a fan singing the praises of some one of his favorites I am reminded of a hungry, scurvy coyote out on the prairie at night. When he gets full action on his lungs, a tenderfoot would take to the tall timber and declare upon oath that there were a thousand of them.

Speaking strictly of the small-town picture audience, I think it safe to say that there isn't more than one in fifty that can tell the name of more than ten actors or actresses when they appear upon the screen. The public don't give a —— about Sue and Willie; what they want is a picture with a sensible theme and directed by a man of judgment.

I have lain awake nights and wondered why producers don't bass drum their directors a little and lay off from the stars a while; for the director is the man behind the gun in the picture business and it is to him, more than to any other one factor, that the business owes whatever success it has attained.

Had David Warke Griffith followed the lead of the average director when he launched "The Birth of a Nation," he would have featured Henry B. Walthall—to my mind, the most pleasing and versatile actor before the camera today—but he didn't do it; he featured "The Birth of a Nation," and incidentally D. W. Griffith as producer and director, and what has been the result? Any picture bearing the name of D. W. Griffith as director goes with the public, because he is remembered as the man who produced "The Birth of a Nation." The success of "Intolerance" will prove this statement.

Then, too, I have wondered if the time would ever come when producers would wake up to the effect that "sex" stuff, "underworld" scenes and "illegitimate children" subjects do not form the broad foundation upon which to build a stable and growing business. The time was when producers seemed to have gone mad along these lines and the market was flooded with these sickening subjects—in fact, I ran so many of these "illegitimate children" pictures that my house was dubbed "The Orphan Asylum," and it became second nature with me to take a nursing bottle into the box office with me every night, and every time I looked a kid in the face on the street I would wonder if his mother knew who his father was. I am glad to note, however, that there is a decided falling off in this type of picture of late, which indicates that there is a growing symptom of sanity at the top. There are a lot of scenario writers that ought to be hit on the head with a soft squash.

The most colossal stroke of business sagacity, however, was the adoption of the "deposit system." The man who figured that scheme out has certainly been in the oil business, for it's a case of "Heads I win, tails you lose"; and there is only one other scheme that has any sort of license to trot in that class at all, and that

is the "Arizona Horse Scheme." But that system holds a little edge on the deposit system in that you can have the horses if you can catch them, and any exhibitor who would fall for the deposit system certainly inherited an appetite for cocoanuts from his forefathers.

The small-town exhibitor is beginning to wonder at what depot he will be put off at. He has been riding the bumpers now for a long time, and when he reads that Sue's salary has finally reached the figure 1 with a half bushel of zeros on the right side of it, he doesn't care whether it's paid in stage money or not; it looks pretty big anyway alongside of his overdraft to pay the exchange.

Let's get down to business and bass-drum, the picture and director a while and give the "stars" a much needed rest. Let's increase the fees for scenarios and spend a little money for blue pencils. Let's change publicity men and ad. writers and put them on the job who are capable of exploiting the merits of the production. Let's see what the Chicago convention will do. There is one thing, however, we want to remember, and that is that the small-town exhibitor is the backbone of the industry, and when he quits we will all be looking for a job. I've got mine picked out now.

It's a cinch that if Wid publishes this article the stars throughout the country will itch to redden their hands with my blood. But bless your hearts, girls, I have been married for twenty-five years and I am, therefore, proof against anything—and, besides that, the first thrashing I ever got was from my mother, for lying, and ever since that time "Truth" has been a cardinal virtue with me. I will give you my address so you can get action on me if you want to.

(Signed) JOHN CURTIS JENKINS,
Neligh, Nebraska.

FORCED ATTEMPTS TO BE FUNNY GENERALLY MISSED FIRE

George Walsh in

SOME BOY!

Fox Film

DIRECTOR	Otis Turner
AUTHOR	William Parker
CAMERAMAN	Charles Kaufman
AS A WHOLE	Forced comedy attempt that missed fire most of the time
STORY	A lot of wild stuff, some of which registered, with most of it draggy
DIRECTION	Showed fine flashes, with much that was ordinary
PHOTOGRAPHY	Varied from good to ordinary
LIGHTINGS	Varied; some quite poor
CAMERA WORK	Some very good; some poor
STAR	Pleasing personality, but was forced too much
SUPPORT	Girl pleasing; others acceptable
EXTERIORS	Satisfactory
INTERIORS	Some good; others poor
DETAIL	Too much of it
TIME	Seventy-five minutes (5 parts)

GEORGE WALSH is rather a pleasing young man, but any juvenile leading man can be ruined when they force him to attempt to be funny.

In this story there were a few situations that were sure-fire, and many, many that went absolutely flat. The result was that after a certain number of the bad spots had gone by, an audience will lose its enthusiasm for this sort of thing. The general result is quite unsatisfactory—that is, figuring from what it might have been.

The average fan who is just looking at the picture to pass away a little time will probably accept this as it comes, enjoy the few good spots and say, "Good enough." The critical fan will undoubtedly come out and say it is rotten.

It was a heavy burden to give Mr. Walsh to carry, because the story had nothing new and was made up entirely from a lot of hokum which has been used in many single-reelers.

The plot centered around a college youth who got a job as press agent and then had a lot of trouble holding down the job because of various adventures. He finished up with a little farce melodrama in which he saved the heroine's ranch from a New York business pirate, who afterwards (as always happens) turned out to be his father, this of course proving that son was some account after all.

Doris Pawn, as the girl, was quite pleasing, and the other members of the cast were satisfactory, but little more.

The Box Office Angle

Because there has been too much of an attempt to force the fun in this, I fear it will not give general satisfaction. The average fan resents an attempt to make him laugh when he really doesn't feel that the action is funny, and because of that I fear this will not prove popular wherever you have an intelligent community audience to cater to.

If you are working with a house which plays to a majority of transient business, where they want a bit of light entertainment, the chances are that they will look this over, get a few laughs and decide that it is as good as the average movie.

Certainly the picture was too long. It could have been cut to splendid advantage in many places, since it ran seventy-five minutes when I saw it at the New York Theatre.

A few of the titles were very good and got laughs, and one or two bits of business were excellent, one of the best being where Walsh introduced himself to the girl on the dining car. I have a hunch that the Fox people figured that they would take a little wind out of Julian Eltinge's sails by advertising Mr. Walsh as a "female impersonator" in this production. I would be very careful about going very strong on this angle, because hardly anyone but a blind man would fail to recognize the busy little press agent in the woman's togs.

THE EPITOME OF ARTISTIC TITLES

MOVIE MELLER OF STRUGGLES AND CHASES HELPED BY HANDLING

Emmy Wehlen in

THE TRAIL OF THE SHADOW

Rolfe—Metro

DIRECTOR	Edwin Carewe
AUTHOR	Oscar A. C. Lund
SCENARIO BY	June Mathis
CAMERAMAN	Arthur Martinelli
AS A WHOLE	Ordinary melodramatic junk made fairly interesting by treatment and personalities
STORY	Terribly convenient and never really registered
DIRECTION	Held interest fairly well by treatment, although had many unnecessary scenes
PHOTOGRAPHY	Varied from excellent to ordinary
LIGHTINGS	Very good on star's face; quite poor on some sets and exteriors
CAMERA WORK	Varied
STAR	Pleasing and quite beautiful in most of her close-ups
SUPPORT	Satisfactory
EXTERIORS	Some very good; others ordinary
INTERIORS	Some good; others didn't impress
DETAIL	Very convenient
TIME	Seventy-five minutes (5 parts)

CONSIDERING the fact that this was an ordinary melodrama with very, very convenient situations, it must be said that the producer has made it rather interesting by careful treatment.

Miss Wehlen was the central figure from start to finish, and it was chiefly because she was carefully lighted and because of her personality being so pleasing, that the offering held as well as it did.

The drama centered around one of those convenient things where an escaping bandit rushed into a hut in Arizona and found the heroine to be the daughter of a man he had killed when that man refused to permit him to marry aforesaid heroine.

They then pulled a scene which might either be a rape or not—as you like to take it—the value of this to the plot being that the willun left a note with the heroine stating that she now belonged to him and that he would send for her when he wanted her. This was the menace hanging over her head through the rest of the picture.

Of course there was the hero who wanted to marry her ,and she felt that she couldn't because of this menace, and then we had the hero's mother, who was society mad and purse proud to the extent of not wanting son to marry a nobody.

They finally pulled the sacrifice stuff of mother pleading with the girl and girl deciding to give the hero up, because of her past, and then on the finish, when she had gone to join the willun, our hero rode to the rescue, with officers also on the job to be sure that everything finished properly.

It happened that the officers started before the hero, in the pursuit of the willun, but the hero landed first. Both hero and officers pulled a stop occasionally in this mad pursuit to look around a bit while the camera ground out footage, and possibly the officers stopped in several scenes which were afterwards cut out, which might have explained why the hero got there first.

There was quite an assortment of struggles in this, generally between the heroine and the willun, with an odd murder or two thrown in, and several chases. If your fans care for the blood and thunder stuff, you may get this over as satisfactory. An average audience will probably accept it as program stuff, but certainly they will never enthuse over the production, because the story never at any time gets under your shirt or makes you believe it.

As a sample of the little slips, we found the willun nonchalantly casting a cigarette on the floor of what was supposed to be a very beautiful home. Of course, he knew it was only the studio floor, but then the audience don't understand those things.

Harry S. Northrup, as the willun, had the most to do in the supporting cast, Eugene Strong being satisfactory as the leading man, although Strong is more the type for a heavy than a hero.

Considering the fact that this ran seventy-five minutes in the theatre where I saw it, it seems to me that it is decidedly in need of trimming. There is much that could be eliminated.

The Box Office Angle

It is quite possible that you can get away with this as a satisfactory program release because there is enough action to make it fairly interesting, even though it is never really convincing.

If you have a house where they eat up the struggle stuff and the chase hokum, then this should go beautifully. If Emmy Wehlen is a good box office bet with you, you can play her heavily in this particular production, because she screens remarkably well in most all of her scenes and close-ups and plays very satisfactorily.

You might start a teaser campaign on this, with some sort of query as the following: "Has there ever been a shadow that has crossed your life? Are you living under a shadow," etc., afterwards announcing the name of this production and tying it up with your theatre.

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MORBID DETAIL AND NOT KNOWING WHEN TO QUIT MARRED EXCELLEN MYSTERY SUSPENSE MELO WHICH NEEDS EDITING VERY BADLY

Bert Lytell and Hazel Dawn in

THE LONE WOLF

Brenon Production—Selznick Pictures

DIRECTOR	Herbert Brenon
AUTHOR	Louis Joseph Vance
SCENARIO BY	George Edwardes-Hall
CAMERAMAN	J. Roy Hunt
TECHNICAL DIRECTOR	George Fitch
EDITED BY	James McKay
AS A WHOLE	Mixture of murders, thrills, mystery and action; with reel and a half of brutal detail cut out, would be great production
STORY	Crook-detective-suspense-action melo; good, but no better than many others
DIRECTION	In many places excellent; in others very ordinary, with frequent bits of objectionable detail that mar entire offering decidedly
PHOTOGRAPHY	Varied decidedly; sometimes exceptionally fine; sometimes ordinary
LIGHTINGS	Many very effective and artistic; others very flat and too uniform; sometimes had bad light changes in different angles of same set
CAMERA WORK	Varied from fine to poor
STARS	He very good; she acceptable, although not pretty when emoting
SUPPORT	Quite satisfactory
EXTERIORS	Some very fine; others ordinary
INTERIORS	Many excellent; some poor
DETAIL	Generally good; some horrible bits that should be removed immediately
TIME	One hour and fifty minutes (8 parts)

IF this were reduced about a reel and a half in footage, which would be about twenty minutes in running time, it could be made into a great picture. The story is a crook action melodrama with thrills and mystery suspense, but there is an astounding variance in the treatment of some of the scenes, this being particularly noticeable in the lightings.

In several places we had revolting detail of murders and the burning of a body, which give this a morbid touch that makes it decidedly unpleasant. None of these details were necessary, and much of the action which was poorly done could be eliminated.

If this were intelligently edited it would be a very pleasing fast moving melodrama with effective lightings, several thrills and compelling action.

The story has to do with a criminal who worked alone and his fight against a band of criminals known as the "Pack," with both fighting for the possession of a small piece of negative which held the secret of an invention of great value to the warring nations.

Hazel Dawn was presented as a trained nurse working with the band of criminals who were fighting "The Lone Wolf," and then, after she fell in love with the criminal hero, she worked with him, against the criminals, but we learned on the finish that she was a detective who had been sent out to get the Lone Wolf. Of course, since she had fallen in love with him, and since he had proven a hero by that time, she decided that she would not arrest him.

In the way of thrills, they showed us a motorcar filled with men falling from the top of an open draw bridge; they registered an accident to an airplane, figh on housetops, etc. There were many scenes where th producer had an excellent opportunity to secure effecti lightings, and some of these were exceptionally we handled.

There was an unfortunate variance in the lightin which resulted in a bad contrast at times, with sever places where the light changed with different angles the same set.

The most objectionable scenes in the offering had t do with a brutal murder. One of these was where w saw a man take a razor and calmly walk into an adjoi ing room, where he sawed viciously at the throat of h victim. Not being satisfied with this, the directo showed him returning to the foreground, where he wipe the blood off the razor on the bedclothes. Afterward several characters stepped to the door and looked i turning their faces away in horror. Then one of the walked in, threw a few clothes on top of the bod poured a little oil on it and calmly set fire to the mas the director proceeding to show several close-ups of th burning bed on which the body lay. Cremation may b a very good thing, but I hardly consider a demonstratio of it good entertainment.

The other unnecessary brutality consisted of a de tailed attack upon Miss Dawn, which finished with he reaching over to get a large cut-glass ornament, wit which she belabored her assailant over the head. H was left for dead, but soon after we saw this willun get ting around, apparently more chipper than ever.

Mystery, suspense and fast melodramatic action i very good as entertainment, but when the producer o author stretches a bit too far it becomes funny.

We found the hero deciding to be honest, with th result that he returned some stolen jewels, but when th title registered the fact that he was going back to try to steal them all over again, it got quite a laugh fron the audience. This was due to their having over-reache in their attempt to carry the suspense element.

The introduction of a character labeled the Frenc minister of war, with titles proceeding to make fun o him, was certainly very bad taste under the present cir cumstances, and when this was repeated later in th action, with more emphasis, it jarred even worse. There were very few laughs in the offering, and certainly th production lacked comedy relief, this being another rea son why the audience laughed at the wrong time wher the action over-reached.

There was one place where they started a fight with new ones coming in every minute and the hero became "some" guy, which is also more liable to bring a laugh than anything else. When one of the ruffians tried to jump on the automobile in which the hero and Miss Dawn were escaping, and was shoved off, he did a very poor fall.

When called upon to emote, Miss Dawn was not lighted to advantage, with the result that she certainly was anything but pretty in many of her close-ups.

There were some lapses in detail where we had a prologue, because they pulled some automobiles and other bits of detail in tense early scenes, which certainly were not what would be found twenty years ago.

The boy who played the part of the Lone Wolf in the prologue was very good.

The exterior shot of the fire which resulted from the burning of the body was excellent. As a matter of fact

this were so edited as to eliminate the objectionable murder detail, many of the bad lighting spots and trim down the action so that it would not over-reach, the production would register as one of the best mystery suspense stories that has ever been made. In its present form it is entirely too morbid, runs too long and doesn't entertain as a whole.

Bert Lytell, as the Lone Wolf, was excellent, and William E. Shay, as the detective appearing as one of the gang of criminals, was very good. Miss Dawn was quite satisfactory, although she was not lighted to advantage and frequently was not pretty.

The cast was very satisfactory, among them being Cornish Beck, Steve Grattan, Alfred Hickman, Ben Graham, Wm. Riley Hatch, Juliet Brenon, Florence Ashbrooke, Edward Abeles and Joseph Chailles.

The Box Office Angle

I certainly would insist upon this being edited before playing, because as it stands at present the general effect is seriously marred by the brutal detail and the fact that the action over-reaches so much that the latter part misses fire badly.

If this were reduced in footage, as it could be very easily, with the bad spots eliminated, it would be a very effective, artistic, fast-moving mystery suspense melo with many beauty spots and enough action to compel interest from start to finish.

If you play this I believe it will be necessary to depend principally upon your own statement that it is an effectively produced suspense melo that will surely entertain, because the names of Mr. Lytell and Miss Dawn mean very little at the box office, and the percentage of those who know the story of "The Lone Wolf" among your fans will be very small. The use of Mr. Brenon's name as the producer of "A Daughter of the Gods" and "War Brides" should help quite a bit.

It is very important, however, that the bad spots in this be eliminated before you show it, or the impression made will hardly be a favorable one.

ORDINARY MOVIE PLOT LIFTED BY RATHER GOOD DIRECTION

Marian Swayne in

THE ROAD BETWEEN

Erbograph—Art Dramas

DIRECTOR	Joseph Levering
AUTHOR	J. Fred. Sandford
CAMERAMAN	James Robertson
AS A WHOLE	Characterization and treatment of action kept this interesting
STORY	Unconvincing cheesboard movie helped by treatment
DIRECTION	Gave very poor lighting and made ordinary action interesting by effective treatment
PHOTOGRAPHY	Generally very good; sometimes excellent
LIGHTINGS	Many quite effective; generally good
CAMERA WORK	Very good
STAR	Pleasing, although overdid being cute at times
SUPPORT	Quite effective
EXTERIORS	Good; although not particularly artistic
INTERIORS	Good; not exceptional
DETAIL	Some good bits
TIME	Sixty-one minutes (5 parts)

THE producer has taken rather an ordinary story idea, and by the intelligent use of close-ups, lightings and a development of characterization has made this an interesting offering which stands out as much better than the average Art Dramas production.

The plot has to do with a family who moved from the farm to the city after acquiring wealth, with moneyhounds of the city immediately closing in to gather in their funds through the organization of a fake company, and an attempt to marry the daughter of the house. It finished with the family back on the farm saved by daughter's old pasture, which conveniently proved to be a solid bed of coal, this being discovered when she was about ready to sign it over to the crooks.

Marian Swayne was rather pleasing, except that she tried a bit too hard to be cute at all times, this becoming a little tiresome in spots.

Gladys Fairbanks, who appeared as the sweetheart of the crook who wanted to marry Miss Swayne, was just as pleasing as Miss Swayne, if not more so, on many occasions. She screened quite well, although her evening dress made her appear a bit buxom. Her characterization was very satisfactory, principally because of her repose.

The crooks and the parents of Miss Swayne were all well played and the action was made rather interesting by good treatment. Some of the titles were excellent.

They pulled a scene where the young crook pointed out Grant's Tomb to Miss Swayne, saying that it was his home, and, although this was quite farfetched, it will be a sure-fire laugh getter, just the same.

In many places they registered some good lightings and the producer proved by the handling of his scenes that he had a nice realization of dramatic values.

Others who appeared were Frank Andrews, Armand Cortes, Kirke Brown and Bradley Barker.

The Box Office Angle

As a program offering this will get by very satisfactorily. It is an ordinary movie plot which will not fool any of your regulars, and there is little suspense, but it has been so treated as to keep it decidedly interesting all the way. The flashes of the cabaret were well done, and, in fact, the entire offering was an intelligently made production for a moderate expenditure.

The title means little or nothing, and I doubt if Miss Swayne's name will pull you much business, so that I cannot figure that this production is worth a very stiff rental. Figured as a feature to fill in on a day when you play just program stuff as it comes, this should prove very satisfactory.

CRANE WILBUR

Exclusive Management

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LOS ANGELES, CALIFORNIA

WONDERFUL TECHNICALLY, BUT VERY BAD PICKFORD SUBJECT BECAUSE OF REVOLTING RAPE SCENES AND TOO MUCH WAR HORROR

Mary Pickford in

THE LITTLE AMERICAN

Pickford—Artcraft

DIRECTOR.....Cecil B. De Mille
AUTHOR.....Jeanie Macpherson
SCENARIO BY.....Cecil B. De Mille and Jeanie Macpherson
CAMERAMAN.....Alvin Wyckoff
SCENIC SETTINGS.....Wilfred Buckland
AS A WHOLE.....War horror with much unnecessary detail; well done technically, but leaves bad taste; Little Mary buried under avalanche of atmosphere and action
STORY.....Had convenient situations and too much brutal detail; will not help recruiting
LIRECTION.....Exceptionally well-handled atmosphere, many big scenes, splendid technically, much fine lighting and good drama; but misses heart appeal and becomes revolting at times
PHOTOGRAPHY.....Very fine; night stuff excellent
LIGHTINGS.....Many unusually fine; generally excellent
CAMERA WORK.....Splendid
STAR.....Delightful, but seemed like pearl among swine
SUPPORT.....Several excellent characterizations; all action very well handled
EXTERIORS.....Very well chosen; effectively lighted
INTERIORS.....Very good
DETAIL.....Much that was very objectionable
TIME.....Seventy-two minutes (6 parts)

I SYMPATHIZE with the statement made by a prominent Southern exhibitor, who commented on the Pickford situation something on this fashion: "What are you going to do about it? When you play her in the good old curl parts, they say, 'It's the same old thing,' and when you put her in something else, they say it isn't a Pickford part!"

I do want to object most strenuously, however, to having Little Mary injected into such an offering as "The Little American." Technically this is an excellent picture because there are scores of big scenes that have been perfectly produced with very effective lightings and striking atmosphere, but, except possibly in the case of the Frank Keenan picture, "The Despoilers" (afterwards known as "War's Women"), I cannot remember having seen more repulsive detail of war's horrors, particularly as they effect defenseless women, placed upon the screen.

The picturization of the sinking of the "Lusitania," and most of the dramatic situations in this production, were very good, and if the curse of the objectionable detail were taken off, the production might register in a different manner.

As it stands now, I fear that nine-tenths of any audience will leave the theater with a bad taste in their mouths, principally due to the fact that they cannot forget the repulsive detail of the German soldiers breaking down doors to attack the Red Cross nurses, with close-ups afterwards of the woman victims.

At the very first of the offering Miss Pickford has a chance to do a few little cute bits, but almost immediately they introduce a German officer for a hero. Well, we knew of course that sooner or later this German was going to renounce the Kaiser, but, nevertheless, I am afraid that the average audience will not enthuse very readily over such a story idea.

They finally got Miss Pickford into the heroine-being attacked-by-a-drunkard-in-a-room scene, only in this they made it even worse by having her attacked by the German officer who had asked her to marry him before the war. Certainly this is not "Pickford" stuff.

Technically, Mr. De Mille has again demonstrated his ability to register effective scenes. I believe, however, that he has seriously erred in his choice of story material and his elaboration of certain details.

It may be that some will consider this a worthy picture, because on the finish the hero renounces the Kaiser etc., but I feel that the general effect will not be one which will encourage recruiting anywhere.

To make it clear just how strong the feeling is in this country today, I can tell you that the Strand orchestra very foolishly played just a few strains of a German air when one of the officers started to drink a toast, and this bone-headed move was immediately greeted by hisses from all parts of the house, and these hisses were not followed by a laugh, as you find happens occasionally when some fan hisses the willun; there was a sincerity about the rebuke given to the orchestra.

Jack Holt as the hero, Hobart Bosworth, and Walter Long, as German officers, and Raymond Hatton as a fighting little Frenchman, gave excellent support, with the handling of the extras at all times so intelligently done as to make the scenes very effective.

If the producers would take this offering and eliminate a great many of the objectionable scenes, the production would be much more satisfactory, even though it would still be anything but a Pickford subject. I cannot believe that audiences want to see these rape details, with titles such as this where Miss Pickford protested to the general—"Madam; my men must have relaxation!" The cold-blooded execution of an entire family while the old woman pleaded with Miss Pickford was another bit of horror that will surely not appeal as entertainment.

Through the wreck scenes, where the hit of the torpedo was registered very effectively by a big close-up of Miss Pickford's face, and through the wild scene that followed, in which the wireless S O S was repeatedly flashed on the screen, the general impression was very good; but as soon as we got into the war proper the unpleasant element began to dominate.

I believe that most fans go to see a film in which Mary Pickford appears with the expectation of laughing a bit and being quietly and pleasantly entertained with refined light comedy and a few touches of pathos. An offering like this, if intended to stir an audience by its very brutality, might be acceptable with some other star, but surely I think it was a very serious error in judgment to put Miss Pickford in such an atmosphere.

The Box Office Angle.

Of course, you can get money with this. Miss Pickford's name and the title promise patriotic entertainment that will please, with America's most popular little lady as the center of attraction.

I would suggest that you agree to play this providing you are permitted to eliminate all of the rape scenes and the unnecessary detail of horror. Certainly I would not show this production as screened at the Strand Theatre in any community house. To do so would be to send your fans away with a bad taste that might keep them out of your house for a long time. It would be a very easy matter to eliminate the objectionable scenes

from this without in any way interfering with the dramatic situations, and if your exchange doesn't see fit to do so, I certainly believe that in this case you would be justified in doing it yourself, providing you have always played the Pickford subjects, and provided you cannot afford to let this go to your competitor, who might book it and cut it himself.

If your exchange refuses to allow you to cut this, and books it with your competitor, I would come out in an open statement and give your reasons for refusing to present such an offering in your house. You will gain more by that than you will by missing the booking.

George Creel, who has been passing upon some such matters as this, in reference to the newspapers of the country, is said to have endorsed this picture as one which is very "patriotic." Mr. Creel probably has a very hazy idea as to the class of people who patronize the film theatres, if he thinks that rape detail will appeal to them. If I were you I would not take Mr. Creel's endorsement as a criterion, but would look at this subject personally before booking, so that I might know whether or not I could afford to play it in my house. Of course, there are many theatres where all of this will be considered "great stuff." I am trying to warn you boys who play to community audiences and discriminating patrons.

GOOD JEKYLL AND HYDE MELO WITH VIOLENT START AND ROUTINE ENDING

Montagu Love in

THE BRAND OF SATAN

Peerless—World

DIRECTOR	George Archainbaud
AUTHOR	Jere. F. Looney
CAMERAMAN	Philip Hatkin
AS A WHOLE	Jekyll and Hyde characterization slumped into routine melo on finish
STORY	Rather interesting until end, which is ordinary and convenient
DIRECTION	Gave excellent atmosphere and good lightings; kept action interesting
PHOTOGRAPHY	Generally very artistic; a few poor spots
LIGHTINGS	Very good generally
CAMERA WORK	Generally excellent
STAR	Dominant figure; good characterization
SUPPORT	Very good; some excellent types
EXTERIORS	Well chosen for atmosphere; a few very beautiful
INTERIORS	Good atmosphere
DETAIL	Good
TIME	Sixty-five minutes (5 parts)

WE have here another Jekyll and Hyde story, with the author attempting to explain this dual personality by a rape scene in the first reel, this crime giving the child of the main portion of the story the Brand of Satan.

The plot proper showed Montagu Love, as the criminal prosecutor of Paris, searching for a notorious criminal, "The Strangler." Then we learned that Mr. Love was the strangler in his other personality.

Most of the action had to do with his drifting from one personality to the other. As the prosecutor he was in love with the daughter of a famous doctor, who had in the prologue been in love with his mother. As the strangler he was living with the girl whose father had been killed by the criminal who had attacked his mother in the prologue, and consequently was his father. This criminal had taken the girl to the apache den, and the strangler had rescued her from him.

We found a number of scenes in which Mr. Love as the strangler was planning with his apache band to murder himself as the prosecutor, because this prosecutor was trying to wipe out all of the apaches.

When they finally got down to the finish we found the end slumping badly, because they resorted to the old familiar stuff of overheard conversations, killing the apache's sweetheart off by the consumption route and an explosion, which stunned prosecutor, and then the operation which removed the pressure from his brain and thus ridded him of the criminal personality.

As melodramas go, this will register very satisfactorily, because the general atmosphere was rather artistic and occasionally we had some very beautiful scenes. The interest will be held by the action, and the players made their parts sufficiently convincing to be effective.

Although Gerda Holmes and Evelyn Greeley were featured with Mr. Love, Katherine Johnston, who played the part of the apache sweetheart, had as much to do as either of the others, and she did it very well, indeed. In many of the close-ups, in the story proper, where she appeared as Mr. Love's mother, Miss Holmes' make-up around her eyes was decidedly in evidence.

J. Herbert Frank, as the doctor, gave a very good performance, and Albert Hart, as the criminal apache, made this part brutally effective.

Others in the cast were Nat Gross and Emile La Croix.

The Box Office Angle

This should go big wherever they like melodrama. In any house it will be considered an artistic, interesting melodrama, although the rape scene may jar a bit with some, and the finish may slump it off so that the final impression is not as strong as it might have been.

This has been produced by a French director, who has given an excellent atmosphere to his scenes, with a few very beautiful bits. Figured as a programe offering of the melodramatic class, this is very good.

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WITH

HERBERT BRENON

Index from April 5, 1917 to July 5, 1917

There will be an index in Wid's every three months following this issue. Each issue containing an index will have a colored cover to make it easily noticeable from the other issues.

PAGE	TITLE	DATE
LOIS WEBER PRODUCTION—UNIVERSAL—S. R.		
214	Even as You and I	April 5
349	The Hand That Rocks the Cradle	May 31
WHARTON, INC.—SHERRIOTT PICTURES CORP.—S. R.		
220	The Black Stork	April 5
GEORGE LOANE TUCKER—COSMOFOTOFILM—S. R.		
231	The Manxman	April 12
FROHMAN AMUSEMENT CORP.—S. R.		
238	God's Man	April 12
ARROW FILM—S. R.		
241	The Deemster	April 19
EUGENIC FILM—S. R.		
244	Birth	April 19
CINES PRODUCTION—S. R.		
246	The Fated Hour	April 19
BALBOA—B. S. MOSS—S. R.		
248	In the Hands of the Law	April 19
FRANK G. HALL—ABRAMS & WERNER—S. R.		
257	The Bar Sinister	April 26
PARAGON FILMS—S. R.		
259	The Whip	April 26
EDWARD WARREN PROD.—S. R.		
260	The Warfare of the Flesh	April 26
GEORGE BACKER PROD.—M. H. HOFFMAN—S. R.		
262	The Sin Woman	April 26
FOX SPECIAL—S. R.		
274	The Honor System	May 3
IVAN FILM—S. R.		
296	One Law For Both	May 10
VITAGRAPH SPECIAL—S. R.		
316	Womanhood	April 5
312	Within the Law	May 17
CHARTER FEATURES CORP.—S. R.		
353	The Lincoln Cycle	June 7
SUNBEAM PHOTOPLAY—S. R.		
367	Somewhere in Georgia	June 7
HOBART HENLEY-FRANK J. SENG-S. R.		
369	Parentage	June 14
WHARTON, INC.—S. R.		
374	The Great White Trail	June 14
WILLIAMSON BROS.—SUBMARINE FILM CORP.—S. R.		
387	The Submarine Eye	June 21
MASTER DRAMA FEATURES, INC.-S. R.		
389	Whose Your Neighbor?	June 21
JULIUS STEGER PROD.—S. R.		
393	Redemption	June 21
ESSANAY—FIRST NATIONAL EXHIBITORS CIRCUIT.		
397	On Trial	June 21
GEORGE LOANE TUCKER—COSMOFOTOFILM—H. A. SHERMAN—S. R.		
418	I Believe	July 5
PUBLIC RIGHTS FILM—S. R.		
420	The Public Be Damned	July 5
ARTCRAFT.		
279	In Again—Out Again	May 3
319	A Romance of the Redwoods	May 17
419	Wild and Woolly	July 5
SELZNICK—PICTURES		
261	The Law of Compensation	April 26
310	The Easiest Way	May 17
340	The Silent Master	May 31
375	Poppy	June 14
PARAMOUNT.		
215	The Bond Between	April 5
244	The Tides of Barnegat	April 19
252	Sleeping Fires	April 19
253	The Lonesome Chap	April 19
253	The Cost of Hatred	April 19
276	The Girl at Home	May 3
283	Heart's Desire	May 3
292	The Valentine Girl	May 10
298	The Silent Partner	May 10
301	Sacrifice	May 10
303	The Marcellini Millions	May 10
316	Her Better Self	May 17
317	The Primrose Ring	May 17
321	Freckles	May 24
323	Unconquered	May 24
324	As Men Love	May 24
332	The Highway of Hope	May 24
342	The Undying Flame	May 31
344	The World Apart	May 31
358	The Jaguar's Claws	June 7
359	Giving Becky a Chance	June 7
395	The Strange Wedding	June 21
405	Forbidden Paths	June 28
408	At First Sight	June 28
409	The Heir of the Ages	June 28
413	A Roadside Impresario	June 28
414	Big Timber	June 28
TRIANGLE.		
245	Cheerful Givers	April 19
246	The Desert Man	April 19
247	Sweetheart of the Doomed	April 19
263	Paddy O'Hara	April 26
264	Her Official Fathers	April 26

PAGE	TITLE	DATE
267	The Pinch Hitter	April 26
268	Hands Up!	April 26
277	The Man Who Made Good	May 3
278	The Snarl	May 3
280	An Old-Fashioned Young Man	May 3
299	Happiness	May 10
311	Might and the Man	May 17
326	The Millionaire Vagrant	May 24
327	Souls Triumphant	May 24
333	Madame Bo-Peep	May 24
339	Wild Winship's Widow	May 31
357	The Girl, Glory	June 7
360	Wolf Lowry	June 7
366	American—That's All	June 7
371	Love or Justice?	June 14
394	A Hater of Men	June 21
402	Paws of the Bear	June 28
403	The Clodhopper	June 28
420	Madcap Madge	July 5
422	Her Excellency, the Governor	July 5
424	Borrowed Plumage	July 5

BLUEBIRD.

213	The Clock	April 5
218	The Girl With the Checkered Coat	April 5
255	A Jewel in Pawn	April 19
269	Little Miss Nobody	April 26
293	The Flashlight	May 10
302	Treason	May 10
334	Southern Justice	May 24
345	Bringing Home Father	May 31
363	A Doll's House	June 7
391	The Little Orphan	June 21
411	A Kentucky Cinderella	June 28
421	The Plow Woman	July 5
423	Fires of Rebellion	July 5

RED FEATHER.

234	The Flower of Doom	April 12
265	The Birth of Patriotism	April 26

BUTTERFLY.

280	The Eternal Love	April 3
316	The Phantom's Secret	May 17
362	Money Madness	June 7
398	The Field of Honor	June 21
407	The Flame of Youth	June 28

MUTUAL.

219	Sunny Jane	April 5
236	The Devil's Assistant	April 12
239	The Painted Lie	April 12
249	High Play	April 19
254	Mrs. Balfame	April 19
271	The Single Code	April 26
285	The Wildcat	May 3
286	The Debt	May 3
291	Environment	May 10
326	Annie-for-Spite	May 24
346	The Checkmate	May 31
347	The Mirror	May 31
365	The Serpent's Tooth	June 7
378	Shackles of Truth	June 14
392	Periwinkle	June 21
406	A Bit of Kindling	June 28
423	The Upper Crust	July 5

FOX.

217	Love's Law	April 5
234	The Blue Streak	April 12
250	High Finance	April 19
266	Her Greatest Love	April 26
281	Tangled Lives	May 3
287	The Derelict	May 3
294	Her Temptation	May 10
318	She	May 17
331	American Methods	May 24
334	A Royal Romance	May 24
344	A Small-Town Girl	May 3
364	The Book Agent	June 7
372	The Final Payment	June 14
376	Heart and Soul	June 14
377	The Broadway Sport	June 14
410	The Silent Lie	June 28
415	The Slave	June 28

VITAGRAPH.

250	Sally in a Hurry	April 19
251	Apartment 29	April 19
275	The Hawk	May 3
284	Her Secret	May 3
314	The Sixteenth Wife	May 17
322	Clover's Rebellion	May 24
335	The Captain of the Grey Horse Troop	May 24
348	The Soul Master	May 31
355	The Magnificent Meddler	June 7
409	A Son of the Hills	June 18
412	The Question	June 28
415	The Maelstrom	June 28

WORLD.

232	Forget-Me-Not	April 12
235	The Family Honor	April 12
268	Darkest Russia	April 26
284	The Page Mystery	May 3
324	Moral Courage	May 24
325	Maternity	May 24
328	Yankee Pluck	May 24
365	The Crimson Dove	June 7
373	The False Friend	June 14
394	The Stolen Paradise	June 21
404	The Divorce Game	June 28
425	The Price of Pride	July 5

K. E. S. E. SERVICE.

221	The Law of the North	April 5
282	Builders of Castles	May 3
295	The Danger Trail	May 10
302	Skinner's Bubble	May 10
313	The Saint's Adventure	May 17
330	The Lad and the Lion	May 24
343	The Night Workers	May 31
348	The Tell-Tale Step	May 31
350	The Trufflers	May 31
362	The Mystery of No. 47	June 7
396	Filling His Own Shoes	June 21
404	The Ghost of Old Morro	June 28
406	The Land of Long Shadows	June 28

PATHE.

219	The Hunting of the Hawk	April 5
265	Sunshine and Gold	April 26
270	Hinton's Double	April 26
300	The Candy Girl	May 10
315	The Recoil	May 17
329	The Amateur Orphan	May 24
341	The Fires of Youth	May 31
351	Blind Man's Luck	May 31
356	When Baby Forgot	June 7
390	The Iron Heart	June 21
408	The Woman in White	June 28
411	The Cigarette Girl	June 28

ART DRAMAS.

233	The Inevitable	April 12
243	The Great Bradley Mystery	April 19
294	A Mother's Ordeal	May 10
297	Little Miss Fortune	May 10
318	The Auction of Virtue	May 17
328	The Mystic Hour	May 24

METRO.

222	The Hidden Children	April 5
237	The Power of Decision	April 12
248	A Magdalen of the Hills	April 19
296	The Millionaire's Double	May 10
300	God's Law and Man's	May 10
330	Sowers and Reapers	May 24
339	The Beautiful Lie	May 31
354	The Call of Her People	June 7
361	The Duchess of Doubt	June 7
388	The Haunted Pajamas	June 21
392	Lady Barnacle	June 21
413	The Greatest Power	June 28
431	Aladdin's Other Lamp	July 5

STAR BADLY HANDICAPPED IN VERY CRUDELY DONE MOVIE

Ann Pennington in

THE LITTLE BOY SCOUT

Famous Players-Paramount

DIRECTOR.....Francis J. Grandon
AUTHOR.....Charles Sarver
CAMERAMAN.....William Marshall
AS A WHOLE.....Superficial story very poorly handled, looked like mixture of home-town talent stuff
STORY.....Crude; convenient; elementary
DIRECTION.....Very poor composition, lighting, action and general treatment
PHOTOGRAPHY.....Quite ordinary; never distinctive
LIGHTINGS.....Poor
CAMERA WORK.....Ordinary
STAR.....Pitifully handicapped; never lighted to advantage
SUPPORT.....Poorly handled
EXTERIORS.....Very ordinary
INTERIORS.....Unimpressive
DETAIL.....Poor
TIME.....Fifty-eight minutes (5 parts)

THIS looked like a production which any one of you exhibitors might make if you hired a cameraman and took Miss Pennington out to work with a company of the militia and a group of Boy Scouts. The treatment of the scenes was amateurish, the action was weak and the grouping, composition and atmosphere was very ordinary throughout.

Miss Pennington is pretty, graceful and cute and has demonstrated that she has sufficient personality to mak her one of the big stars of the Follies. Of course, he regular work is being a dancer; but that doesn't mea that a real director could not take her and make her very charming ingenue.

In this Miss Pennington is given no opportunity what ever, she is never lighted to advantage and is badl handicapped by an insipid story that never gets anywher and always fails to convince. In one place they gave he a little dance, but this was not treated to the best advan tage.

Owen Moore, who appeared as the hero, seemed t feel the impossible situations and the poor handling, be cause he didn't work nearly so well as he generally does

The other members of the supporting cast were quit amateurish, many of the extras being very decidedl camera-conscious, with the disadvantage of always bein poorly ground. In the cast were Frannie Fraunholtz, Mar cia Harris and George Burton.

The Box Office Angle

Of course, this has a title that might make you be lieve that you can do some business with it, but if yo find it necessary to make good by showing them rea films, I would dodge this because it is crude.

If your fans are willing to accept productions tha are absolutely ordinary and only of "movie" calibre simply because there is a cute little ingenue in th action, then you might sneak this by. Personally, I'd advise that you forget it, because it has spots which ar so crude that it seems impossible that this should b offered on the Paramount program. Certainly, here i an instance of figuring that "anything" will get by whil the program system is still in operation.

REFORMED CROOK HERO MADE INTERESTING BY TREATMENT

William Desmond in

TIME-LOCKS AND DIAMONDS

Kay Bee-Triangle

DIRECTOR.....Walter Edwards
AUTHOR.....John Lynch
SCENARIO BY.....J. G. Hawks
CAMERAMAN.....Albert G. Gosden
AS A WHOLE.....Interesting crook suspense melo quite well handled
STORY.....Very convenient in spots, but provided interesting situations
DIRECTION.....Kept action quiet and dignified, with treatment holding interest nicely; gave distinctive atmosphere
PHOTOGRAPHY.....Generally very good
LIGHTINGS.....Many quite effective; generally good
CAMERA WORK.....Good
STAR.....Pleasing; played with repose
SUPPORT.....Very good; McKim excellent; girls excellent
EXTERIORS.....Good; some excellent
DETAIL.....Many good little touches
TIME.....Sixty-one minutes (5 parts)

I BELIEVE this will register as good entertainment most anywhere, because it is one of those suspense melodramas with a reformed crook as the hero, the action centering around complications which arose from his attempting a "last" job in order to save a friend. This is good old stuff, but, nevertheless, it generally registers.

Mr. Desmond played with a repose which helped th action decidedly and he was very ably assisted by Bo McKim, than whom there is no better willunous assist ant.

There was considerable action, with several situa tions which provided a nice element of suspense, an certainly the offering will prove interesting to any audi ence all the way.

Gloria Hope, as Mr. Desmond's sister, was very pleas ing, some of her close-ups being decidedly pretty.

Mildred Harris, as Mr. Desmond's sweetheart, wa more than satisfactory.

George Beranger, as the young lover of Mr. Des mond's sister, was good ,and Thomas Guise, as the so of the jeweler who was victimized by the crooks, ha a very pleasing personality and played quietly, with jus the right shading of astonishment and dismay whe needed.

The general atmosphere of the offering was ver good, the treatment of the situations in the handling o the close-ups and camera angles being such as to hel the action decidedly.

The final scene of the wedding supper was apparentl "duped," but this will get by with the average audience except for the fact that the duping makes something o a light change.

Others who appeared were Milton Ross and Rowlan Lee.

The Box Office Angle

I believe that your fans will consider this very goo entertainment, despite the fact that the story is decid edly convenient. The action moves with sufficient spee

to hold the interest at all times, and the hero crook is made a sympathetic character such as most people love to see come through victorious.

I would make particular mention of the presence of Robert McKim in this production, and if your fans remember "The Phantom," I would refer to Mr. Desmond's work in this, with Mr. McKim being something like the character played by Frank Keenan in "The Phantom." It isn't as good a production as "The Phantom," because it lacks the story value, but it is very interesting action melo that should please anywhere if they have been accepting the average program offerings.

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TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
637	Fox	73.0	70.0	85
519	Metro	70.7	66.9	49
1735	Triangle	70.1	64.7	351
423	Vitagraph	68.2	66.3	73
2015	Paramount	68.9	62.8	332
470	World	67.2	61.1	41
224	Bluebird	62.1	61.5	19

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

2015 Paramount 68.9 62.8 332

Reports		% P.P.	% B.O.	Repeat
1	In Bishop's Carriage	85	93	
1	The Lost Paradise	50	85	
5	The Virginian	85	79	1
1	Such a Little Queen	80	80	1
2	Where Trail Divides	100	100	1
10	Wildflower	90	82	6
1	The County Chairman	80	80	
1	What's His Name	75	100	
3	Behind the Scenes	92	84	
1	Man from Mexico	90	70	2
1	Circus Man	94	95	
1	Rose of the Rancho	87	80	
4	The Bargain	85	86	3
1	Ghost Breakers	60	60	
5	The Crucible	97	94	2
4	The Sign of the Cross	89	91	
3	Cameo Kirby	50	38	
5	Cinderella	88	98	2
1	The Million	70	90	
4	Girl of the Golden West	78	71	2
2	The Dancing Girl	71	68	
3	The Italian	77	62	1
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
5	The Goose Girl	95	95	4
2	After Five	51	50	
1	Mistress Nell	88	95	
2	Buckshot John	60	60	
3	Her Triumph	60	74	1
3	The Warrens of Virginia	70	71	1
1	Country Boy	60	60	
6	David Harem	82	78	1
1	A Gentleman of Leisure	80	70	
2	The Caprices of Kitty	63	70	
1	Love Route	60	60	
1	Sunshine Molly	40	20	
1	The Governor's Lady	97	98	
3	Gretna Green	100	100	1
3	Are You a Mason?	78	84	
1	Pretty Mrs. Smith	65	90	
1	The Unafraid	80	75	
1	When We Were 21	75	45	
4	Snobs	64	52	
5	Captain Courtesy	84	84	1
3	Captive	82	67	
2	Niobe	75	55	1
1	Help Wanted	80	75	
5	The Woman	86	59	1
3	House of Lost Court	81	84	2
1	Fanchon, The Cricket	89	92	3
1	Betty in Search of Thrill	83	87	
5	Stolen Goods	78	75	
1	Wild-Goose Chase	60	55	1
6	Pretty Sister Jose	84	82	2
5	Jim the Penman	64	65	
6	The Dawn of a To-morrow	83	88	1
5	Arab	89	56	2
1	Clarissa	75	80	
2	The Dictator	45	45	
5	Wild Olive	82	69	
6	Chimmy Fadden	91	75	1
3	Little Pal	79	85	
4	Rugmaker's Daughter	40	50	
2	The Clue	74	88	
6	Kindling	81	82	
1	The Running Fight	60	70	
3	The Fighting Hope	77	80	
5	Kilmeny	75	73	
6	Seven Sisters	87	86	1
5	Puppet Crown	83	85	
19	Rags	91	93	5
2	Sold	83	72	
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
3	Poor Schmaltz	63	37	
8	Helene of the North	87	81	2
3	The Majesty of the Law	56	60	
3	Heart of Jennifer	68	55	
2	Incorrigible Dukane	75	55	
4	Esmeralda	89	89	2
2	The Case of Becky	65	65	
1	Out of Darkness	60	40	
1	Peer Gynt	81	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	68	
2	Voice in the Fog	75	67	
6	Fatal Card	65	59	
4	Zaza	91	67	2
6	The Girl of Yesterday	89	88	3
7	White Pearl	71	75	
4	Blackbirds	57	58	
7	Chorus Lady	73	68	
6	The Secret Sin	69	74	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
11	Carmen	82	83	3
11	Still Waters	95	92	7
8	Madame Butterfly	82	89	2
7	Mummy and Humming Bird	61	68	
7	Bella Donna	92	77	4
8	Armstrong's Wife	79	65	
8	Chimmie Fadden Out West	88	76	2
8	A Gentleman From Indiana	86	78	
9	The Prince and the Pauper	92	88	4
10	Mr. Grex from Monte Carlo	84	69	1
9	Jane	75	81	
9	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
9	The Immigrant	73	62	
10	The Old Homestead	88	84	7
8	Lydia Gilmore	82	61	3
10	Temptation	82	77	2
9	The Foundling	78	76	3
5	Tongues of Men	82	58	1
7	Mice and Men	84	84	4
6	The Golden Chance	80	68	2
1	My Lady Incog	40	40	
4	Ragamuffins	77	57	
4	Call of Cumberlands	77	72	
6	The Spider	87	68	1
9	Pudd'n Head Wilson	83	66	4
8	Tennessee's Pardner	65	59	
7	Madame Le Presidente	21	48	
8	Nearly King	52	53	1
12	Trail of Lonesome Pine	75	88	3
7	Fell in Love with Wife	56	52	1
7	Blacklist	61	53	1
9	Out of the Drifts	90	89	3
8	Diplomacy	58	56	1
13	Poor Little Peppina	88	85	7
15	To Have and To Hold	75	72	4
11	Ben Blair	72	65	
9	For the Defense	68	66	1
6	The Code of Marcia Gray	70	66	2
8	The Lost Bridegroom	80	70	2
7	The Saleslady	75	66	1
14	Audrey	75	72	3
8	The Sowers	65	60	
10	The Heart of Paula	72	57	1
11	The Race	71	62	
7	The Eternal Grind	71	82	3
9	The Love Mast	58	56	2
9	Molly Make-Believe	87	83	5
7	The Red Widow	62	53	2
12	The Heart of Nora Flynn	72	60	4
8	A Moment Before	52	64	1
12	David Garrick	68	46	2
9	The Innocent Lie	56	51	
15	Maria Rosa	79	78	4
12	Alien Souls	69	67	1
13	The Feud Girl	60	56	
16	Pasquale	78	53	3
16	Sweet Kitty Bellairs	72	62	2
20	Saints and Sinners	51	49	
17	Thousand-Dollar Husband	69	62	4
22	A Gutter Magdalene	62	54	1
10	Evil Thereof	44	44	
15	The Making of Maddalena	63	57	3
23	Silks and Satins	85	88	16
14	Destiny's Toy	60	51	
19	The Clown	79	54	3
20	Susie Snowflakes	69	59	2
16	The World's Great Snare	73	78	4
19	The American Beauty	61	61	3
22	The Dupe	64	64	1
22	The Smuggler	53	50	1
26	The Selfish Woman	72	68	8
29	Davy Crockett	67	62	
28	The Dream Girl	69	64	8
28	Under Cover	79	75	5
27	International Marriage	55	51	1
27	Common Ground	64	64	1
35	Hulda from Holland	95	94	23
30	House of Golden Windows	73	64	3
22	A Woman in the Case	72	72	3
25	Little Lady Eileen	87	89	10
22	The Stronger Love	53	52	
31	Public Opinion	82	72	4
20	Rolling Stones	67	62	2
21	The Honorable Friend	65	62	1
18	Victory of Conscience	59	60	2
19	Each Pearl a Tear	74	72	2
20	The Parson of Panamint	77	68	6
13	The Big Sister	47	58	
12	The Reward of Patience	66	54	
13	The House of Lies	76	68	1
13	The Daughter of MacGregor	55	46	

Reports	Title	% P.P.	% B.O.	Repeat
16	Ashes of Embers	84	84	6
15	The Quest of Life	58	72	
14	Anton, the Terrible	46	45	
15	The Lash	59	56	
12	The Storm	78	64	1
18	The Intrigue	81	60	2
15	Her Father's Son	74	68	2
13	Witchcraft	53	54	
13	The Kiss	74	68	2
15	The Rainbow Princess	81	72	3
14	Seventeen	84	72	2
13	Miss George Washington	94	94	10
15	The Heir to the Hoorah	82	69	5
15	The Soul of Kura San	80	71	1
12	A Son of Erin	79	73	2
10	Unprotected	53	55	1
10	The Years of the Locust	49	51	
11	The Plow Girl	75	60	
8	The Yellow Pawn	65	58	1
9	Nanette of the Wilds	50	57	2
7	Martyrdom of Philip Strong	53	55	1
10	The Coney Island Princess	62	63	1
10	The Road to Love	72	59	1
14	Oliver Twist	85	69	6
12	The Victoria Cross	43	55	1
13	The Traveling Salesman	76	57	3
17	The Right Direction	75	59	2
18	Snow White	94	95	10
13	The Redeeming Love	60	56	1
17	The Slave Market	73	70	5
11	The Evil Eye	27	41	1
16	Great Expectations	76	53	1
14	Happiness of Three Women	74	60	1
13	Betty to the Rescue	45	47	
14	A Girl Like That	53	48	
15	Lost and Won	58	51	
18	The Golden Fetter	50	55	
18	His Sweetheart	83	58	2
17	The Wax Model	67	58	
18	Each to His Kind	62	61	
15	Her Own People	72	51	
11	The Black Wolf	35	41	
17	The American Consul	53	50	1
17	The Fortunes of Fifi	64	77	2
19	On Record	63	57	2
15	Winning of Sally Temple	40	48	
16	Those Without Sin	54	52	1
14	Castles for Two	53	50	1
13	Out of the Wreck	60	54	
12	Sapho	75	83	3
10	Prison Without Walls	52	51	
11	The Dummy	70	54	
8	The Spirit of Romance	62	52	
7	As Men Love	73	51	
9	The Bottle Imp	76	67	2
6	The Bond Between	52	37	
7	A School for Husbands	48	46	1
6	The Lonesome Chap	47	44	
8	Sleeping Fires	59	61	1
7	The Tides of Barnegat	46	40	
7	The Cost of Hatred	40	36	
8	The Valentine Girl	71	74	
1	Unconquered	10	15	
5	The Girl at Home	45	39	
5	Heart's Desire	21	31	
4	Sacrifice	30	48	
4	The Primrose Ring	34	30	
5	The Silent Partner	30	31	
3	Marcellini Millions	32	20	
2	The Highway of Hope	23	23	
2	Her Better Self	50	55	
2	The Undying Flame	33	25	
1	Freckles	75	50	

TRIANGLE

Reports	Title	% P.P.	% B.O.	Repeat
1735	Triangle	70.1	64.7	351
10	The Iron Strain	81	66	2
8	The Lamb	85	73	3
9	Old Heidelberg	72	63	1
11	The Coward	84	67	1
9	Martyrs of the Alamo	67	57	2
14	The Disciple	85	76	2
7	Matrimony	81	74	2
5	Sable Lorcha	64	53	
6	The Golden Claw	61	72	
9	Double Trouble	64	64	2
7	Aloha Oe	63	[illegible]	1
5	Lily and Rose	61	53	
7	Jordan is a Hard Road	58	54	
6	Winged Idol	53	52	
[illegible]	Penitents	28	32	
11	The Edge of the Abyss	67	61	
[illegible]	Submarine Pirate	85	78	1
5	Cross Currents	48	45	
11	Between Men	72	70	1
14	Let Katy Do It	87	66	6
5	The Corner	56	47	
5	The Missing Link	55	43	1
3	Beckoning Flame	65	48	
9	The Wood Nymph	54	50	1
8	The Conqueror	71	70	
9	Price of Power	55	51	
10	The Green Swamp	80	78	1
12	Acquitted	69	51	
6	D'Artagnan	59	54	
18	His Picture in the Papers	90	75	5
13	Honor's Altar	77	67	2
14	Betty of Greystone	77	65	2
23	Peggy	94	91	15
7	Don Quixote	57	56	
9	The Last Act	79	78	1
11	Daphne and the Pirate	71	57	1
18	Hell's Hinges	93	89	11
17	The Flying Torpedo	88	80	[illegible]
14	Bullets and Brown Eyes	85	75	[illegible]
14	Martha's Vindication	79	72	2
14	Moral Fabric	75	62	1
15	Hoodoo Ann	68	65	1
15	The Raiders	79	70	
14	The Habit of Happiness	92	85	[illegible]
8	Waifs	70	59	1
8	Little Meena's Romance	64	60	1
17	The Aryan	59	80	6
10	Sold for Marriage	71	72	1
16	Stepping Stones	85	74	2
10	Sunshine Dad	36	46	
9	Civilzation's Child	68	64	1
14	Children In the House	80	66	2
11	The Beggar of Cawnpore	61	49	
18	The Good-Bad Man	90	81	4
12	The No-Good Guy	74	60	3
16	Susan Rocks the Boat	71	64	
20	Not My Sister	79	77	4
18	Child of Paris Streets	76	64	
21	The Primal Lure	82	74	7
8	Mr. Goode, the Samaritan	53	53	
20	The Market of Vain Desire	79	64	5
21	Going Straight	77	78	3
27	The Bugle Call	93	79	8
26	Reggie Mixes In	93	80	11
16	The Sorrows of Love	66	69	1
20	An Innocent Magdalene	71	71	2
18	The Dividend	70	68	1
21	The Wild Girl of Sierras	45	53	
23	An Apostle of Vengeance	88	87	4
18	Casey at the Bat	44	48	
27	The Phantom	84	71	7
29	Flirting with Fate	87	86	11
30	The Deserter	85	68	11
26	The Little School Ma'am	74	67	2
26	The Eye of the Night	74	58	5
18	Stranded	61	51	
27	The Captive God	65	70	2
23	The Halfbreed	72	74	2
22	The Payment	81	70	3
18	The Marriage of Molly O	48	47	
22	Honor Thy Name	86	72	4
22	The Devil's Needle	64	64	1
29	Shell 43	87	69	6
26	Hell-to-Pay Austin	83	66	6
21	Lieutenant Danny, U. S. A.	79	69	
16	Pillars of Society	59	56	1
22	Home	91	80	9
16	Gretchen the Greenhorn	64	62	2
20	The Patriot	78	79	6
23	The Social Secretary	89	74	8
17	The Thoroughbred	82	72	1
11	The Little Liar	69	57	
18	The Wolf Woman	87	90	6
15	The Dawnmaker	59	78	3
17	Diane of the Follies	71	74	2
24	Manhattan Madness	94	91	12
19	Plain Jane	88	77	5
17	Old Folks at Home	83	66	2
16	The Jungle Child	62	63	1
14	The Rummy	68	52	1
19	The Return of Draw Egan	89	87	7
19	The Vagabond Prince	75	69	3
17	Somewhere in France	77	68	1
15	A Corner In Colleens	88	80	6
11	Sister of Six	70	64	2
20	Fifty-Fifty	89	82	6
4	War's Women	61	48	
11	Atta Boy's Last Race	54	54	
14	American Aristocracy	92	89	8
9	The Microscope Mystery	46	39	
12	The Honorable Algy	77	67	3
14	Jim Grimsby's Boy	68	62	3
13	The Devil's Double	92	93	7
11	The Children Pay	73	63	3
13	Children of the Feud	56	53	1
8	The Criminal	49	45	
9	The Gamble in Souls	72	68	3
15	The Wharf Rat	54	55	
16	The Matrimaniac	93	94	8
17	The Sin Ye Do	93	84	10
13	The Heiress at Coffee Dan's	60	53	2
10	Three of Many	62	53	
7	The House Built Upon Sand	79	66	3
7	Nina, the Flower Girl	45	45	
9	The Female of the Species	76	74	2
14	Truthful Tulliver	98	95	9
12	The Weaker Sex	88	83	4
7	The Little Yank	40	52	1
10	The Bride of Hate	78	74	4
11	The Iced Bullet	62	53	
14	The Americano	99	97	11
10	Chicken Casey	75	56	1
13	Jim Bludso	64	42	1
14	The Crab	83	70	5
10	Girl of the Timberclaims	37	34	
15	The Gunfighter	76	85	10
12	The Bad Boy	71	51	2
9	Princess of the Dark	36	42	
5	Stage-Struck	35	32	
9	The Last of the Ingrams	46	41	
7	Blood Will Tell	65	62	
3	Love Sublime	42	35	
6	The Little Brother	48	36	2
13	Back of the Man	91	81	5
9	Betsy's Burglar	59	55	
10	The Square Deal Man	96	94	5
7	The Dark Road	62	54	1
1	A Daughter of the Poor	35	38	
5	Woman's Awakening	62	50	
6	Her Father's Keeper	47	34	
7	Her Official Fathers	50	46	
7	Old-Fashioned Young Man	44	46	
6	Sweetheart of the Doomed	79	71	3
6	Paddy O'Hara	61	51	1
8	The Desert Man	89	91	1
7	Cheerful Givers	42	36	
7	The Pinch Hitter	97	71	1
4	Hands Up!	28	25	
5	The Snarl	46	56	
1	Might and the Man	20	20	
4	Happiness	70	42	
3	The Man Who Made Good	40	27	
2	Wild Winship's Widow	65	58	
3	Souls Triumphant	40	34	
3	The Millionaire Vagrant	82	70	
1	Wold Lowry	90	95	
1	The Girl, Glory	80	60	

WORLD

Reports	Title	% P.P.	% B.O.	Repeat
470	World	67.2	61.1	41
4	Hearts Afire	70	78	
1	Daughter of the Sea	60	50	
2	The Warning	88	48	
4	The Little Dutch Girl	80	63	
1	The Price of Her Silence	80	90	
2	The Master of the House	68	53	
1	The Dragon	60	[illegible]	
1	The Price	80	65	
1	Love's Cross Roads	85	60	
1	Better Woman	75	65	
1	By Whose Hand	60	55	
1	Her Great Hour	60	40	
1	When it Strikes Home	60	[illegible]	
2	Circus Romance	65	55	
1	Old Dutch	75	50	
2	Ballet Girl	82	62	
3	Marrying Money	79	63	
1	Wishing Ring	[illegible]	60	
[illegible]	The Dollar Mark	55	42	
1	Gentleman from Mississippi	[illegible]	40	
1	As Ye Sow	100	45	
1	Stolen Voice	60	[illegible]	
1	Face in the Moonlight	80	60	
1	Women and Wine	[illegible]	40	
2	Blue Grass	75	68	

Reports	% P.P.	% B.O.	Repeat
1 Fruits of Desire	40	[illegible]	
1 Alias Jimmy Valentine	80	69	
6 Trilby	81	69	1
1 Idols	40	40	
2 Master Hand	86	80	
2 Devil's Toy	57	73	
3 Salvation Nell	60	47	
3 Family Cupboard	59	57	1
1 Heart of Blue Ridge	84	73	1
1 Butterfly on Wheel	80	70	
2 Hearts of Men	80	52	
1 Body and Soul	40	45	
2 The Ransom	63	43	
4 The Labyrinth	66	65	
3 Should a Wife Forgive?	90	90	
2 The Senator	83	60	
1 Hearts in Exile	90	90	
1 His Wife's Good Name	25	20	
1 The Chain Invisible	90	5	
1 The Imposter	80	75	
1 Sunday	95	30	
1 As In a Looking Glass	60	40	
1 Over Night	70	70	
3 Sins of Society	76	[illegible]	
7 Camille	86	79	3
3 The Rack	89	69	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
3 The Woman in 47	74	80	
5 The Yellow Passport	82	80	2
3 The Price of Happiness	58	50	
2 A Woman's Power	45	50	
1 Cowardly Way	[illegible]	60	
1 Passersby	60	[illegible]	
1 Man and His Angel	62	45	
3 Supreme Sacrifice	77	63	
2 The Struggle	60	60	
3 The Hand of Peril	75	67	
5 Then I'll Come Back To You	76	66	1
4 The Reapers	75	65	
2 The Shadow of Doubt	78	65	
2 Social Highwaymen	75	48	
3 Closed Road	87	81	1
7 The Feast of Life	61	73	
7 Her Maternal Right	58	74	
6 Sudden Riches	76	71	
2 The Twin Triangle	83	45	
6 Tangled Fates	57	[illegible]	
3 Fate's Boomerang	42	53	
5 His Brother's Wife	83	74	
10 Perils of Divorce	61	63	
13 La vie de Boheme	47	50	
2 What Happened at 22	82	80	
1 Crucial Test	59	58	
7 The Weakness of Man	61	[illegible]	
12 Sally in Our Alley	68	[illegible]	
14 Paying the Price	70	70	1
12 Miss Petticoats	59	61	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
13 The Velvet Paw	74	69	1
8 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
14 The Revolt	66	63	
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
8 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
8 The Heart of a Hero	59	49	
3 Without a Soul	70	85	
15 Bought and Paid For	91	91	10
10 The Madness of Helen	57	54	
8 Men She Married	58	55	
4 The Deep Purple	81	75	
11 All Man	59	63	2
7 Broken Chains	50	43	
12 The Rise of Susan	79	83	6
6 The World Against Him	52	43	
9 Woman Alone	69	65	1
7 On Dangerous Ground	65	71	
7 The Man Who Forgot	65	61	1
4 Marriage a la Carte	73	73	1
1 The Unpardonable Sin	40	55	
5 The Bondage of Fear	65	63	
8 Tillie Wakes Up	79	78	1
8 The Hungry Heart	87	83	2
7 The Square Deal	74	74	1
3 A Girl's Folly	65	75	
4 The Red Woman	56	50	
4 The Web of Desire	78	73	1
4 The Family Honor	61	54	
5 The Dancer's Peril	76	71	1
3 The Social Leper	60	53	
3 Man's Woman	68	68	
3 Darkest Russia	72	79	
5 Forget-Me-Not	58	56	
1 The Bludgeon	87	80	
1 As Man Made Her	60	60	
4 The Page Mystery	49	51	
2 Yankee Pluck	68	55	
3 Moral Courage	62	63	
4 Mothers of France	66	51	
4 Maternity	75	95	
1 The False Friend	65	65	
1 Atonement	70	65	
1 The Pawn of Fate	85	45	

METRO

519 Metro	70.7	66.9	49
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
3 Shooting of Dan McGraw	81	78	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	85	
2 Second in Command	77	80	
1 The Vampire	80	90	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	87	
1 An Enemy of Society	60	40	
2 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	80	60	
2 Final Judgment	80	85	
2 Pennington's Choice	92	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
5 The Yellow Streak	85	64	
3 House of Tears	80	65	
4 Rosemary for Remembrance	73	68	
3 Black Fear	73	57	
5 What'll People Say?	80	84	
4 The Turmoil	70	55	
8 Lure of Heart's Desire	56	56	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	2
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
5 The Price of Malice	66	65	
6 The Soul Market	83	75	2
2 Blindness of Love	80	85	1
3 Lovely Mary	67	83	
1 My Madonna	80	85	
6 Her Great Price	80	68	1
8 The Wall Between	78	82	1
5 The Kiss of Hate	60	74	
6 Half Million Bribe	69	49	
8 Playing with Fire	78	75	
11 The Come-Back	75	74	1
8 Snow Birds	80	77	
8 A Million a Minute	72	84	1
4 The Spell of the Yukon	79	71	
8 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	1
10 Dorian's Divorce	74	68	
8 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
8 The Purple Lady	82	63	
10 The Eternal Question	76	83	1
11 The Quitter	69	73	
15 The River of Romance	87	76	7
8 The Child of Destiny	51	57	
13 The Devil at His Elbow	64	61	1
14 God's Half Acre	65	62	1
14 The Weakness of Strength	68	54	
11 The Pretender	80	72	1
7 The Upheaval	57	63	
9 The Light of Happiness	67	61	1
10 Mister 44	88	93	4
8 The Wheel of the Law	77	66	1
10 The Dawn of Love	66	60	
7 The Iron Woman	43	57	
5 Life's Shadows	66	60	
12 In the Diplomatic Service	67	83	4
8 The Brand of Cowardice	64	52	
12 The Gates of Eden	68	51	
11 Extravagance	69	82	3
10 The Wager	78	64	
1 My Madonna	80	85	
6 The Sunbeam	44	36	
10 Big Tremaine	74	82	5
8 The Black Butterfly	70	79	4
7 The Stolen Triumph	54	49	
6 Awakening of Helena Richie	63	64	
9 Pidgin Island	69	73	2
10 Vanity	62	53	
11 The White Raven	86	85	4
7 Wife by Proxy	45	41	
7 Threads of Fate	39	38	
9 Bridges Burned	43	63	
7 The End of the Tour	41	41	
8 One of Many	61	56	1
7 The Secret of Eve	34	67	1
12 The Promise	81	84	2
6 The Barricade	58	57	
6 Hidden Children	43	65	
9 The Mortal Sin	53	58	
7 The Waiting Soul	49	61	1
6 The Father's Son	67	62	
4 The Power of Decision	46	51	
6 A Magdalen of the Hills	49	47	
5 God's Law and Man	47	46	
2 The Millionaire's Double	65	58	
2 The Call of Her People	65	61	
1 Sowers and Reapers	75	60	
1 The Beautiful Lie	40	40	
1 The Duchess of Doubt	75	70	

FOX

637 Fox	73.0	70 0	85
1 Girl I Left Behind Me	[illegible]	25	
2 St. Elmo	52	92	
4 Fool There Was	82	96	2
2 Dr. Rameau	90	87	1
2 Kreutzer Sonata	90	85	
2 The Idler	55	65	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	82	1
2 Walls of Jericho	40	35	
1 Woman's Resurrection	80	45	
2 Anna Kerinina	67	65	
2 Life's Shop Window	35	57	
2 The Nigger	100	70	
4 The Gilded Fool	70	75	
3 Devil's Daughter	77	95	
4 Should a Mother Tell?	83	76	
1 Wormwood	80	80	
1 Lady Audley's Secret	90	75	
1 Princess Romanoff	60	60	
1 Valley of the Missing	50	40	
1 Children of the Ghetto	75	40	
1 Samson	80	80	
1 The Thief	90	40	
8 Two Orphans	84	86	3
2 The Song of Hate	92	82	
7 Regeneration	77	72	4
5 Wonwerful Adventure	75	77	
5 Sin	62	82	
2 Little Gypsy	80	74	
5 Soul of Broadway	83	78	1
2 The Family Stain	87	64	
3 Carmen	82	83	2
3 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
9 Broken Law	82	65	1
8 Galley Slave	76	75	1
3 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	82	70	
5 Destruction	86	94	1
3 Green-Eyed Monster	53	74	
3 Parisian Romance	65	61	
2 Fourth Estate	80	68	
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fool's Revenge	45	49	
10 Fighting Blood	74	70	
4 The Witch	63	59	
4 Marble Heart	41	60	
10 Gold and the Woman	65	86	1
10 The Bondman	79	64	1
5 A Wife's Sacrifice	55	56	

Reports	% P.P.	% B.O.	Repeat
1 Blue Blood and Red	84	71	1
6 Slander.	80	70	
0 A Modern Thelma	59	49	1
9 Man of Sorrow	63	64	1
9 Blazing Love	70	68	
1 The Eternal Sapho	84	87	4
2 Sins of Men	76	61	1
4 Battle of Hearts	63	61	
0 The Spider and the Fly	67	72	1
1 Hypocrisy	76	68	
0 A Woman's Honor	69	71	
1 East Lynne	86	86	9
5 Ambition	71	67	
8 Man From Bitter Roots	82	81	2
0 Caprice of the Mountains	68	66	1
5 Tortured Heart	71	67	
1 The Beast	87	66	4
6 Under Two Flags	94	92	17
9 The End of the Trail	66	79	
9 Sporting Blood	62	57	1
8 Little Miss Happiness	75	68	3
9 Daredevil Kate	74	78	4
4 The Unwelcome Mother	63	66	
5 Her Double Life	86	84	4
9 Where Love Leads	69	61	
3 Fires of Conscience	64	70	1
1 The Straight Way	68	73	
2 The Ragged Princess	81	72	
3 The War Bride's Secret	76	58	3
1 Romeo and Juliet	85	85	4
5 Love and Hate	66	60	
4 The Mischief-Maker	69	69	1
4 Jealousy	73	83	
6 The Mediator	73	72	1
4 Sins of Parents	91	78	3
4 The Battle of Life	72	63	
5 The Vixen	61	73	
4 Love Thief	86	85	
3 The Primitive Call	66	65	
4 The Island of Desire	75	65	1
3 The Price of Silence	83	72	
2 The Bitter Truth	83	80	1
8 The Darling of Paris	66	73	
3 One Touch of Sin	62	73	
4 The New York Peacock	85	85	
5 The Scarlet Letter	80	75	1
2 The Tiger Woman	80	80	1
3 Sister Against Sister	63	60	
5 A Tale of Two Cities	93	81	3
1 Melting Millions	70	40	
8 The Victim	64	62	
8 Love's Law	17	27	
3 The Blue Streak	53	58	
1 High Finance	80	50	
1 American Methods	90	85	

MUTUAL

137 Mutual	72.6	71.0	14
1 Buzzard's Shadow.	85	80	
1 Death Lock	98	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	65	70	
1 Ghosts	80	65	
1 Cup of Life	55	40	
1 His Wife	70	75	
1 House of Scandal	90	75	
1 Infatuation	60	50	
1 Miracle of Life	83	83	1
1 Inner Struggle	40	20	
1 Mill of Floss	75	90	
2 The Painted Soul	82	55	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward.	80	80	
2 Bird of Prey	85	87	
2 Inspiration	70	100	1
2 As a Woman Sows	80	82	
1 The Decoy	50	88	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	40	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	90	
3 My Partner	72	70	
3 The Bruiser	78	65	1

Reports	% P.P.	% B.O.	Repeat
1 Hidden Law.	100	90	1
2 Love Liar	72	82	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	58	
2 Feathertop	90	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	68	
2 Isle of Love	80	85	1
4 Whispering Smith	59	67	
1 Soul Mates	69	63	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
4 Highest Bid	64	66	1
3 Her American Prince	70	67	
5 Doorsteps	65	60	1
2 House of Mirrors	77	75	
2 Wall Street Tragedy	65	80	
6 Youth's Endearing Charm	77	74	1
2 Strength, Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
6 Judith of the Cumberlands	68	67	
2 A Welsh Singer	60	53	
1 Man Who Would Not Die	85	75	
1 The Wolf Man	50	50	
1 The Painted Lie	40	35	
2 Three Pals	73	71	
3 Manager of the B. & A	63	70	
7 The Pearl of Paradise	69	75	1
5 Dulcie's Adventure	88	82	1
1 Bluff	85	80	
7 Faith	74	65	
3 Miss Jackie of the Navy	95	90	1
2 A Dream or Two Ago	88	80	
6 The Innocence of Lizette	85	80	
3 The Butterfly Girl	72	80	
1 The House of Scandal	0	10	
1 The Man From Oregon	95	75	
1 The Girl From Rector's	40	40	
2 The Greater Woman	55	75	
3 Where Love Is	52	48	
6 The Gentle Intruder	77	78	
1 Damaged Goods	40	100	
2 Philip Holden—Waster	59	48	
2 Redeemed	55	30	
1 Lonesome Town	85	85	
1 The Love Hermit	78	78	
4 My Fighting Gentleman	60	44	
1 The Twinkler	100	90	
1 East is East	90	80	
1 Immediate Lee	90	82	1
1 Beloved Rogues	95	80	
2 The Painted Lie	50	68	
2 Motherhood	38	55	
2 Sunny Jane	58	55	
2 The Devil's Assistant	60	70	
2 High Play	43	53	
1 The Single Code	20	20	
1 The Death	20	20	
2 The Wildcat	65	58	
1 Periwinkle	80	80	

MUTUAL-CHAPLIN

1 A Night in the Show	100	90	1
4 The Fireman	75	88	
4 The Vagabond	55	88	
5 The Floorwalker	97	100	2
8 One A. M.	63	81	1
16 The Count	88	86	8
10 The Pawnshop	73	74	2
7 Behind the Screen	89	91	5
7 The Rink	96	99	6
7 Easy Street	97	100	7
12 The Cure	93	94	7
2 The Immigrant	90	98	1

PATHE

137 Pathe	68.1	68.5	15
1 Last Volunteer	80	80	
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	60	80	
2 Nedra	55	45	
1 Affair of Three Nations	75	80	
3 The Beloved Vagabond	76	67	
2 Greater Will	50	55	
6 Excuse Me!	90	73	2

Reports	% P.P.	% B.O.	Repeat
3 King's Game	56	62	
6 Madame X	71	91	3
3 Love Trail	38	52	
3 Hazel Kirk	60	55	
1 Simon the Jester	60	35	
6 New York	80	74	1
2 Precious Packet	67	65	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr.	63	73	1
7 Shadow of Her Past	34	81	
4 The Fugitive	75	65	
8 Little Mary Sunshine	90	78	1
1 Divorce and the Daughter	78	75	
1 The World and the Woman	85	90	
6 The Shine Girl	72	74	
2 Fear of Poverty	65	95	
2 The Test	60	48	
3 Saint, Devil and Woman	44	57	
3 Light That Failed	69	69	1
7 Shadows and Sunshine	94	81	3
3 Prudence the Pirate	65	78	
3 Arms and the Woman	70	53	1
3 The Challenge	73	65	
6 Joy and the Dragon	79	72	1
2 The Romantic Journey	78	68	
4 Her New York	81	62	1
5 Kick In	76	74	
1 Sold at Auction	55	65	
1 Modern Monte Cristo	70	65	
1 The Hidden Valley	95	90	
2 Twin Kiddies	85	70	
2 The Image Maker	48	40	
1 Told at Twilight	85	75	
2 Mayblossom	15	83	
1 The Hunting of the Hawk	60	40	
1 Sunshine and Gold	70	80	

BLUEBIRD

224 Bluebird	62.1	61.5	19
2 Jeanne Dore	27	45	
2 The Secret Love	38	40	
2 Hop, the Devil's Brew	40	43	
7 Undine	80	87	3
1 Wrong Door	75	80	
1 Grip of Jealousy	75	85	
2 Rupert of Hentzau	51	60	
2 Strength of the Weak	76	75	
1 The Yaqui	42	58	
4 The Flirt	44	66	
2 Tangled Hearts	44	36	
2 John Needham's Double	54	59	
2 The Great Problem	79	66	
4 Gaylord Waring	51	50	
5 Crippled Hand	58	69	1
3 Gilded Spider	46	64	
1 Elusive Isabel	48	46	
3 The Measure of a Man	63	65	
2 Love Never Dies	65	48	
4 Son of the Immortals	64	71	
5 Eye of God	64	80	1
3 Bobbie of the Ballet	67	79	
3 Evil Women Do	60	62	
9 Three Godfathers	68	74	1
15 Shoes	71	77	3
11 Broken Fetters	64	56	1
8 The Love Girl	63	64	1
6 The Grasp of Greed	71	76	1
8 The Silent Battle	78	84	
8 Secret of the Swamp	71	56	2
7 Love's Lariat	65	64	1
7 Bettina Loved a Soldier	70	72	
9 Wanted—A Home	71	73	
3 The Chalice of Sorrow	72	65	
7 Little Eve Edgarton	58	61	1
8 The Girl of Lost Lake	65	60	
6 The Unattainable	51	48	
12 Saving the Family Name	80	56	1
8 Behind the Lines	63	63	
4 The Social Buccaneer	72	65	
4 Gloriana	69	70	
5 Stranger from Somewhere	68	63	
4 The Price of Silence	88	86	
2 The End of the Rainbow	63	48	
6 The Honor of Mary Blake	58	58	
1 The Right to be Happy	50	40	
4 Black Orchids	75	78	1
2 Her Soul's Inspiration	55	39	

Reports	% P.P.	% B.O.	Repeat
4 God's Crucible	88	84	2
1 The Piper's Price	40	20	
5 The Bugler of Algiers	80	69	1
3 The Sign of the Poppy	65	63	
5 Mutiny	58	51	
5 Mysterious Mrs. M	72	50	1
1 The Reward of the Faithless	72	81	
2 The Saintly Sinner	48	58	
2 The Boy-Girl	63	68	
2 Susan's Gentleman	55	55	
3 The Clock	77	65	
4 Hell Morgan's Girl	89	89	1
1 The Devil's Pay Day	71	75	
3 Polly Redhead	57	67	
3 A Jewel In Pawn	65	60	
2 Girl In the Checkered Coat	70	65	

UNIVERSAL

1 Little Brother of the Rich	60	68	
1 Business is Business	50	65	
1 Father and the Boys	20	80	
1 The Frame-up	40	45	
1 Judge Not	70	70	
1 Long Chance	85	80	
1 Man of Shame	50	55	
1 My Old Dutch	20	55	
1 Nature Man	95	60	
1 Under Southern Skies	90	75	
2 Langdon's Legacy	66	60	
3 Love's Pilgrimage	62	53	
2 College Orphan	70	63	
1 Colorado	90	100	
2 The Campbells Are Coming	84	83	1

RED FEATHER

72 Red Feather	64.9	60.2	2

1 It Happened In Honolulu	80	80	
1 The Madcap	70	70	
1 Soul Enslaved	60	80	
1 Knight of the Range	80	[illegible]	
2 Beckoning Trail	88	71	
2 Man From Nowhere	75	90	1
3 The Path of Happiness	70	50	
2 The Sphinx	50	50	
2 Pool of Flame	70	75	
1 Lords of High Decision	60	40	
2 Black Sheep of the Family	60	63	
2 Autumn	65	67	
3 Her Bitter Cup	72	71	
1 The Yoke of Gold	45	64	
1 Heritage of Hate	90	85	
1 Thrown to the Lions	60	20	
3 Huntress of Men	49	55	
3 The Youth of Fortune	69	63	1
2 What Love Can Do	50	86	
3 Half a Rogue	78	60	
1 Sons of Satan	60	40	
2 Two Men of Sandy Bar	72	68	
1 Folly of Desire	20	40	
1 Brigadier Gerard	50	40	
2 Romance of Billy Goat Hill	75	55	
4 The Target	76	46	
2 Whirlpool of Destiny	62	65	
2 Narrow Path	82	60	
2 Drugged Waters	57	52	
3 If My Country Should Call	58	62	
2 Black Friday	60	62	
3 The Place Beyond the Winds	66	55	
2 The Isle of Life	50	43	
2 The Mainspring	72	62	
1 Morals of Hilda	80	80	
2 Mixed Blood	70	55	
1 The Child of Mystery	45	15	
3 Polly Put the Kettle On	45	57	
5 Fighting for Love	69	65	
2 The Double Room Mystery	55	35	
2 Heart Strings	70	60	
2 Love Aflame	78	80	
1 The Terror	70	60	
1 The Devil's Bondwoman	40	20	
1 Barriers of Society	40	20	
1 Me and Me Pal	85	70	
1 The Girl and the Crisis	75	70	
1 The Scarlet Crystal	60	75	
1 The Girl Who Lost	50	70	
1 The Gates of Doom	60	70	

Reports	% P.P.	% B.O.	Repeat
GREATER VITAGRAPH			
423 Vitagraph	68.2	66.3	73
12 Battle Cry of Peace	95	80	4
7 The Juggernaut	73	73	2
7 Island of Regeneration	85	81	4
1 Sporting Duchess	40	30	
1 Sins of the Mothers	87	87	1
3 Crooky	70	69	2
1 Playing Dead	75	75	
5 Dust of Egypt	67	66	2
2 The Rights of Men	74	85	
3 Turn of the Road	82	78	
3 The Cave Man	74	60	
3 Heights of Hazard	75	44	
2 A Nation's Peril	86	76	
1 The Man's Making	60	78	
2 Price of Folly	95	95	2
7 The Great Divide	80	71	2
1 Souls in Bondage	100	80	1
2 Thou Art the Man	72	57	
1 Green Stockings	87	88	2
1 Milady's Slipper	90	90	
1 Island of Surprise	87	85	
5 Gods of Fate	62	62	
1 What Happened to Father?	60	78	
9 The Night Out	81	75	1
1 The Crown Prince's Double	75	60	
1 The Writing on the Wall	70	40	
4 Kennedy Square	88	66	1
2 For a Woman's Fair Name	80	85	
1 Hunted Woman	74	54	1
4 Hero of Submarine D-2	74	71	
4 Dollars and the Woman	79	60	
1 Supreme Temptation	60	60	
5 Two-Edged Sword	76	53	
2 Vital Question	80	55	
1 Flames of Johannis	40	40	
7 Salvation Joan	78	50	
10 God's Country and Woman	81	85	4
1 Love's Toll	60	60	
9 The Law Decides	80	70	4
1 The Ne'er-Do-Well	94	94	1
4 Ordeal of Elizabeth	58	50	
10 The Suspect	80	76	2
3 Lights of New York	70	78	
7 The Destroyers	68	57	1
2 Redemption of Dave Darcey	90	80	
4 Man Behind the Curtain	85	76	
0 The Shop Girl	78	79	1
3 The Conflict	67	47	
7 Fathers of Men	71	67	
11 The Tarantula	82	72	3
15 The Daring of Diana	61	75	
4 Hesper of the Mountains	57	64	
11 The Light at Dusk	85	72	4
8 The Alibi	69	69	
1 The Dawn of Freedom	0	50	
4 Footlights of Fate	88	80	
16 The Combat	82	84	1
5 The Kid	60	57	
2 Phantom Fortunes	42	62	
5 His Wife's Good Name	64	76	
12 Through the Wall	78	63	1
14 The Chattel	72	83	3
8 Prince in a Pawnshop	64	67	1
8 The Blue Envelope Mystery	55	59	
1 Firm of Girdlestone	85	45	
11 The Last Man	82	81	1
6 The Devil's Prize	49	62	
6 The Price of Fame	40	46	
6 Dollar and the Law	52	73	
8 An Enemy to the King	61	67	2
9 Rose of the South	73	62	
9 Whom the Gods Destroy	59	73	3
6 Ninety and Nine	76	70	1
5 Indiscretion	53	61	1
8 The Man of Mystery	69	64	1
8 My Official Wife	90	82	4
9 The Glory of Yolanda	71	71	3
2 The Enemy	80	70	1
10 The Girl Phillipa	69	76	2
8 The Courage of Silence	69	69	2
7 Money Magic	57	66	
5 Blind Justice	63	60	
9 Arsene Lupin	66	62	
8 Kitty Mackay	57	58	1
5 Intrigue	47	54	
6 Aladdin From Broadway	62	68	1
4 The Money Mill	51	49	

Reports	% P.P.	% B.O.	Repeat
4 Her Right to Live	49	55	
4 Babette	70	70	
7 The More Excellent Way	67	68	1
3 Apartment 29	55	60	1
2 Sally in a Hurry	68	68	
1 The Cowardly Way	78	60	
3 Her Secret	47	48	
2 The Hawk	65	80	
4 Captain of Grey Horse Troop	63	63	
2 The Sixteenth Wife	33	55	
2 Clover's Rebellion	90	90	
2 The Soul Master	58	58	
1 The Magnificent Meddler	40	40	

KEYS

110 K. E. S. E.	70.0	65.8	2

1 The Bank	90	90	1
1 The Woman	60	75	
1 Work	75	75	
3 Thou Shalt Not Covet	78	55	
1 Vultures of Society	80	60	
1 Between Savages and Tigers	90	100	
1 Quo Vadis	60	40	
1 The Spendthrift	80	60	
1 Officer 666	25	40	
1 When Love is King	20	25	
1 The Magic Skin	80	75	
1 Woman Next Door	60	90	
1 The Havoc	5	20	
1 Sentimental Lady	65	40	
2 The Scarlet Road	70	55	
2 Destroying Angel	90	87	
1 Money Masters	90	60	
1 Commuters	85	60	
1 Musty Suffer	80	90	
1 Devil's Prayer Book	50	60	
1 Children of Evil	70	65	
1 Green Cloak	70	60	
2 The Spollers	92	95	
5 Graustark	88	90	
2 The Slim Princess	77	94	
3 The Rosary	80	55	
2 A Texas Steer	72	65	
1 House of Thousand Candles	40	30	
2 The Raven	87	20	
2 The Alster Case	75	60	
2 Daughter of the City	60	70	
3 Misleading Lady	73	50	
2 Cycle of Fate	62	75	
3 Carmen (Chaplin)	50	93	
3 The Little Shepherd of Bargain Row	75	63	
1 Sherlock Holmes	75	50	
3 Into the Primitive	52	60	
3 That Sort	70	43	
4 Vallants of Virginia	85	75	
5 The Prince Chap	51	53	
3 The Return of Eve	75	73	
9 Country God Forgot	75	67	
4 Chaplin Revue	63	70	
1 The Innocence of Ruth	60	81	
1 At Piney Ridge	60	60	
2 The Heart of the Hills	63	60	
5 Prince of Graustark	81	80	
6 The Cossack's Whip	86	67	
3 Message to Garcia	67	73	
2 The Last Sentence	55	70	
4 The Truant Soul	69	76	
3 Little Shoes	82	82	
2 Adventures of Buffalo Bill	45	78	
6 Skinner's Dress Suit	96	89	
1 The Law of the North	50	90	
1 Royal Pauper	10	100	
3 The Heart of Texas Ryan	59	68	
1 Princess of Patches	50	100	
1 The Master Passion	80	100	
1 Burning the Candle	80	55	
1 Skinner's Bubble	100	100	
2 The Danger Trail	45	60	
1 The Night Workers	60	85	
2 The Trufflers	40	80	
1 The Saint's Adventure	60	50	

PARAMOUNT SPEC.

5 The Christian	81	78	1
5 Tess of Storm Country	88	84	2
2 The Typhoon	88	78	1
7 The Eternal City	93	96	4

Reports	% P.P.	% B.O.	Repeat
SERIALS			
Patria	86	82	
Gloria's Romance	78	83	
The Crimson Stain	61	65	
Mysteries of Myra	87	88	
The Yellow Menace	40	40	
Liberty	91	94	
Grip of Evil	73	67	
Who's Guilty	78	78	
The Iron Claw	93	92	
The Diamond Runners	66	82	
The Shielding Shadow	91	91	
Secret of Submarine	73	79	
Peg o' the Ring	50	59	
Scarlet Runner	67	64	
The Lass of Lumberlands	59	60	
Girl and the Game	73	48	
The Great Secret	56	65	
Pearl of the Army	91	93	
The Secret Kingdom	20	0	
The Voice on the Wire	98	80	
The Purple Mask	85	80	
The Railroad Raiders	50	50	
The Neglected Wife	90	93	
ART DRAMAS			
Whoso Taketh A Wife	90	90	
The Lash of Destiny	60	45	
A God of Little Children	67	63	
Infidelity	63	65	
The Great Secret	35	45	
The Rainbow	68	66	
Rosie O'Grady	82	80	
Her Good Name	85	84	
SELZNICK			
The Common Law	85	90	5
Vera, the Medium	62	65	2
The Foolish Virgin	36	66	2
War Brides	77	64	10
Panthea	81	76	4
The Price She Paid	73	73	2
The Argyle Case	87	74	2
The Easiest Way	88	83	1
Mc CLURE			
Pride	34	37	
Envy	37	52	
Passion	22	30	
Greed	31	34	
Sloth	14	14	
Wrath	28	32	
The Seventh Sin	5	13	

Reports	% P.P.	% B.O.	Repeat
ARTCRAFT			
11 The Poor Little Rich Girl	98	98	9
18 The Pride of the Clan	73	74	
7 Broadway Jones	97	86	4
6 In Again—Out Again	88	93	2
5 Romance of the Redwoods	76	62	
8 The Butcher Boy	71	76	1
3 A Reckless Romeo	87	70	1
UNIV. SPEC.			
1 Scandal	80	72	
1 Robinson Crusoe	65	70	
0 Twenty Thousand Leagues Under the Sea	68	86	5
10 The Dumb Girl of Portici	51	64	
2 Diana the Huntress	58	75	1
8 Where Are My Children?	79	84	2
2 Jewel	83	65	
1 God's Law	40	40	
4 The Eagle's Wings	82	77	
8 Idle Wives	57	88	4
2 Neptune's Daughter	61	60	1
IVAN			
1 Her Surrender	85	70	
2 Her Husband's Wife	96	95	
1 The Flower of Faith	50	25	
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1 Is Any Girl Safe?	90	60	
1 Salomy Jane	90	100	
6 The Whirl of Life	69	84	3
2 Silver Threads Among Gold	84	92	1
2 Victory of Virtue	50	100	1
5 The Melting Pot	78	53	2
4 Ramona	73	63	
1 Hiawatha	40	100	1
2 Sullsbury's Wild Life in America	60	73	
1 Hypocrites	60	90	
1 The Only Son	40	60	
1 Judge Legard	80	40	
3 The Alien	98	68	1
5 The Little Girl Next Door	77	87	3
8 Alice in Wonderland	78	86	1
1 Purity	92	84	1
1 The Eyes of the World	95	100	1
1 The Immortal Flame	80	72	
1 Heartaches	70	78	
1 Birth of Character	20	50	
1 Fire and Sword	20	60	
1 America Waiting	10	15	
1 Beulah	60	60	
1 The Aftermath	40	40	
1 Heart of Maryland	0	40	
3 Doctor Neighbor	53	49	
6 Ramona	71	63	
2 The Eyes of the World	88	72	1
3 Beware of Strangers	57	62	
1 It May be Your Daughter	95	65	1
1 The House of Bondage	75	100	
1 The Barrier	100	80	
5 The Fall of a Nation	73	86	1
11 Civilization	76	82	5
1 Joan the Woman	100	100	
1 Womanhood	92	90	1
1 The Spoilers	100	90	
1 The Woman Who Dared	90	70	
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INTELLIGENT TREATMENT AND STAR MAKE THIS BIG. GET IT

Dorothy Dalton in

THE FLAME OF THE YUKON

Kay Bee—Triangle

DIRECTOR.....Charles Miller
AUTHOR.....Monte M. Katterjohn
CAMERAMAN.....Clyde de Vinna
AS A WHOLE.....Treatment and star put dance-hall melo over with a bang
STORY.....Provided excellent situation, although treatment more important than story
DIRECTION.....Gave excellent atmosphere, exceptional types, very effective tempo, and played up star's personality with wonderful results
PHOTOGRAPHY.....Generally excellent
LIGHTINGS.....Some very effective; others just good
CAMERA WORK.....Excellent
STAR.....A personality that registers with a bang
SUPPORT.....Some great types; generally excellent
EXTERIORS.....Good atmosphere
INTERIORS.....Fitted atmosphere nicely; some effective shots
DETAIL.....Very good; many splendid touches
TIME.....One hour and 20 minutes (7 parts)

WE have had many dance-hall stories in the films in the past year, and, so far as plot is concerned, this was in many ways no bigger than the others, although it had a good twist that was logically put over. It was the treatment which made this effective, and certainly it is an effective bit of work.

Dorothy Dalton has done several very good things in recent months, but this can be called nothing short of excellent. The director gave her every opportunity, shooting many close-ups and playing for little touches that were exceptionally effective because they were intelligently slipped into the action.

In most of the scenes Miss Dalton appeared in various L. & B. H. gowns, some of which registered very plainly the fact that she has quite "some" figger, and as a vamp she was truly a blazing flame.

The story was one which threw all the sympathy to her, since she was shown in the act of making a tremendous sacrifice, and I believe that this story will hit home very generally because it has that unusual character, the sympathy vamp, which has a double appeal.

The producer, from the very start to the finish, gave us scores of little touches, which builded his atmosphere into a perfect whole. There were types that held the attention and suggested the uncouth Northwest, and then we had wild scenes of riotous living which had a swing to them that made them absolutely realistic. The action did not seem to be staged. We were made to feel that these people were real.

Melodrama when it is mechanical lacks the necessary punch of conviction with the average fan today. Nevertheless, that same fan will thoroughly enjoy melodrama which convinces and registers as real.

While we were led to believe almost up to the finish that Miss Dalton is to end the picture unhappy, except that she has the joy of having made a real sacrifice in the last scenes without overstepping the possibilities of coincidences, they easily slipped by this and gave us a happy ending which will send anyone out with a feeling of warmth about their heart.

You can figure this sure-fire. In a few places they have some rough stuff that is sure-enough "ruff," but I think it has been well enough done that it is going to get over with a bang, even in one instance where they have a fight which runs to very lengthy footage.

Miss Dalton does some of the best work of her career, and certainly proves that she is real stellar material.

Melbourne McDowell as the hero was very pleasing, he being clean-cut and commanding in appearance, with sufficient poise and repose to make his dramatic moments register. The other members of the supporting cast were quite satisfactory, with some very fine types used for small bits.

In the cast were Kenneth Harlan, Margaret Thompson, Carl Ullman, and May Palmer.

The Box Office Angle.

I would say that with this one you can make some fuss about it being a red-blooded melodrama of the Alaskan country that will prove entertaining to all who love action and romance. I would play up Dorothy Dalton particularly, since she is the central figure throughout, and certainly her personality will get over in this in such a manner as to win many who have never given her serious consideration before.

I believe Miss Dalton has a very large following, but here is an opportunity for you to increase her following tremendously. Go to it!

You might play upon this angle in advertising it: "Would you be big enough to give up the man you loved if you knew he loved you? Think it over!"

HEART STIRRING HAND COLORED **PATRIOTIC SLIDES 25c. Each**

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EXCELSIOR ILLUSTRATING CO., 219 Sixth Ave. New York City

RAY AS HERO IN BING BANG ACTION MELO SNAPPY STUFF

Charles Ray in

SUDDEN JIM

Kay Bee—Triangle

DIRECTOR.....Victor L. Schertzinger
AUTHOR.....Clarence Budington Kelland
CAMERAMAN.....Paul E. Eagler
AS A WHOLE.....Splendid combination of fast meller and human elements
STORY.....Simple, but made entertaining by little touches
DIRECTION.....Gave excellent tempo to meller action and fine comedy relief, with good types and treatment
PHOTOGRAPHY.....Generally good; not exceptional
LIGHTINGS.....Generally ordinary; no attempt for effects
CAMERA WORK.....Good; not distinctive
STAR.....Very pleasing, winning personality
SUPPORT.....Some excellent types
EXTERIORS.....Good atmosphere
INTERIORS.....Quite satisfactory; fitted atmosphere
DETAIL.....Several very good touches
TIME.....Sixty-two minutes (5 parts)

AFTER seeing Charlie Ray in many productions as a weakling, we now get this young man in a story where he has a chance to be an honest-to-Jerry fightin' hero. He puts it over beautifully. and to see him in action no one would ever dream that he has made a specialty of weakling characterizations.

The story was quite elementary, but by treatment the director kept it human, and someone—either the director or the author—planted an exceptional lot of very good titles which provided laughs and emphasized dramatic points. These titles were also of decided value in making it possible to give the tempo a swinging smash at times, with the entire production moving without any lost energy resultant from unnecessary scenes. Some of these titles were truly funny in the odd philosophy expressed, with a few of them slipping over quiet laughs that will be sure fire.

The general atmosphere of the story was that of a little logging camp, and Mr. Ray was presented as a youthful hero whose father had sent him to take charge of a mill and make good. He had the customary opposition which called for quick action on his part, and of course in the end he triumphed after strenuous battles and a little quick head work.

They gave us some real melo in the situation where Charlie had to take a gang of roughnecks and steal the use of the railroad in order to haul in two carloads of logs over a burning trestle, but this was well handled, and as a result it didn't register merely as movie melo, but rather as swinging action that was comparatively real.

On the finish they gave us a round-up political meeting where the women sat in the balcony and delivered a few instructions to the men below, which will be good for laughs anywhere.

There were a number of exceptionally well chosen types, and Joseph J. Dowling as Judge Frame registered a very delightful bit of work. Sylvia Bremer was satisfactory as the heroine, although she was inclined to overact in spots.

Others who appeared were Lydia Knott, Wm. Bellinford, Frank Whitson and Georgie Stone.

The Box Office Angle.

I believe this is an excellent bet most anywhere, having particular value wherever Charlie Ray is a favorite. I would emphasize the fact that in this Charlie appears as a sure-enough battling hero instead of a weakling. You can promise laughs, action and human bits, with a touch of romance and a thrill or two.

As a teaser campaign for this you might say, "Are you called by a nickname? How did you earn it?" Then afterwards say, "See 'Sudden Jim' and find out how Charlie Ray earned his nickname."

BEBAN LIFTS SLENDER STORY BY CHARACTERIZATION

George Beban in

THE COOK OF CANYON CAMP

Morosco—Paramount

DIRECTOR.....Donald Crisp
AUTHOR.....Donald Crisp
SCENARIO BY.....Donald Crisp and Julia Crawford Ivers
CAMERAMAN.....Faxon M. Dean
AS A WHOLE.....Beban lifts ordinary movie
STORY.....Has one slender incident which was dragged into much footage
DIRECTION.....Permitted scores of unnecessary scenes, failed to give atmosphere distinction, and frequently incidents lacked treatment which would have helped
PHOTOGRAPHY.....Varied from excellent to fair
LIGHTINGS.....A few very good, but generally ordinary
CAMERA WORK.....Good
STAR.....Wonderful personality; exceptionally human characterization
SUPPORT.....Helen Eddy very good; others just acceptable
EXTERIORS.....Some very beautiful; others ordinary
INTERIORS.....Satisfactory; not remarkable
DETAIL.....Acceptable; too much in spots
TIME.....Fifty-eight minutes (5 parts)

GEORGE BEBAN is again handicapped in this production. The direction fails to realize the full possibilities of various incidents and presents entirely too much footage of things which mean nothing. Upon several occasions bad overplaying was permitted.

The story material was woefully weak and lacking in incident, with just one slender situation upon which the entire five reels was built. The audience was perfectly aware as to how it was all going to end long before the footage had unfolded.

Mr. Beban is in a class by himself in a certain line of characterizations, and he has a very large following in this country, who seek out everything he does. It seems a pity that such a sincere, capable artist should be handicapped by poor stories and direction which failed to provide a fitting atmosphere.

This story was centered entirely upon one little incident where our good friend the misunderstood situation sent a husband into a lumber camp suspicious of his wife because he had seen her with her brother.

When he told his story to Mr. Beban, the French-Canadian cook, that worthy told him immediately that he was in the same position and that he needed the assistance of this educated man to write a letter to his wife,

explaining that he was sorry, and asking for her forgiveness.

Of course, the cook hurried away to the lonesome man's wife with this letter, and brought her to the camp, reuniting them happily. He received a check for a thousand dollars which squared everything with his sweetheart's father and made it possible for him to get married on the finish.

Certainly this is hardly what anyone would consider a fit story out of which to make a good five-rell production. To be sure, there was one incident, but, as the wise old lad insisted, "One swallow doesn't satisfy a drunkard."

Those who love Mr. Beban will accept this since he is always delightful, making his characterization sufficiently human to register with anyone. He provides a good many laughs and works very hard, but was under a terrible handicap.

Helen Jerome Eddy, as Mr. Beban's sweetheart, was excellent. She is a very clever girl.

Monroe Salisbury as the husband acted—oh, quite some!

Florence Vidor as the wife, and John Burton as Miss Eddy's father were satisfactory.

The Box Office Angle.

This isn't what I would call a pleasing production, because it is very weak as to story material. But for those who care particularly for George Beban, I believe that the production will very probably register in a satisfactory manner, because George has a lot of individual scenes, some of which are rather good, thereby making the offering one which may sneak by.

By way of a teaser campaign on this, if you intend to play it, use something like this: "Do you put salt in your flapjacks? Have you ever eaten flapjacks?" Then afterwards you might say, "See George Beban make flapjacks in 'The Cook of Canyon Camp.'"

There are no weird errors in this outside of the bad acting of the husband, the business of writing a letter in the woods at night—which is rather a hard trick—and a few other such slips, and the production moves along in just a routine movie manner, so that if you have been playing regular program Paramount stuff, the chances are that you can sneak this one over. It isn't what I would consider a good Beban picture, however, so if you are in the habit of telling them the truth, be careful on this!

SLENDER STORY WITH KIDS AND CIRCUS STUFF; WILL APPEAL

Bessie Love in

THE SAWDUST RING

Kay Bee—Triangle

DIRECTOR	Charles Miller
AUTHOR	L. V. Jefferson
CAMERAMAN	Clyde de Vinna
AS A WHOLE	Cute kid stuff dragged in spots, but will please generally
STORY	Decidedly lacking in incident, but had real human touches
DIRECTION	Made human bits register, but allowed it to slump occasionally
PHOTOGRAPHY	Just good; occasionally only fair
LIGHTINGS	No attempt for effects, but faces generally good
CAMERA WORK	Just acceptable
STAR	Very pleasing; surely registered as kid
SUPPORT	Harold Goodwin good; several good types
EXTERIORS	Fitted story atmosphere, not particularly beautiful
INTERIORS	Satisfactory; not artistic
DETAIL	Several good bits
TIME	Sixty minutes (5 parts)

FOR those who like the simple little human stories this will undoubtedly register as a very satisfactory offering, because it makes up in human touches what it lacks in story value. The atmosphere is not artistic, but it does seem to suggest just the sort of small-town and country life that the story calls for.

What is more human than a kiddie's desire to go to the circus or have a circus of her own? That's what this story is built upon.

We found Bessie Love, the daughter of circus people, living with her mother in a small town because the mother had run away from Bessie's father when she suspected him unjustly. The mother kept her daughter from all circuses for fear that she might answer the call of the sawdust ring.

A neighbor boy, played by Harold Goodwin, who was very good, wanted to take Bessie to the show, but mother vetoed it, and the two kids sat mournfully on the steps of her home watching the animals in the distance. When he returned home the boy was abused by his drunkard father, and so decided to run away. Bessie's mother was ordered sent to the hospital, and so Bessie agreed to run away with the boy.

Camping out along the road, they decided to have a circus of their own, and gave one show at a farmer's house, where summer boarders made up a collection sufficient to send them to the next town. There the scenarioist conveniently provided that they should bump into a big circus, and of course we found Bessie's father the owner of this show.

I believe the average audience will accept this, however, even though the story is slender, because the burlesque circus stuff done by Miss Love is quite funny and registers a lot of laughs. The production is not an artistic one, but it seems enough like "real folks" to hold the attention.

From start to finish Bessie appears as a little youngster of about ten, and the boy seemed to be about the same age. Thank goodness they didn't show them grown up on the finish.

Among those who appeared in support of Miss Love were Jack Richardson, Josephine Headley, Daisy Dean and Alfred Hollingsworth.

The Box Office Angle.

I believe that a great many people think a lot of Bessie Love. In this story she does a lot of cute kid stuff that will be sure-fire and particularly pleasing because she is kept in the character of a kiddie all the way.

This is not a big story, nor is it a big production. It is just a simple little five-reeler of kid stuff that has some very good spots. At times the action is rather slow and inclined to become draggy, but, on the whole, I believe that the average audience will consider this decidedly better than the regular run of program meller-drammers and sex stories, which might have ten times as much action, but not one-tenth as much of the human note.

For a teaser campaign you might start off with something along this line: "Have you ever wanted to run away and join a circus or have a circus of your own?" "Have you ever felt the lure of the sawdust ring?" "Do you remember when you were a kid and wanted to carry water for the elephant to get in the circus?"

MANY ANIMALS MESSILY MIXED WITH BAD ACTING

Eileen Sedgwick and Kingsley Benedict in

MAN AND BEAST

Butterfly—Universal

DIRECTOR	Henry McRae
SCENARIO BY	Reed Heustis
CAMERAMAN	Fred Le Roy Granville
AS A WHOLE	Wild meller mixture of action, acting and animals
STORY	Had no dramatic merit, but provided opportunity for many animals to figure in scenes
DIRECTION	Let everyone rave, permitted many bad titles and pulled some awful slips, but had interesting animal stuff
PHOTOGRAPHY	Just good; not distinctive
LIGHTINGS	Ordinary
CAMERA WORK	Acceptable
STARS	Were not
SUPPORT	Ordinary; acted much; animals better than people
EXTERIORS	Acceptable; nothing more
INTERIORS	Ordinary
DETAIL	Some very bad spots
TIME	Sixty-two minutes (5 parts)

IN the good old days of several years ago when anything went as drama, this wild feud story of two families living in South Africa would have been a great picture, because of the animal stuff brought into it.

Figured today, when animal stuff is no longer of exceptional interest, the general effect of the dramatic story was pitifully poor. None of the players had any personality, and they all acted upon any and all occasions, with much unnecessary emphasis.

The average fan who regards films as movies will probably accept this as interesting because of the animals. They used an elephant, a chimpanzee, lions, tigers and most everything that is supposed to run loose in the jungles of Africa. In many places these animals were absolutely dragged into the action, and seldom did their presence have any dramatic significance. Fans will be interested in them but will not be impressed or thrilled.

They pulled one of the funniest bonehead detail errors I've ever seen, it having to do with a lot of black "s-tras" who made an attack upon a house. These wi men of the woods rushed up to the place they we to besiege, each carrying one spear. We had ma flashes of them on the way to the house, so that the was no question about the fact that each carried o spear. When they arrived and the battle started ma many dozens of spears were hurled into scenes, a probably a hundred altogether were shown inside a outside the house. These were still remaining when te blacks retreated, and yet as they left we still fou that each man carried one spear. Such is life when te director and his assistants fail to think!

Some scenes in which a chimpanzee played with a baby will probably cause many women to cuss the -rector, internally, for permitting such a thing, and son-thing of the same feeling may come when the scenes a-pear in which an elephant is supposed to be carrying a baby in a cradle.

There was no real personality in evidence in this a the action never at any time convinced, with the to fat fathers registering as comedians more than anythi else. The wicked "wun," who was supposed to be s of a willun, ran up to the foreground at one time a put his hand to his ear to listen. If there is one thi that no director should allow any boob actor to , that's it!

In the cast were Harry Clifton, L. M. Wells, Mrs. W-ting, J. Parks Jones and Joe Martin.

The Box Office Angle.

If you are playing program stuff as it comes, this m get by satisfactorily if you will exploit it intelligent By that I mean that you should tell the truth about t picture, explaining that it isn't a wonderful drama success, but that it is an interesting subject because o many animals are seen in action. Call attention to t fact that an elephant, a chimpanzee, lions and tigers have something to do with the story development, and you will center the attention of the audience upon th fact, they may excuse much that happens which th don't like.

If it is necessary for you to deliver real, sure-enou features upon any and all occasions, you'd better for this. It doesn't ring true, nor does it thrill.

PAINFULLY UNCONVINCING ACTION MELLER FAIRLY INTERESTING

Allen J. Holubar and Louise Lovely in

THE REED CASE

Butterfly—Universal

DIRECTOR	Allen J. Holubar
AUTHOR	Allen J. Holubar
CAMERAMAN	Roy H. Klaffki
AS A WHOLE	Detective crook meller with many rough mixups and no human note
STORY	One of those wild convenient things
DIRECTION	Provided much action that never convinced nor impressed
PHOTOGRAPHY	Generally excellent
LIGHTINGS	Some exteriors good; interiors ordinary
CAMERA WORK	Good straight stuff
STARS	Quite actory; never impressed
SUPPORT	Movie types
EXTERIORS	Some good scenic shots
INTERIORS	Satisfactory; not distinctive
DETAIL	Some impossible bits
TIME	Sixty-four minutes (5 parts)

THIS was just a movie meller.

They started off with a lot of junk explaini what a wonderful detective Mr. Holubar w with much reference to the fact that the pol were unable to do anything, while he invariabl landed every crook he ever thought about.

Feeling the need of a rest, this detective geni went to a lonely lodge in the Adirondacks. Crooks tha obligingly abducted the shero and planted her in a secret underground cabin of some sort, which seem to adjoin this lonely lodge that the detective gink h picked out for his vacation.

They pulled a lot of mysterious stuff before we kn that the girl was planted there, which left the audien in the same state of mind as the detective, regardi the happenings, because it seemed as if either he w crazy or somebody was having a good time at his e-pense.

During these scenes, however, we found some m-terious person nonchalantly shooting at our hero d-tective every now and then, these shots always missi him by about an inch, with our brave one never at a

me going into cover. Certainly this guy was no de-ctive! We saw this mysterious personage carelessly ioot a hole through hero's hat, he stopping to examine ie hole and look around curiously to see who was ying to kill him, without any thought about getting at on the ground or trying to conceal himself from ie foe.

Afterwards they shot past the detective's ears on veral occasions, with always the same result: our ero stepped right out into the open and pointed a evolver at nothing in particular—and the thing which have been unable to figure is, why didn't the mys-rious gink, whom we afterwards learned was one of ie crooks, shoot the hero full of holes when he came it in the open? Of course, if they had, they couldn't ave finished the story.

We had an assortment of rough-and-tumble fights, hich to the minds of some film folk proves that a icture is good, although I refuse to believe that the verage film fan is of the same opinion. They pulled ne or two of these scraps in the opening three reels nd then finished off with a grand and glorious one the end. Of course, shero was eventually rescued, nd they all lived happily ever after.

Neither of the stars made any impression except to egister much "acting," and none of the other characters id anything of any importance.

Ernie Shields was shown as some sort of a boob count ho was supposed to do things that were funny, and, far as I could see, the only reason he was in the plot was to provide something to cut to. While the big fight was on, they showed Ernie driving wildly in an automobile headed from New York to the Adirondacks. Of course, this made it possible to cut up the fight. That's about all it was good for, and those who do not understand scenario detail will probably say, Why?

In the cast were Alfred Allen, Fred Montague, Geo. Pearce, Sydney Dean, Nanine Wright and Edward Brady.

The Box Office Angle.

If the wild meller stuff gets by with you, you may slip this one over because it is no better and no worse than dozens of others of the same type. But certainly if you feel that you can afford to play it, I can tell you definitely that you cannot afford to make very much fuss about it. The story is painfully convenient and never gets any place in particular, the situation being one of those "planted" things that fails utterly to impress as a possible happening.

I doubt very much if the names of Allen Holubar and Louise Lovely mean anything in the lives of the average film fan, and consequently I'd say that this is good for nothing except a filler on an off day when you feel that it is just a case of showing a movie.

Personally, I am of the opinion that you fellers who have worth-while houses should never show a production that is "just a filum." The good old speed-'em-up-Dick and roughhouse battle hokum when jumbled together without any particular rhyme or reason doesn't impress these days.

STAR AND ATMOSPHERE HELP OBVIOUS CONVENIENT PLOT

Kitty Gordon in

THE BELOVED ADVENTURESS

Peerless—World

IRECTOR ..... George Cowl
UTHOR ..... Frances Marion
AMERAMAN ..... Lucien Tainguy
S A WHOLE ..... Statuesque star wearing many gowns in movie plot with messy morals
TORY ..... Will be very obvious to wise fans, and consequently lacks conviction; finished with painful coincidence
IRECTION ..... Gave very good sets, locations and some excellent lightings; but failed to make action ring true at times, with occasional lack of close-ups
HOTOGRAPHY ..... Generally very good; occasionally excellent
IGHTINGS ..... Sometimes excellent; generally very good
AMERA WORK ..... Very good
TAR ..... Impressive beauty wearing interesting outfits
UPPORT ..... Girls good; men satisfactory
XTERIORS ..... Some beautiful; generally well chosen
NTERIORS ..... Generally very good
ETAIL ..... Satisfactory
IME ..... Sixty-five minutes (5 parts)

UNFORTUNATELY, the story of this was a chess-board movie plot which made the development very obvious, with the result that the scenes didn't have any real element of suspense. The action was interesting, and Miss Gordon, as she always is, was rather good to look at, with many gowns being displayed, some of which were decidedly L. & B. d., there being numerous "double exposures." The general atmosphere of the offering as to settings, locations and lightings was very good. Occasionally they acted quite some, but the chief fault with the entire offering was that any wise fan will have everything figured out long before it happens.

Considering the agitation which has been proclaimed broadcast regarding the necessity of very clean pictures, it seems that this had to do with a plot of rather messy morals.

We found Miss Gordon, as the mistress of a man with whom she had lived ten years, bringing her younger sister from a convent to live with her, and right away it was evident that the youthful sister was to be the man's next prospect. Most of the story centered around his playing for the younger sister after throwing the older one down flat.

Eventually Miss Gordon, the older sister, locked her younger sister in her room when she was going to keep an appointment with the man, and Miss Gordon, after taking a revolver from the trusty old resting place (the drawer), went to the man's room and shot him "in the struggle." Of course, she could have shot him in the heart as soon as she came in, but that would have been murder—so she shot him in the struggle, which got rid of him just as well, and he calmly wrote a note saying that he had taken his own life. Isn't it odd that they always die immediately after finishing these statements?

The younger sister forgot about this affair, of course, and married the hero, who'd been lurking in the offing, and then they pulled a little unnecessary stuff on the finish which, nevertheless, was rather well done. This showed Kitty as a Red Cross nurse in the war. A woman was seen crawling across the battlefield with a searchlight following her, much the same as the scene in "Joan the Woman." After Miss Gordon had pulled the "sheroics" and rescued the lady, who do you s'pose it was?—the man's former wife! Why in the world

they decided to tack such a coincidence on to the finish, I can't figure—because certainly it will make 90 per cent. of any audience groan and say, "Surely they do it in the movies!"

Miss Gordon handled her part very satisfactorily, because no one expects her to do anything save look as good as she can and wear clothes. She emoted a bit, but it can hardly be said that she made clear just exactly what emotion she was registering.

Lillian Cook as the younger sister was very pleasing, and Katherine Johnston as Miss Cook's friend made a small part stand out.

Others who appeared were Inez Shannon, Madge Evans, Robt. Forsyth, Jack Drumier, Pinna Nesbit, R. Payton Gibbs, Fred C. Truesdell and Ed Elkas.

The Box Office Angle.

This is a well-done production with a star who will undoubtedly pull some business if you will exploit her properly. The story never really registers, but it is interesting. They pull a lot of scenes of President Wilson's inauguration which are wished into the story by the use of a few balcony flashes supposed to get over that the characters of the story were watching the crowds, and on the finish they do the Red Cross stuff, so that there is an element of "patriotism" in one or two places.

The film lacks comedy relief, which would have helped decidedly, but I believe you can very safely put this over because of Kitty Gordon's presence and the fact that the production has a certain atmosphere of near class which will make an impression with the average patron.

As program productions run, this stands very well except for the obvious story, and I believe that if you will center your attention upon Miss Gordon in the advertising you will be able to get some money with it and get it by without any serious complaint.

STAR'S PERSONALITY AND TREATMENT PUT THIS OVER

William Russell in

THE MASKED HEART

American-Mutual

DIRECTOR	Edward Sloman
AUTHOR	Julius Grinnell Furthmann
CAMERAMAN	Joe Morgan
AS A WHOLE	Personalities and treatment made old situations quite interesting
STORY	Trifling wife, suspicious husband, and hero-who-sacrificed-self-to-save-wife situation; but nicely handled
DIRECTION	Gave good atmosphere, many nice lightings and generally good treatment
PHOTOGRAPHY	Generally very good
LIGHTINGS	Many decidedly effective; generally good
CAMERA WORK	Very good
STAR	Powerful and pleasing principally because of repressed emotion
SUPPORT	Wife very good; others very satisfactory
EXTERIORS	Some excellent; generally good
INTERIORS	Several fine sets; atmosphere throughout good
DETAIL	Good
TIME	Sixty-three minutes (5 parts)

THIS started off with a nice bit of romantic mystery having to do with Bill Russell discovering a mysterious beauty at a dance, only to meet her afterwards as the wife of a friend. Since she had been masked at the first meeting, he was never sure, and she denied the meeting, with the result that he was kept interested.

Finally, when hubby left for town, the wife admitted that she was the masked beauty and started to trifle. Hubby was forced to return by a falling tree (as they always are forced to return by something), saw shadows on the window; wifey was warned, and hero took refuge in another room, which proved to be that of the husband's daughter by a former marriage, daughter having previously demonstrated that she was very much in love with hero.

Hero and daughter married, the trifling wife's hubby died, and she came back to "vamp," and so hero's wife left him, which made him discover that he really loved her. Hero caught the boat, and then they had their real honeymoon.

William Russell is a young man who handles situations in which he suggests power by repressed emotion, very successfully. In this he had plenty of opportunity to do just that sort of thing.

Kathleen Kirkham, as the trifling wife, was very good at times suggesting, just a bit, that very clever star Dorothy Dalton.

Francelia Billington as the daughter who became Mr. Russell's wife, was very pleasing.

William Conklin as Miss Billington's father handled his part nicely.

I believe the average audience will consider this good entertainment because it is interesting. At times the situations seem very familiar, but they have been intelligently treated and a certain element of suspense maintained. The atmosphere, for the most part, is very good, although occasionally we found a number of characters rather plainly grouped for the camera.

The Box Office Angle

Figured from the viewpoint of the program release, I believe this is very good. It should get you some money, because if you aren't pulling business with Bill Russell's stuff, there is something wrong with your method of exploitation. Bill is the sort of hero that the girls fall for, and recently he has had stories with something of a kick in them in certain spots. If you have never played any of his, I believe it would be worth while to check a few of them over and start your fans to cultivating his acquaintance.

Certainly this has been better handled than the average program release, and surely it is much better than the Mutual average has been. You might, in arousing interest on this, say: "If you were wealthy, would you marry a girl you didn't love, if you knew she loved you, in order to save her stepmother from disgrace because of an indiscretion?" To make it more brief, you might say: "Would you marry a girl you didn't love, to shield her stepmother?"

You might stir up some interest in this by advertising along this line: "Do you like Bill Russell when he gets mad but has sense enough to keep from fighting? See him in 'The Masked Heart.'"

HAROLD LOCKWOOD

Yorke--Metro

SLACKER SUBJECT WELL ENOUGH DONE TO REGISTER

Bryant Washburn in

THE MAN WHO WAS AFRAID

Essanay—K-E-S-E

DIRECTOR	Fred E. Wright
AUTHOR	Mary Brecht Pulver
SCENARIO BY	Fred E. Wright
AS A WHOLE	Subject that should appeal just now, only fairly done, but will get over nicely
STORY	Had "slacker" touch, but missed characterization possibility of registering early development of cowardice
DIRECTION	Had some good touches, but many that were ordinary
PHOTOGRAPHY	Varied from good to poor
LIGHTINGS	A few excellent; many ordinary
CAMERA WORK	Varied decidedly
STAR	Personality that lifted many scenes
SUPPORT	Just acceptable; some of it ordinary
EXTERIORS	Only acceptable, although a few battle flashes excellent
INTERIORS	Acceptable; not distinctive
DETAIL	A little messy in spots
TIME	Sixty minutes (5 parts)

THEY missed a wonderful opportunity here in failing to register in an effective manner a characterization study as to why the central figure in this was a coward. If this line of thought had been intelligently developed, every bit of the footage which was shown would have had additional punch.

As it stands, this production runs along with scenes and atmosphere that is just good, but a theme which at the present moment is almost sure-fire.

The story told of a young man whose mother had kept him from joining the militia because she didn't want him to go to war, until a neighbor suggested that he would look very handsome in a uniform, when she promptly told son to get into the company.

Then came the call to Mexico, and we found the mother forcing the boy to drop out of the company, there being one or two titles here which might have been very readily omitted or toned down.

Then we had many flashes of soldiers going to war, which scenes were cut into the story, there being many shots of Mr. Washburn at home very much worried because every one had bawled him out as a slacker.

The final blow came when a doll baby, registering him as a war baby, was brought in from the steps, and we saw this young man feel his country's call sufficiently to walk out on his mother and join his company as a private.

Of course, we knew right then that he was going to pull some hero stunts, and sure enough the troops got in trouble, just like they used to do in the Civil War days and the Indian times (according to the movies), with it necessary to send a messenger for help.

Our "coward" hero volunteered with two friends to get word to reinforcements, and then we had many bing-bang scenes of fighting, with the flying automobile carrying the three men, shown racing over terrible roads.

They had some very rough country to traverse, and finally the automobile was seen to go over a cliff, landing the three men in the water below. It happened that, in the print I saw, several of these scenes were assembled in improper order, with the result that this part of the story was pretty messy. Anyway, the good old "Boys to the Rescue!" stuff worked, and the reinforcements arrived in time.

Of course, hero returned to mother with honors and won the girl, with mother deciding that after all it was fine to have a sojer for a son.

The mother in this is a very unsympathetic part, and I fear that some of the titles given to her when she is keeping her son out of the army are a little bit strong for the present crisis. Certainly she gets no sympathy when she welcomes her boy upon his return.

The general treatment of this is little more than ordinary, but it is good enough to get by, and conditions justify your booking this and boosting it as a patriotic melodrama that will make every young man want to enlist. There is enough of the appeal to patriotism in the film to guarantee a certain amount of applause at proper moments.

Bryant Washburn made the young coward-hero a very human personage, and it is certainly to be regretted that the author and director did not give us about two reels of characterization describing the environment and training which made a coward of this young man. That would have been great stuff, and surely Washburn could have put it over with a bang. This would have given a tremendous amount of sympathy to the character and would have made all of his cowardly actions easily understandable. It would also have given a bigger punch to the scenes in which his real character broke through the shell created by his mother's training.

The supporting cast was quite ordinary. Those who appeared were Ernest Maupin, Margaret Watts and Frankie Raymond.

The Box Office Angle

Considering the fact that Bryant Washburn has gone over with a bang in such pictures as "Skinner's Dress Suit," "Skinner's Bubble," and "Filling His Own Shoes," I believe that you can go to this right now, get real money with it and send most everybody out feeling more than satisfied, because the story has a sure-fire patriotic appeal. There is a swing to the tempo of the battle action which is good enough to stir them up a bit, and the chances are that most every one will like it even though the treatment is a bit crude in spots.

You might advertise this along lines similar to this: "Do you know any slackers? Why don't some men enlist? See 'The Man Who Was Araid.'"

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Myrtle Gonzalez in

THE GREATER LAW

Bluebird

DIRECTOR	Lynn F. Reynolds
AUTHOR	Charles J. Wilson
SCENARIO BY	Lynn F. Reynolds
CAMERAMAN	Clyde R. Cook
AS A WHOLE	Roughneck Alaskan melo, interesting but didn't convince
STORY	Obvious and convenient, but provided several good situations
DIRECTION	Registered rather good atmosphere and some good action, but permitted it to drag badly in spots, with some bad treatment of important scenes
PHOTOGRAPHY	Varied from fine to poor
LIGHTINGS	Some very good, but only fair in most of interiors
CAMERA WORK	Varied
STAR	Satisfactory, but overshadowed by atmosphere
SUPPORT	Some roughneck types
EXTERIORS	Many beautiful snow bits; atmosphere generally good
INTERIORS	Good dance-hall atmosphere
DETAIL	Some good rough stuff
TIME	Sixty-four minutes (5 parts)

As program offerings go, this is very satisfactory because it has a lot of action and a fairly good element of suspense, so far as the average patron is concerned, although the wise ones will have it figured. While the important situations are convenient coincidences, they are rather good and, as individual incidents, compel attention.

Most of the action was centered in a roughneck dance hall in Alaska, with the exteriors comprising rather pretty snow scenes on the trail to the Klondike. We had the usual assortment of types in the dance hall scenes, a few of these being very good, and, of course, there was the hero, with Miss Gonzalez the young girl from outside who came to the camp in search of her brother. The brother had been accidentally shot by the hero, who had rushed in to save him from an attack by the willun. The audience was led to believe that the brother had been killed.

After considerable footage, we found that the shero had made the acquaintance of the willun, and he had told her that the hero had killed her brother in cold blood. She started for the mines to get the hero, and after she was on her way in blew the brother with his sweetheart, happy and all that goes with it.

Shero arrived at hero's cabin and pulled the good old stuff of "Go get your gun and fight me!" which, believe me, is never done except in the movies. They lined up for the duel in the snow, while the hero's pal raced in a dog sled to stop the bloodshed. Of course he got there in time, although, to make it a little more intrikut, hero allowed the girl to shoot him, without attempting to fire. The hero was supposed to think that the man he had shot was her sweetheart, so, of course, what did he care about his young life!

After shooting the man the girl fainted, which brought a laugh, because the hero's pal was there on the scene and we knew that hero was going to get well and she was going to forgive him and everything was going to be "slovely"—which happened within a very few feet.

I believe the average audience will accept this as it runs as just a fairly interesting movie, but there is the danger that many may protest decidedly against showing all of this meller with fights and shootin's, etc., which never at any time convinces, and stands without a truly distinctive personality sufficient to carry the burden of the ordinary plot.

There was much beautiful snow stuff and the photography was generally such as to lift this quite a bit.

In the cast were Gretchen Lederer, Maud Emory, G. M. Rickerts, Larry Peyton, George Hernandez, Jack Curtis and Jean Herscholt.

The Box Office Angle.

If you are playing the routine program stuff you can figure this as just another dance-hall-roughneck-miner mellerdrammer that has nothing of real distinction, but considerable action and a certain amount of interest. It will get by without much comment one way or the other from the average fan, while a few of the wisest will probably "pan" it pretty hard, and a few of those who love meller will probably say it is "great."

Don't promise too much on it. Just slide it over as a reasonably good action movie.

I do not believe that "The Greater Law" means anything in the young life of the average fan, and it is questionable whether the star's name will pull any business, so that, as a box office bet, this can hardly be figured anything more than a filler.

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TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
637	Fox	73.0	70.0	85
520	Metro	70.5	66.7	49
1768	Triangle	70.2	64.7	352
425	Vitagraph	68.1	66.3	74
2046	Paramount	68.7	62.9	334
477	World	67.3	61.0	41
233	Bluebird	62.7	63.3	19

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

Reports		% P.P.	% B.O.	Repeat
2046	Paramount	68.7	62.9	334

PARAMOUNT

1	**In Bishop's Carriage**	85	93	
2	The Lost Paradise	50	73	
6	The Virginian	88	81	2
2	Such a Little Queen	78	78	1
1	Marta of the Lowlands	50	70	
3	Where the Trail Divides	93	90	1
11	Wildflower	89	82	6
1	The County Chairman	80	80	
1	**What's His Name**	75	100	
4	Behind the Screen	86	83	
5	**Man from Mexico**	90	70	2
1	The Man From Home	70	70	
1	**Circus Man**	94	95	
2	Rose of the Rancho	84	77	
4	The Bargain	85	86	3
2	Ghost Breakers	60	63	
6	The Crucible	94	92	2
1	False Colors	50	80	
5	The Sign of the Cross	79	85	
4	Cameo Kirby	61	50	
6	Cinderella	86	94	3
1	**The Million**	70	90	
4	Girl of the Golden West	78	71	2
3	The Dancing Girl	65	65	
3	**The Italian**	77	62	1
1	**No Laughing Matter**	90	85	
1	**Morals of Marcus**	60	50	
5	The Goose Girl	95	95	4
2	After Five	51	50	
1	Mistress Nell	88	95	
2	Buckshot John	60	60	
3	**Her Triumph**	60	74	1
3	The Warrens of Virginia	70	71	1
1	**Country Boy**	60	70	
6	David Harem	82	78	1
1	A Gentleman of Leisure	80	70	
2	The Caprices of Kitty	63	70	
1	**Love Route**	60	60	
1	**Sunshine Molly**	40	20	
1	**The Governor's Lady**	97	85	
3	Gretna Green	100	100	2
3	Are You a Mason?	78	84	
1	**Pretty Mrs. Smith**	65	80	
1	**The Unafraid**	80	75	
1	**When We Were 21**	75	63	
4	Snobs	64	52	
5	**Captain Courtesy**	88	68	1
3	**Captive**	82	67	
3	**Niobe**	75	55	1
3	**Help Wanted**	80	75	
5	The Woman	86	80	1
5	**House of Lost Court**	82	54	1
4	Panchon, The Cricket	89	92	3
8	**Betty in Search of Thrill**	88	87	
5	Stolen Goods	78	75	
8	**Wild-Goose Chase**	60	55	1
6	Pretty Sister Jose	84	82	2
5	**Jim the Penman**	64	65	
6	The Dawn of a To-morrow	83	88	1
5	**Arab**	89	84	3
1	Clarissa	75	80	
2	The Dictator	45	45	
5	Wild Olive	82	69	
8	Chimmy Fadden	91	75	1
3	Little Pal	79	85	
4	**Rugmaker's Daughter**	40	50	
2	The Clue	74	88	
6	Kindling	81	82	
1	The Running Fight	60	70	
3	The Fighting Hope	77	80	
5	Kilmeny	76	73	
6	Seven Sisters	87	86	1
3	**Puppet Crown**	85	85	
19	Rags	91	93	5
2	Sold	83	72	
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
3	Poor Schmaltz	62	37	
5	Helene of the North	87	81	2
3	The Majesty of the Law	56	60	
3	Heart of Jennifer	68	55	
2	**Incorrigible Dukane**	75	55	
4	Esmeralda	89	89	2
2	The Case of Becky	65	65	
1	Out of Darkness	40	40	
1	Peer Gynt	100	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	60	
2	Voice in the Fog	75	67	
6	Fatal Card	65	50	
4	Zaza	91	67	2
6	The Girl of Yesterday	89	88	3
7	White Pearl	71	75	
4	Blackbirds	57	48	
7	Chorus Lady	73	68	
6	The Secret Sin	69	74	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
11	Carmen	82	68	3
11	Still Waters	95	92	7
8	Madame Butterfly	82	59	2
7	**Mummy and Humming Bird**	64	54	
7	Bella Donna	93	77	4
8	Armstrong's Wife	79	65	
5	**Chimmie Fadden Out West**	84	84	2
8	A Gentleman From Indiana	86	78	
9	The Prince and the Pauper	92	88	4
10	Mr. Grex from Monte Carlo	84	69	1
9	Jane	75	51	
9	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
9	The Immigrant	73	62	
10	The Old Homestead	88	84	7
8	Lydia Gilmore	82	61	2
10	Temptation	82	77	2
9	The Foundling	78	76	3
5	Tongues of Men	82	58	1
7	Mice and Men	84	84	4
6	The Golden Chance	80	68	2
1	**My Lady Incog**	40	40	
4	**Ragamuffins**	77	87	
4	**Call of Cumberlands**	77	78	
6	The Spider	87	68	1
9	Pudd'n Head Wilson	83	66	4
8	Tennessee's Pardner	83	80	
7	Madame Le Presidente	21	48	
8	Nearly King	52	53	1
12	Trail of Lonesome Pine	75	88	3
7	Fell in Love with Wife	56	52	1
7	**Blacklist**	61	51	1
9	Out of the Drifts	90	89	3
8	Diplomacy	58	54	1
13	Poor Little Peppina	88	85	7
15	To Have and To Hold	75	72	4
11	Ben Blair	72	65	
9	For the Defense	68	66	1
6	The Code of Marcia Gray	70	66	1
8	The Lost Bridegroom	80	70	2
7	The Saleslady	75	66	1
14	Audrey	75	72	3
8	The Sowers	65	60	
10	The Heart of Paula	72	57	1
11	The Race	71	62	
7	The Eternal Grind	71	82	3
9	The Love Mast	58	56	2
9	Molly Make-Believe	87	83	5
7	The Red Widow	62	58	2
12	The Heart of Nora Flynn	72	60	4
8	A Moment Before	52	64	1
12	David Garrick	68	46	2
9	The Innocent Lie	56	51	
15	Maria Rosa	79	78	4
12	Alien Souls	69	67	1
13	The Feud Girl	60	56	
16	Pasquale	78	53	3
16	Sweet Kitty Bellairs	72	62	2
20	Saints and Sinners	51	49	
17	Thousand-Dollar Husband	58	62	4
22	A Gutter Magdalene	62	54	1
10	Evil Thereof	44	44	
15	The Making of Maddalena	63	57	3
23	Silks and Satins	85	88	16
14	Destiny's Toy	60	51	
19	The Clown	79	54	1
20	Susie Snowflakes	69	59	2
16	The World's Great Snare	73	78	4
19	The American Beauty	61	61	3
22	The Dupe	64	64	1
22	The Smugglers	53	50	1
26	The Selfish Woman	72	68	4
28	Davy Crockett	67	61	
28	The Dream Girl	69	64	1
28	Under Cover	79	75	5
27	International Marriage	55	51	1
27	Common Ground	64	64	1
35	Hulda from Holland	95	94	23
30	House of Golden Windows	73	64	3
22	A Woman in the Case	72	72	3
25	Little Lady Eileen	87	89	10
12	**The Stronger Love**	53	52	
21	Public Opinion	82	72	4
20	Rolling Stones	67	62	2
21	The Honorable Friend	65	62	1
18	Victory of Conscience	59	60	2
19	Each Pearl a Tear	74	72	2
20	The Parson of Panamint	77	68	3
13	The Big Sister	47	58	

Reports	% P.P.	% B.O.	Repeat
12 The Reward of Patience	66	54	
13 The House of Lies	76	68	1
13 The Daughter of MacGregor	55	46	
16 Ashes of Embers	84	84	6
15 The Quest of Life	58	72	
14 Anton, the Terrible	46	45	
15 The Lash	59	56	
12 The Storm	78	64	1
15 The Intrigue	81	66	2
15 Her Father's Son	74	68	2
13 Witchcraft	53	54	
13 The Kiss	74	68	2
15 The Rainbow Princess	81	72	3
14 Seventeen	84	72	2
13 Miss George Washington	94	94	10
15 The Heir to the Hoorah	82	69	5
15 The Soul of Kura San	80	71	1
12 A Son of Erin	79	73	2
10 Unprotected	53	55	1
10 The Years of the Locust	49	51	
11 The Plow Girl	75	60	
8 The Yellow Pawn	65	58	1
9 Nanette of the Wilds	50	57	2
7 Martyrdom of Philip Strong	53	55	1
10 The Coney Island Princess	62	63	1
10 The Road to Love	72	59	1
14 Oliver Twist	85	69	6
12 The Victoria Cross	43	55	1
13 The Traveling Salesman	76	57	3
14 The Right Direction	75	59	2
18 Snow White	94	95	10
13 The Redeeming Love	60	56	1
17 The Slave Market	73	70	5
11 The Evil Eye	27	41	1
16 Great Expectations	76	53	1
14 Happiness of Three Women	74	60	1
13 Betty to the Rescue	45	47	
14 A Girl Like That	53	48	
15 Lost and Won	58	51	
18 The Golden Fetter	50	55	
18 His Sweetheart	83	58	2
17 The Wax Model	67	58	
18 Each His Kind	62	61	
15 Her Own People	72	51	
11 The Black Wolf	35	41	
17 The American Consul	53	50	1
17 The Fortunes of Fifi	64	77	2
19 On Record	63	57	2
15 Winning of Sally Temple	40	48	
16 Those Without Sin	54	52	1
14 Castles for Two	53	50	1
13 Out of the Wreck	60	54	
12 Sapho	75	83	3
10 Prison Without Walls	52	51	
11 The Dummy	70	54	
8 The Spirit of Romance	62	52	
7 As Men Love	73	51	
9 The Bottle Imp	76	67	2
6 The Bond Between	52	37	
7 A School for Husband	48	46	1
6 The Lonesome Chap	47	44	
8 Sleeping Fires	59	61	1
7 The Tides of Barnegat	46	40	
7 The Cost of Hatred	40	36	
9 The Valentine Girl	72	75	
1 Unconquered	10	15	
5 The Girl at Home	45	39	
7 Heart's Desire	21	34	
6 Sacrifice	28	43	
5 The Primrose Ring	30	38	
7 The Silent Partner	30	34	
4 Marcellini Millions	39	25	
4 The Highway of Hope	26	26	
4 Her Better Self	59	48	
4 The Undying Flame	26	40	
2 Freckles	68	55	

TRIANGLE

1768 Triangle	70.2	64.7	352
10 The Iron Strain	81	66	2
9 The Lamb	84	75	3
9 Old Heidelberg	72	63	1
11 The Coward	84	67	1
9 Martyrs of the Alamo	67	57	2
14 The Disciple	85	76	2
7 Matrimony	81	74	2
5 Sable Lorcha	64	53	
6 The Golden Claw	61	72	
9 Double Trouble	64	64	2
7 Aloha Oe	82	65	1
5 Lily and Rose	61	53	
7 Jordan is a Hard Road	81	54	
6 Winged Idol	53	52	
3 Penitents	29	32	
11 The Edge of the Abyss	67	61	
8 Submarine Pirate	85	78	1
5 Cross Currents	48	45	
11 Between Men	72	70	1
14 Let Katy Do It	87	66	6
5 The Corner	56	47	
5 The Missing Link	55	43	1
3 Beckoning Flame	65	48	
9 The Wood Nymph	54	50	1
8 The Conqueror	71	70	
9 Price of Power	55	51	
10 The Green Swamp	80	78	1
12 Acquitted	69	51	
6 D'Artagnan	59	54	
18 His Picture in the Papers	90	75	5
13 Honor's Altar	77	67	2
14 Betty of Greystone	77	65	2
23 Peggy	94	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	1
18 Hell's Hinges	93	89	11
17 The Flying Torpedo	88	80	8
14 Bullets and Brown Eyes	85	75	3
14 Martha's Vindication	79	72	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
15 The Raiders	79	70	
14 The Habit of Happiness	92	85	5
8 Waifs	70	59	1
8 Little Meena's Romance	64	60	1
17 The Aryan	59	80	6
10 Sold for Marriage	71	72	1
17 Stepping Stones	85	75	2
10 Sunshine Dad	36	46	
9 Civilzation's Child	68	64	1
14 Children In the House	80	66	2
11 The Beggar of Cawnpore	61	49	
19 The Good-Bad Man	90	92	4
12 The No-Good Guy	74	60	3
16 Susan Rocks the Boat	71	64	
20 Not My Sister	79	77	4
18 Child of Paris Streets	76	64	
22 The Primal Lure	82	76	7
8 Mr. Goode, the Samaritan	53	53	
20 The Market of Vain Desire	79	64	5
22 Going Straight	77	78	3
19 The Bugle Call	93	79	9
26 Reggie Mixes In	93	80	11
16 The Sorrows of Love	66	69	1
21 An Innocent Magdalene	71	71	2
18 The Dividend	70	68	1
21 The Wild Girl of Sierras	45	53	
25 An Apostle of Vengeance	88	83	4
18 Casey at the Bat	44	48	
28 The Phantom	83	72	7
30 Flirting With Fate	87	86	11
31 The Deserter	85	69	11
26 The Little School Ma'am	74	67	2
26 The Eye of the Night	74	58	5
18 Stranded	61	51	
27 The Captive God	65	70	2
23 The Halfbreed	72	74	2
22 The Payment	81	70	3
18 The Marriage of Molly O	48	47	
23 Honor Thy Name	87	73	4
22 The Devil's Needle	64	64	1
29 Shell 43	87	69	6
26 Hell-to-Pay Austin	83	66	6
21 Lieutenant Danny, U. S. A.	79	69	
16 Pillars of Society	59	56	1
22 Home	91	80	9
16 Gretchen the Greenhorn	64	62	2
21 The Patriot	79	80	6
23 The Social Secretary	89	74	8
17 The Thoroughbred	82	72	1
11 The Little Liar	69	57	
19 The Wolf Woman	86	89	6
15 The Dawnmaker	59	78	3
17 Diane of the Follies	71	74	2
25 Manhattan Madness	94	91	12
20 Plain Jane	88	77	5
18 Old Folks At Home	83	67	2
16 The Jungle Child	62	63	1
14 The Rummy	68	52	1
20 The Return of Draw Egan	88	87	7
19 The Vagabond Prince	75	69	3
17 Somewhere in France	77	68	1
16 A Corner In Colleens	88	81	6
12 A Sister of Six	69	64	2
21 Fifty-Fifty	89	83	6
4 War's Women	61	48	
12 Atta Boy's Last Race	54	55	
15 American Aristocracy	92	89	8
9 The Microscope Mystery	46	39	
12 The Honorable Algy	77	67	3
14 Jim Grimsby's Boy	68	62	3
13 The Devil's Double	92	93	7
11 The Children Pay	73	63	3
13 Children of the Feud	56	53	1
8 The Criminal	49	45	
9 The Gamble in Souls	72	68	3
15 The Wharf Rat	54	55	
16 The Matrimaniac	93	94	8
17 The Sin Ye Do	93	84	10
13 The Heiress at Coffee Dan's	60	53	2
10 Three of Many	62	53	
7 The House Built Upon Sand	79	66	3
7 Nina, the Flower Girl	45	45	
9 The Female of the Species	76	74	2
14 Truthful Tulliver	98	95	9
12 The Weaker Sex	88	83	4
7 The Little Yank	52	52	1
10 The Bride of Hate	78	74	4
11 The Iced Bullet	62	53	
14 The Americano	99	97	11
10 Chicken Casey	75	56	1
13 Jim Bludso	64	42	1
14 The Crab	83	70	5
10 Girl of the Timberclaims	37	34	
15 The Gunfighter	76	85	10
12 The Bad Boy	71	51	2
9 Princess of the Dark	36	42	
5 Stage-Struck	35	32	
9 The Last of the Ingrams	46	41	
7 Blood Will Tell	65	62	
3 Love Sublime	42	35	
6 The Little Brother	48	36	2
13 Back of the Man	93	81	5
9 Betsy's Burglar	59	55	
10 The Square Deal Man	96	94	5
7 The Dark Road	62	54	1
1 A Daughter of the Poor	35	38	
5 Woman's Awakening	62	50	
6 Her Father's Keeper	47	34	
7 Her Official Fathers	50	46	
7 Old-Fashioned Young Man	44	46	
6 Sweetheart of the Doomed	79	71	3
6 Paddy O'Hara	61	51	1
8 The Desert Man	89	91	1
7 Cheerful Givers	42	36	
7 The Pinch Hitter	97	71	1
4 Hands Up!	28	25	
6 The Snarl	53	62	
2 Might and the Man	13	30	
5 Happiness	76	51	
4 The Man Who Made Good	45	39	
3 Wild Winship's Wife	70	62	
4 Souls Triumphant	35	30	
4 The Millionaire Vagrant	81	72	
2 Wolf Lowry	90	95	
1 The Girl, Glory	80	60	

WORLD

447 World	67.3	61.0	41
4 Hearts Afire	70	78	
1 Daughter of the Sea	60	50	
2 The Warning	88	41	
4 The Little Dutch Girl	80	63	
1 The Price of Her Silence	80	90	
2 The Master of the House	68	53	
1 The Dragon	40	30	
1 The Price	50	45	
1 Love's Cross Roads	55	50	
1 Better Woman	75	85	
1 By Whose Hand	60	55	
1 Her Great Hour	60	40	
1 When it Strikes Home	60	85	
2 Circus Romance	65	55	
2 Old Dutch	75	30	
1 Ballet Girl	42	47	
3 Marrying Money	79	61	
1 Wishing Ring	64	66	
1 The Dollar Mark	55	42	
1 Gentleman from Mississippi	40	44	
1 As Ye Sow	100	44	
1 Stolen Voice	44	44	

Reports	% P.P.	% B.O.	Repeat
1 Face in the Moonlight	80	60	
1 Women and Wine	60	40	
2 Blue Grass	75	68	
1 Fruits of Desire	40	50	
1 Alias Jimmy Valentine	80	80	
6 Trilby	81	69	1
1 Idols	40	40	
2 Master Hand	86	80	
3 Devil's Toy	57	73	
1 Salvation Nell	60	47	
1 Family Cupboard	50	57	1
4 Heart of Blue Ridge	84	73	1
1 Butterfly on Wheel	80	70	
2 Hearts of Men	80	52	
1 Body and Soul	40	45	
2 The Ransom	63	43	
4 The Labyrinth	66	65	
1 Should a Wife Forgive?	90	90	
2 The Senator	83	60	
1 Hearts in Exile	90	90	
1 His Wife's Good Name	25	20	
1 The Chain Invisible	90	5	
1 The Imposter	80	75	
1 Sunday	95	30	
1 As In a Looking Glass	60	40	
1 Over Night	70	70	
1 Sins of Society	76	65	
7 Camille	86	79	3
3 The Rack	89	69	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
3 The Woman in 47	74	80	
5 The Yellow Passport	82	80	2
3 The Price of Happiness	58	50	
2 A Woman's Power	45	50	
1 Cowardly Way	60	60	
2 Passersby	73	55	
5 Man and His Angel	62	45	
4 The Supreme Sacrifice	78	69	
1 The Struggle	60	60	
1 The Hand of Peril	75	67	
5 Then I'll Come Back To You	76	66	1
4 The Reapers	75	65	
2 The Shadow of Doubt	78	65	
1 Social Highwaymen	75	48	
3 Closed Road	87	81	1
7 The Feast of Life	61	73	
1 Her Maternal Right	58	74	
6 Sudden Riches	76	71	
2 The Twin Triangle	83	45	
6 Tangled Fates	57	63	
3 Fate's Boomerang	42	53	
5 His Brother's Wife	83	74	1
10 Perils of Divorce	61	63	
18 La vie de Boheme	47	50	
1 What Happened at 22	82	80	
8 Crucial Test	59	58	
7 The Weakness of Man	61	68	
12 Sally in Our Alley	68	65	
14 Paying the Price	70	70	1
12 Miss Petticoats	59	61	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
1 Almighty Dollar	76	72	1
13 The Velvet Paw	74	69	1
1 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
4 The Revolt	66	63	
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
1 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
8 The Heart of a Hero	59	49	
3 Without a Soul	70	85	
15 Bought and Paid For	91	91	10
10 The Madness of Helen	57	54	
6 Men She Married	58	55	
4 The Deep Purple	81	75	
11 All Man	59	63	2
7 Broken Chains	50	43	
12 The Rise of Susan	79	83	6
8 The World Against Him	52	43	
9 Woman Alone	69	65	1
7 On Dangerous Ground	65	71	
7 The Man Who Forgot	65	61	1
4 Marriage a la Carte	73	73	1
1 The Unpardonable Sin	40	55	
5 The Bondage of Fear	65	63	
8 Tillie Wakes Up	73	78	1
8 The Hungry Heart	87	83	2
7 The Square Deal	74	74	1
3 A Girl's Folly	65	75	
4 The Red Woman	56	50	
4 The Web of Desire	78	73	1
4 The Family Honor	61	54	
5 The Dancer's Peril	76	71	1
3 The Social Leper	60	53	
3 Man's Woman	68	68	
3 Darkest Russia	72	79	
5 Forget-Me-Not	58	56	
1 The Bludgeon	87	80	
1 As Man Made Her	60	60	
4 The Page Mystery	49	51	
2 Yankee Pluck	68	55	
3 Moral Courage	62	63	
4 Mothers of France	66	51	
2 Maternity	85	90	
1 The Crimson Dove	80	70	
2 The False Friend	68	68	
1 Stolen Paradise	40	65	
1 Atonement	70	65	
1 The Pawn of Fate	85	45	

METRO

520 Metro	70.5	66.7	49
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
3 Shooting of Dan McGraw	81	78	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	85	
2 Second in Command	77	80	
1 The Vampire	90	90	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	87	
1 An Enemy of Society	60	40	
2 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	80	60	
2 Final Judgment	80	85	
2 Pennington's Choice	92	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
5 The Yellow Streak	85	64	
8 House of Tears	80	65	
4 Rosemary for Remembrance	73	68	
3 Black Fear	73	57	
5 What'll People Say?	80	84	
4 The Turmoil	70	55	
8 Lure of Heart's Desire	56	56	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	2
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
5 The Price of Malice	66	65	
6 The Soul Market	83	75	2
2 Blindness of Love	80	85	1
3 Lovely Mary	67	83	
1 My Madonna	50	85	
6 Her Great Price	80	68	1
8 The Wall Between	78	82	1
5 The Kiss of Hate	60	74	
6 Half Million Bribe	69	49	
8 Playing with Fire	78	75	
11 The Come-Back	75	74	1
8 Snow Birds	80	77	
8 A Million a Minute	72	84	1
4 The Spell of the Yukon	79	71	
6 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	1
10 Dorian's Divorce	74	68	
8 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
8 The Purple Lady	82	63	
10 The Eternal Question	76	83	1
11 The Quitter	69	73	
15 The River of Romance	87	76	7
8 The Child of Destiny	51	57	
13 The Devil at His Elbow	64	61	1
14 God's Half Acre	71	62	1
14 The Weakness of Strength	68	54	
11 The Pretender	80	72	1
7 The Upheaval	57	63	
9 The Light of Happiness	67	61	1
10 Mister 44	88	93	4
8 The Wheel of the Law	77	66	1
10 The Dawn of Love	66	60	
7 The Iron Woman	43	57	
5 Life's Shadows	66	60	
12 In the Diplomatic Service	67	83	4
8 The Brand of Cowardice	64	52	
12 The Gates of Eden	68	51	
11 Extravagance	69	82	3
10 The Wager	78	64	
1 My Madonna	80	85	
6 The Sunbeam	44	36	
10 Big Tremaine	74	82	5
8 The Black Butterfly	70	79	4
7 The Stolen Triumph	54	49	
6 Awakening of Helena Richie	63	64	
9 Pidgin Island	69	73	2
10 Vanity	62	53	
11 The White Raven	80	85	4
7 Wife by Proxy	45	41	
7 Threads of Fate	39	38	
9 Bridges Burned	43	63	
7 The End of the Tour	41	41	
8 One of Many	61	56	1
7 The Secret of Eve	34	67	1
12 The Promise	81	84	2
6 The Barricade	58	57	
6 Hidden Children	43	65	
9 The Mortal Sin	53	58	
7 The Waiting Soul	49	61	1
6 The Father's Son	67	62	
4 The Power of Decision	46	51	
6 A Magdalen of the Hills	49	47	
5 God's Law and Man	47	46	
2 The Millionaire's Double	65	58	
3 The Call of Her People	57	54	
1 Sowers and Reapers	75	60	
1 The Beautiful Lie	40	40	
1 The Duchess of Doubt	75	70	

FOX

637 Fox	73.0	70.0	85
1 Girl I Left Behind Me	0	25	
2 St. Elmo	52	92	
4 Fool There Was	82	96	1
2 Dr. Rameau	90	87	1
2 Kreutzer Sonata	90	85	
1 The Idler	55	65	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	81	1
2 Walls of Jericho	40	35	
1 Woman's Resurrection	80	45	
2 Anna Kerinina	67	65	
2 Life's Shop Window	35	57	
2 The Nigger	100	70	
4 The Gilded Fool	70	75	
3 Devil's Daughter	77	95	
4 Should a Mother Tell?	83	76	
1 Wormwood	80	80	
1 Lady Audley's Secret	90	75	
1 Princess Romanoff	60	60	
1 Valley of the Missing	50	40	
1 Children of the Ghetto	75	40	
1 Samson	80	50	
1 The Thief	90	40	
8 Two Orphans	84	86	3
2 The Song of Hate	92	82	
7 Regeneration	77	72	4
5 Wonwerful Adventure	75	77	
5 Sin	62	82	
2 Little Gypsy	80	74	
5 Soul of Broadway	83	78	1
2 The Family Stain	87	64	
3 Carmen	82	83	2
3 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
9 Broken Law	82	65	1
8 Galley Slave	76	75	1
3 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	82	70	
5 Destruction	86	94	1
3 Green-Eyed Monster	53	74	
3 Parisian Romance	65	61	
2 Fourth Estate	80	68	
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fool's Revenge	45	49	
10 Fighting Blood	74	70	

Reports	% P.P.	% B.O.	Repeat
4 The Witch	63	59	
4 Marble Heart	41	60	
10 Gold and the Woman	65	86	1
10 The Bondman	79	64	1
5 A Wife's Sacrifice	55	56	
11 Blue Blood and Red	84	71	1
6 Slander	80	70	
10 A Modern Thelma	59	49	1
9 Man of Sorrow	63	64	1
9 Blazing Love	70	68	
11 The Eternal Sapho	84	87	4
12 Sins of Men	76	61	1
14 Battle of Hearts	63	61	
10 The Spider and the Fly	67	72	1
11 Hypocrisy	76	68	
10 A Woman's Honor	69	71	
21 East Lynne	86	86	9
15 Ambition	71	67	
18 Man From Bitter Roots	82	81	
20 Caprice of the Mountains	68	66	1
15 Tortured Heart	71	67	
21 The Beast	87	66	
26 Under Two Flags	94	92	17
19 The End of the Trail	66	79	
19 Sporting Blood	62	57	1
18 Little Miss Happiness	75	68	3
19 Daredevil Kate	74	78	
14 The Unwelcome Mother	63	66	
15 Her Double Life	86	84	4
9 Where Love Leads	69	61	
13 Fires of Conscience	64	70	1
11 The Straight Way	68	73	
9 The Ragged Princess	81	72	
13 The War Bride's Secret	76	58	3
11 Romeo and Juliet	85	85	4
5 Love and Hate	66	60	
4 The Mischief-Maker	69	69	1
6 Jealousy	73	83	
6 The Mediator	73	72	1
4 Sins of Parents	91	78	3
4 The Battle of Life	72	63	
5 The Vixen	61	73	
4 Love Thief	86	85	
3 The Primitive Call	63	65	
4 The Island of Desire	75	65	1
3 The Price of Silence	83	72	
2 The Bitter Truth	83	80	1
8 The Darling of Paris	66	73	
3 One Touch of Sin	62	73	
4 The New York Peacock	85	85	
3 The Scarlet Letter	80	75	1
2 The Tiger Woman	80	80	1
3 Sister Against Sister	63	60	
5 A Tale of Two Cities	93	81	3
1 Melting Millions	70	40	
3 The Victim	64	62	
1 Love's Law	17	27	
3 The Blue Streak	53	58	
1 High Finance	80	50	
1 American Methods	90	85	

MUTUAL

146 Mutual	71.8	70.2	14
1 Buzzard's Shadow	85	80	
1 Death Lock	98	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	85	70	
1 Ghosts	80	65	
1 Cup of Life	85	40	
1 His Wife	70	25	
1 House of Scandal	90	75	
1 Infatuation	60	50	
1 Miracle of Life	83	81	1
1 Inner Struggle	40	20	
1 Mill of Floss	75	90	
1 The Painted Soul	82	85	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
2 Bird of Prey	85	87	
1 Inspiration	70	100	1
1 As a Woman Sows	80	22	
1 The Decoy	50	85	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	46	50	

Reports	% P.P.	% B.O.	Repeat
1 Heart of Tara	75	75	
1 According to Law	67	52	
1 Overalls	75	90	
3 My Partner	72	70	
3 The Bruiser	78	65	1
1 Hidden Law	100	90	1
2 Love Liar	72	82	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	55	
2 Feathertop	90	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	60	
2 Isle of Love	80	85	1
3 Whispering Smith	64	66	
6 Soul Mates	69	63	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
4 Highest Bid	64	66	1
3 Her American Prince	70	67	
5 Doorsteps	65	60	1
2 House of Mirrors	77	75	
1 Wall Street Tragedy	65	80	
6 Youth's Endearing Charm	77	74	1
2 Strength, Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
7 Judith of the Cumberlands	68	68	
1 A Welsh Singer	60	53	
1 Man Who Would Not Die	85	75	
1 The Wolf Man	50	50	
1 The Painted Lie	40	35	
2 Three Pals	73	71	
3 Manager of the B. & A	63	70	
8 Pearl of Paradise	67	74	1
6 Dulcie's Adventure	87	84	1
1 Bluff	85	80	
8 Faith	76	68	
4 Miss Jackie of the Navy	86	85	1
2 A Dream or Two Ago	88	80	
6 The Innocence of Lizette	85	80	
3 The Butterfly Girl	72	80	
1 The House of Scandal	0	10	
1 The Man From Oregon	95	75	
1 The Girl From Rector's	40	40	
2 The Greater Woman	55	75	
3 Where Love Is	52	48	
6 The Gentle Intruder	77	78	
1 Damaged Goods	100	100	
2 Philip Holden—Waster	59	48	
2 Redeemed	55	30	
1 Lonesome Town	85	85	
1 The Love Hermit	78	78	
4 My Fighting Gentleman	60	44	
1 The Twinkler	100	90	
2 East Is East	88	60	
1 Immediate Lee	90	82	1
1 Beloved Rogues	95	90	
2 The Painted Lie	50	68	
2 Motherhood	38	55	
2 Sunny Jane	58	55	
2 The Devil's Assistant	60	70	
2 High Play	43	53	
1 The Single Code	20	20	
1 The Death	20	20	
2 The Wildcat	65	58	
1 Whose Wife?	40	40	
2 Periwinkle	70	60	

MUTUAL-CHAPLIN

1 A Night in the Show	100	90	1
4 The Fireman	75	88	
4 The Vagabond	55	88	
5 The Floorwalker	97	100	2
8 One A. M.	63	81	1
16 The Count	88	86	8
10 The Pawnshop	73	74	2
7 Behind the Screen	89	91	5
7 The Rink	96	99	6
7 Easy Street	97	100	7
12 The Cure	93	94	7
2 The Immigrant	90	98	1

PATHE

139 Pathe	68.2	68.7	16
1 Last Volunteer	80	80	
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	

Reports	% P.P.	% B.O.	Repeat
1 Closing Net	60	80	
2 Nedra	55	45	
1 Affair of Three Nations	75	80	
3 The Beloved Vagabond	76	67	
1 Greater Will	50	55	
6 Excuse Me!	90	73	2
3 King's Game	56	62	
6 Madame X	71	91	3
5 Love Trail	38	52	
3 Hazel Kirk	60	55	
1 Simon the Jester	60	35	
6 New York	80	74	1
2 Precious Packet	67	65	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
4 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	73	1
7 Shadow of Her Past	34	81	
4 The Fugitive	75	68	
3 Little Mary Sunshine	90	78	1
1 Divorce and the Daughter	78	75	
1 The World and the Woman	85	90	
6 The Shine Girl	72	74	
2 Fear of Poverty	65	95	
2 The Test	60	48	
3 Saint, Devil and Woman	44	57	
3 Light That Failed	69	69	1
7 Shadows and Sunshine	94	81	3
3 Prudence the Pirate	65	78	
3 Arms and the Woman	70	53	1
3 The Challenge	73	65	
6 Joy and the Dragon	79	72	1
3 The Romantic Journey	70	65	
4 Her New York	81	62	1
5 Kick In	76	74	
1 Sold at Auction	55	65	
1 Modern Monte Cristo	70	65	
1 The Hidden Valley	95	90	
2 Twin Kiddies	85	70	
2 The Image Maker	48	40	
2 Told at Twilight	88	83	1
2 Mayblossom	15	83	
1 The Hunting of the Hawk	60	40	
1 Sunshine and Gold	70	80	

BLUEBIRD

233 Bluebird	62.7	63.3	19
1 Jeanne Dore	27	45	
2 The Secret Love	38	40	
2 Hop, the Devil's Brew	40	43	
7 Undine	80	87	3
1 Wrong Door	75	95	
1 Grip of Jealousy	75	85	
2 Rupert of Hentzau	51	60	
2 Strength of the Weak	76	75	
1 The Yaqui	42	58	
4 The Flirt	44	66	
2 Tangled Hearts	44	36	
2 John Necham's Double	54	59	
2 The Great Problem	79	66	
4 Gaylord Waring	51	50	
5 Crippled Hand	58	60	1
3 Gilded Spider	46	61	
1 Elusive Isabel	48	56	
3 The Measure of a Man	63	65	
2 Love Never Dies	65	4	
4 Son of the Immortals	64	71	
3 Eye of God	64	80	1
3 Bobbie of the Ballet	67	79	
3 Evil Women Do	60	62	
8 Three Godfathers	68	71	1
15 Shoes	71	77	3
11 Broken Fetters	64	56	1
4 The Love Girl	63	64	1
6 The Grasp of Greed	71	76	1
8 The Silent Battle	78	84	
8 Secret of the Swamp	71	56	3
7 Love's Lariat	65	64	1
7 Bettina Loved a Soldier	70	72	
9 Wanted—A Home	73	74	
3 The Chalice of Sorrow	72	65	
7 Little Eve Edgarton	58	61	
8 The Girl of Lost Lake	65	60	
4 The Unattainable	51	48	
12 Saving the Family Name	80	56	
8 Behind the Lines	63	63	
4 The Social Buccaneer	72	65	
4 Gloriana	69	70	
5 Stranger from Somewhere	68	63	

Reports	% P.P.	% B.O.	Repeat
4 The Price of Silence	88	86	
1 The End of the Rainbow	63	48	
6 The Honor of Mary Blake	58	58	
1 The Right to be Happy	50	40	
4 Black Orchids	75	78	1
2 Her Soul's Inspiration	55	39	
4 God's Crucible	88	84	2
1 The Piper's Price	40	20	
5 The Bugler of Algiers	80	69	1
3 The Sign of the Poppy	65	60	
5 Mutiny	58	51	
6 The Mysterious Mrs. M	73	56	
1 The Reward of the Faithless	72	81	
2 The Saintly Sinner	48	58	
3 The Boy-Girl	63	70	
3 Polly Red Head	61	74	
1 The Gift-Girl	60	75	
3 Susan's Gentleman	62	63	
3 The Clock	77	65	
4 Hell Morgan's Girl	89	89	1
1 The Devil's Pay Day	71	75	
4 A Jewel In Pawn	71	69	
3 Girl With Checkered Coat	72	70	
1 Bringing Home Father	70	70	

UNIVERSAL

1 Little Brother of the Rich	60	68	
1 Business is Business	50	65	
1 Father and the Boys	20	80	
1 The Frame-up	40	45	
1 Judge Not	70	70	
1 Long Chance	85	90	
1 Man of Shame	50	55	
1 My Old Dutch	20	55	
1 Nature Man	95	60	
1 Under Southern Skies	90	75	
2 Langdon's Legacy	65	60	
1 Love's Pilgrimage	62	53	
2 College Orphan	70	63	
1 Colorado	90	100	
2 The Campbells Are Coming	84	83	1

RED FEATHER

80 Red Feather	64.8	61.6	2

1 It Happened in Honolulu	80	80	
1 The Madcap	70	70	
1 Soul Enslaved	60	50	
1 Knight of the Range	50	4	
2 Beckoning Trail	88	71	
1 Man From Nowhere	75	90	1
3 The Path of Happiness	70	50	
2 The Sphinx	50	50	
2 Pool of Flame	70	75	
1 Lords of High Decision	60	40	
2 Black Sheep of the Family	60	63	
2 Autumn	65	67	
1 Her Bitter Cup	72	71	
1 The Yoke of Gold	45	64	
1 Heritage of Hate	90	85	
1 Thrown to the Lions	60	20	
3 Huntress of Men	49	55	
1 The Youth of Fortune	69	63	1
2 What Love Can Do	50	80	
3 Half a Rogue	78	60	
1 Sons of Satan	60	40	
2 Two Men of Sandy Bar	72	68	
1 Folly of Desire	20	40	
1 Brigadier Gerard	50	40	
1 Romance of Billy Goat Hill	75	55	
4 The Target	76	46	
1 Whirlpool of Destiny	62	65	
2 Narrow Path	82	60	
1 Drugged Waters	57	52	
3 If My Country Should Call	58	60	
2 Black Friday	60	60	
3 The Place Beyond the Winds	66	55	
2 The Isle of Life	50	43	
1 Kinkaid—Gambler	80	85	
1 The Mainspring	71	67	
1 Morals of Hilda	80	80	
1 Mixed Blood	70	55	
1 The Bronze Bride	60	75	
1 The Child of Mystery	45	15	
3 Polly Put the Kettle On	45	57	
5 Fighting for Love	69	65	
2 The Double Room Mystery	55	35	
2 Heart Strings	70	60	
2 Love Aflame	78	80	

Reports	% P.P.	% B.O.	Repeat
1 The Terror	70	50	
1 The Devil's Bondwoman	40	10	
1 Barriers of Society	40	20	
1 Me and Me Pal	85	70	
1 Mister Dolan of New York	65	70	
2 The Girl and the Crisis	73	73	
2 The Scarlet Crystal	60	78	
1 The Girl Who Lost	50	70	
1 The Gates of Doom	60	70	
1 The Birth of Patriotism	65	70	
1 The Hero of the Hour	55	70	

GREATER VITAGRAPH

425 Vitagraph	68.1	66 3	74

12 Battle Cry of Peace	95	80	4
7 The Juggernaut	73	73	2
7 Island of Regeneration	85	81	4
1 Sporting Duchess	40	30	
8 Sins of the Mothers	87	87	1
3 Crooky	70	69	1
1 Playing Dead	75	75	
5 Dust of Egypt	67	66	2
2 The Rights of Men	74	85	
1 Turn of the Road	82	78	
1 The Cave Man	74	60	
3 Heights of Hazard	75	44	
2 A Nation's Peril	86	76	
1 The Man's Making	60	78	
1 Price of Folly	95	95	2
7 The Great Divide	80	71	2
1 Souls in Bondage	100	80	1
2 Thou Art the Man	72	87	
5 Green Stockings	87	55	2
1 Milady's Slipper	90	90	
3 Island of Surprise	87	85	
5 Gods of Fate	62	62	
1 What Happened to Father?	60	78	
9 The Night Out	81	75	1
1 The Crown Prince's Double	75	60	
2 The Writing on the Wall	70	40	
4 Kennedy Square	88	66	1
1 For a Woman's Fair Name	50	35	
5 Hunted Woman	74	54	1
4 Hero of Submarine D-2	74	71	
4 Dollars and the Woman	79	60	
1 Supreme Temptation	60	60	
5 Two-Edged Sword	76	53	
2 Vital Question	80	53	
1 Flames of Johannis	40	40	
7 Salvation Joan	78	59	
10 God's Country and Woman	81	85	4
1 Love's Toll	60	50	
9 The Law Decides	80	70	4
9 The Ne'er Do Well	94	94	7
4 Ordeal of Elizabeth	58	50	
10 The Suspect	80	76	2
3 Lights of New York	70	78	
7 The Destroyers	68	57	1
2 Redemption of Dave Darcey	90	80	
4 Man Behind the Curtain	85	76	
9 The Shop Girl	78	79	1
3 The Conflict	67	47	
7 Fathers of Men	71	67	
11 The Tarantula	82	72	3
15 The Daring of Diana	61	75	
4 Hesper of the Mountains	57	64	
11 The Light at Dusk	85	72	4
3 The Alibi	69	69	
1 The Dawn of Freedom	0	50	
4 Footlights of Fate	84	80	
16 The Combat	82	84	1
5 The Kid	60	57	
2 Phantom Fortunes	42	62	
5 His Wife's Good Name	64	76	
12 Through the Wall	78	63	1
14 The Chattel	72	83	3
3 Prince in a Pawnshop	64	67	1
8 The Blue Envelope Mystery	55	59	
3 Firm of Girdlestone	35	45	
11 The Last Man	82	81	1
6 The Devil's Prize	49	62	
6 The Price of Fame	40	46	
6 Dollar and the Law	52	73	
8 An Enemy to the King	61	67	2
9 Rose of the South	73	62	
9 Whom the Gods Destroy	59	78	3
6 Ninety and Nine	76	70	1
5 Indiscretion	53	61	1
8 The Man of Mystery	69	64	1
8 My Official Wife	90	82	4

Reports	% P.P.	% B.O.	Repeat
9 The Glory of Yolanda	71	71	3
2 The Enemy	80	70	1
11 The Girl Phillipa	68	76	2
8 The Courage of Silence	69	69	2
7 Money Magic	57	66	
5 Blind Justice	63	60	
9 Arsene Lupin	66	62	
8 Kitty Mackay	57	58	1
5 Intrigue	47	54	
6 Aladdin From Broadway	62	68	1
4 The Money Mill	51	49	
4 Her Right to Live	49	55	
4 Babette	70	70	
7 The More Excellent Way	67	68	1
3 Apartment 29	55	60	1
2 Sally in a Hurry	68	68	
1 The Cowardly Way	78	60	
3 Her Secret	47	48	
2 The Hawk	65	80	
4 Captain of Grey Horse Troop	63	63	
2 The Sixteenth Wife	33	55	
2 Clover's Rebellion	80	90	
2 The Soul Master	58	58	
1 The Magnificent Meddler	40	40	

KEYS

117 K. E. S. E.	70.1	65.6	23

1 The Bank	90	90	1
1 The Woman	60	75	
1 Work	75	75	
3 Thou Shalt Not Covet	78	55	
1 Vultures of Society	80	40	
1 Between Savages and Tigers	90	100	
1 Quo Vadis	60	40	
1 The Spendthrift	80	60	
1 Officer 666	25	40	
1 When Love is King	20	25	
1 The Danger Signal	80	60	
2 The Magic Skin	85	75	
1 Woman Next Door	60	90	
1 The Havoc	5	20	
2 The Sentimental Lady	73	60	
2 The Scarlet Road	70	55	
3 The Destroying Angel	93	85	
1 Money Masters	90	60	
1 Commuters	85	60	
1 Musty Suffer	80	90	
1 Devil's Prayer Book	50	60	
1 Children of Evil	70	65	
1 Green Cloak	70	80	
4 The Spoilers	95	91	1
5 Graustark	88	90	4
2 The Slim Princess	77	94	1
3 The Rosary	80	55	1
2 A Texas Steer	72	65	
1 House of Thousand Candles	40	30	
2 The Raven	87	20	
2 The Alster Case	75	60	
1 Daughter of the City	60	70	
4 Misleading Lady	73	50	1
2 Cycle of Fate	62	75	
4 Carmen (Chaplin)	50	93	
3 The Little Shepherd of Bargain Row	75	63	
1 Sherlock Holmes	75	50	
3 Into the Primitive	52	60	
3 That Sort	70	45	1
4 Vallants of Virginia	85	75	
5 The Prince Chap	51	53	
8 The Return of Eve	75	73	2
9 Country God Forgot	75	67	
4 Chaplin Revue	63	79	
1 The Innocence of Ruth	60	81	
1 At Piney Ridge	60	60	
2 The Heart of the Hills	63	60	
5 Prince of Graustark	84	80	1
6 The Cossack's Whip	86	67	
3 Message to Garcia	67	73	
2 The Last Sentence	55	70	
4 The Truant Soul	60	76	1
3 Little Shoes	82	82	
2 Adventures of Buffalo Bill	45	78	
6 Skinner's Dress Suit	96	89	4
1 The Law of the North	50	90	
1 Royal Pauper	10	100	
3 The Heart of Texas Ryan	59	68	
1 Princess of Patches	50	100	
1 The Master Passion	80	100	
1 Burning the Candle	80	55	

Reports	% P.P.	% B.O.	Repeat
2 Skinner's Bubble	90	95	
3 The Danger Trail	45	60	
1 The Night Workers	60	85	
2 The Truffiers	40	80	
1 The Saint's Adventure	60	50	

PARAMOUNT SPEC.

5 The Christian	81	78	1
5 Tess of Storm Country	88	84	2
2 The Typhoon	88	78	1
7 The Eternal City	93	96	4

SERIALS

12 Patria	86	82	
16 Gloria's Romance	78	83	
3 The Crimson Stain	61	65	
4 Mysteries of Myra	87	86	
2 The Yellow Menace	40	40	
5 Liberty	91	82	
3 Grip of Evil	73	67	
8 Who's Guilty	78	78	
10 The Iron Claw	93	92	
3 The Diamond Runners	66	82	
9 The Shielding Shadow	91	92	
6 Secret of Submarine	73	70	
4 Peg o' the Ring	50	50	
8 Scarlet Runner	67	64	
6 A Lass of the Lumberlands	62	62	
1 Girl and the Game	73	45	
4 The Great Secret	56	65	
4 Pearl of the Army	81	85	
1 The Secret Kingdom	20	0	
2 The Voice on the Wire	88	85	
2 The Purple Mask	73	83	
1 The Railroad Raiders	50	50	
2 The Neglected Wife	90	93	
1 The Double Cross	80	70	

ART DRAMAS

1 Whoso Taketh A Wife	90	90	
2 The Lash of Destiny	60	45	
3 A God of Little Children	67	63	
2 Infidelity	63	65	
2 The Great Secret	35	45	
2 The Rainbow	68	66	
1 Rosie O'Grady	82	80	
1 Her Good Name	85	86	

SELZNICK

15 The Common Law	83	90	5
7 Vera, the Medium	62	65	2
8 The Foolish Virgin	36	66	2
18 War Brides	77	64	10
8 Panthea	81	76	4
10 The Price She Paid	73	73	2
5 The Argyle Case	87	74	2
5 The Easiest Way	88	85	2

Reports	% P.P.	% B.O.	Repeat
Mc CLURE			
5 Pride	34	37	
6 Envy	39	57	
5 Passion	22	30	
6 Greed	34	42	
5 Sloth	14	14	
6 Wrath	28	32	
4 The Seventh Sin	5	13	

ARTCRAFT

11 The Poor Little Rich Girl	98	98	9
18 The Pride of the Clan	73	74	
7 Broadway Jones	97	86	4
7 In Again—Out Again	87	88	2
7 Romance of the Redwoods	67	68	
9 The Butcher Boy	73	75	1
3 A Reckless Romeo	87	70	1

UNIV. SPEC.

1 Scandal	80	75	
1 Robinson Crusoe	65	70	
9 Twenty Thousand Leagues Under the Sea	68	86	5
10 The Dumb Girl of Portici	51	64	
2 Diana the Huntress	58	75	1
2 Where Are My Children?	79	84	2
3 Jewel	85	75	
1 God's Law	40	40	
4 The Eagle's Wings	82	77	
8 Idle Wives	57	88	4
2 Neptune's Daughter	61	60	1

IVAN

1 Her Surrender	85	70	
2 Her Husband's Wife	80	95	
2 The Flower of Faith	50	25	
2 Faded Flower	82	74	1

SELIG SPEC.

4 The Crisis	72	56	

FROHMAN

5 The Witching Hour	67	65	2
4 Jaffery	63	55	

FOX SPEC.

3 A Daughter of the Gods	73	47	

METRO SPEC.

13 Romeo and Juliet	79	58	3

B. S. MOSS

1 The Power of Evil	87	70	
1 One Day	85	80	

Reports	% P.P.	% B.O.	Repeat
SPECIAL FEATURES			
2 Geoffrey Manning	70	75	
1 Garden of Knowledge	100	100	1
3 The Unwritten Law	43	78	
2 The Escape	67	70	1
6 Birth of a Nation	100	100	1
2 The Salamanders	40	58	
6 The Libertine	83	78	4
1 My Country First	60	60	
2 Tillie's Punctured Romance	90	90	1
1 Race Suicide	67	60	
1 Shanghaied	90	90	1
1 Pendleton 1916 Round-Up	90	86	
8 Cabiria	45	45	
3 Marvelous Maciste	85	55	
5 End of the World	20	57	
3 Birth of Man	62	55	
1 Love's Sacrifice	60	40	
5 The Iron Hand	65	45	
3 Police	63	81	
1 Is Any Girl Safe?	90	60	
1 Salomy Jane	90	100	
4 The Whirl of Life	68	84	1
3 Silver Threads Among Gold	84	92	1
8 Victory of Virtue	50	100	1
5 The Melting Pot	78	83	1
4 Ramona	73	65	
1 Hiawatha	40	100	1
2 Salisbury's Wild Life in America	60	73	
1 Hypocrites	60	90	
1 The Only Son	40	60	
1 Judge Legard	80	40	
8 The Alien	90	60	1
5 The Little Girl Next Door	77	87	3
8 Alice in Wonderland	76	84	1
1 Purity	92	96	1
1 The Eyes of the World	95	100	1
1 The Immortal Flame	80	72	
1 Heartaches	70	78	
1 Birth of Character	20	50	
1 Fire and Sword	20	60	
1 America Waiting	10	15	
1 Beulah	60	60	
1 The Aftermath	40	40	
1 Heart of Maryland	8	40	
2 Doctor Neighbor	53	49	
6 Ramona	71	63	
2 The Eyes of the World	88	72	1
3 Beware of Strangers	57	62	
1 It May be Your Daughter	95	65	1
1 The House of Bondage	75	100	
1 The Barrier	100	80	
5 The Fall of a Nation	73	86	1
11 Civilization	76	82	5
1 Joan the Woman	100	100	
1 Womanhood	92	90	1
1 The Spoilers	100	90	
2 The Woman Who Dared	90	80	
1 The Black Stork	70	70	

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Real Things Happened in Chicago!

Expositions Should Be Killed.

I will leave it to the papers who have plenty of room) give you all of the harrowing details of the Chicago onvention, but there were a few high spots that it eems to me should be pointed out for the general good f the industry.

To begin with, everyone agreed—just as they did fter the exposition last year—that expositions are of o account to anyone except the people who collect ie money, and the general sentiment among the pro- ucers seemed to be that they would rather donate the ims paid for booths than to go to the trouble of deco- ating, bringing on stars, etc.

Walter W. Irwin, of the Vitagraph, put over a peaut" when called before the Convention, by express- ig his "regret" that the Vitagraph had been unable to ake a booth this year because their stars were so busy iat they couldn't leave their work to attend. Mr. Irwin ent into quite some detail to explain that he felt and is company felt that a booth without stars would hardly e creditable to either the Vitagraph or the exhibitors.

This beautiful introductory with a bit of the sob cuff all around put everyone in a humor to feel that was too bad that iVtagraph had not been in evidence ith a booth, and then Walter W. came through with check for one thousand dollars, which he handed) the exhibitors for the Vitagraph Company as evi- ence of their good intentions.

The exhibitors were so overcome that they applauded)r several minutes, and even cheered, this being fol- wed by a motion that a rising vote of thanks be given) the Vitagraph, which was done with due ceremony.

About this time the other producers sitting in the ackground, some of whom had come through to the xtent of three, four and five thousand dollars for booths nd the time of their stars attending the exposition,)mmenced to squirm—quite visibly. Some of them re- arked, with considerable emphasis, that they had been)obs to worry about booths and should have sent checks)r their share.

Since anyone with any business sense should know iat every nickle thus contributed by a producer is ventually charged up on the exhibitor's film rental, I in't figure how these expositions are considered of enefit to the trade. Certainly there is considerable net rofit, but there is also considerable expense. All of ie money put into expenses is likewise charged on the lm rental, although nobody but the salaried exposition anagers get any benefit from this.

I have a decided hunch that we will have no more xpositions. Surely there should never be another.

The Steam Roller Skidded.

From the very first it seemed evident that there was to be serious opposition to the candidacy of Lee A. Ochs. Ochs and his friends apparently realized this ,and from the first moment of the Convention politics was played, with the steam roller in evidence to see to it that every possible means to protect the candidacy of Ochs was put into operation.

Before the Convention I was requested by a number of people to take sides. I decided that I would not declare in favor of any candidate, but would go to Chicago and sit on the sidelines with my eyes open, ready to commend anything that anybody pulled that would be right, or condemn anything that I figured was all wrong.

I found a number of very intelligent exhibitors aggressively opposed to the methods of Ochs, but through a manipulation of delegations and a credential committee, which was all for Ochs, the boss soon had a majority on the floor.

After three days of wrangling which brought nothing of any consequence above the surface, it was evident that a split was in order. Then came a proposition from the anti-Ochs exhibitors that they would withdraw all candidates other than Ochs provided he would withdraw.

A committee from each faction met and agreed in writing that all candidates would retire. It was definitely understood that this included Ochs. As soon as the members of both factions reassembled, however, Ochs was again nominated.

The anti-Ochs faction refused to nominate anyone, and Mr. Jake Wells, representing the anti-Ochs exhibitors, put the question point blank to Ochs as to whether or not he intended to accept this nomination under the circumstances of the agreement and existing conditions. Ochs stated that he did intend to, and the anti-Ochs delegates promptly left the convention hall.

Pettijohn Puts One Over.

The election of Ochs was then automatic, and his choice was given a touch of added interest by the presence in the hall of Ray Andrews and C. C. Pettijohn, delegates from Indiana, who remained. The Ochs faction passed a motion delegating to Mr. Pettijohn the right to vote for the State of Indiana, but Mr. Pettijohn declined this honor, stating that he thought the privilege should be conferred by Indiana.

Ochs then began his speech of acceptance, in which he used some choice language, referring to the exhibitors who had left the hall as "bolting babies," also

stating that some of the other candidates had permitted their expenses to be paid by the "dirty, rotten 'Motion Picture News.'"

Ochs "admitted" that he was good and even went a bit further than the adjective "good" as referring to himself. He said he would "show" those bolting babies, etc., etc. At the finish of Ochs' speech (if it might be termed such) Mr. Pettijohn asked for the floor and was hailed with delight.

Mr. Pettijohn, throughout the three days previous, had been one of the leaders of the anti-Ochs exhibitors. He now opened in a slow, deliberate, suave manner, complimenting the Convention upon having chosen such a president as Lee Ochs, which was followed by wild cheers and much applause. Mr. Pettijohn then made one or two other remarks about the Convention and their choice as leader, which resulted in tremendous applause. And then, as you have seen a lawyer do when he was keenly enjoying himself, Mr Pettijohn went on to state that he wanted particularly to compliment Mr. Ochs upon his dignified speech of acceptance, upon his intelligent choice of language, and his nicely worded praising of himself.

Well, boys, when Pettijohn got through sticking that knife in, quietly but cruelly, and then turning it around two or three times, that Convention was sick. He had played them along beautifully and turned the laugh on them with sure-enough emphasis. It was probably the neatest thing pulled during the week. Considering the fact that Mr. Pettijohn had been so active in the anti-Ochs faction, it proved definitely that those who were supporting Ochs were not at all familiar with real politics, and made it evident that they were more or less blindly following a leader. It certainly should have been evident to any who had listened to Mr. Pettijohn in his other speeches that he was not the type of man who would immediately switch from one faction to the other.

New Association Formed.

Those who were opposed to Ochs and his methods gathered at the Hotel Morrison and organized the American Exhibitors Association, with the representation of more than twenty States, these delegations being those who had come to the city for the Exhibitors League Convention.

Jake Wells, owner of about fifty theatres in the South, was named as temporary president. Mr. Wells is a man who has somewhat the appearance of former Ambassador Myron T. Herrick, and certainly no other man at the Convention made a more favorable impression during the week. He was freely spoken of as the logical president for the Exhibitors League by many of those who sought to bring the factions together. To be sure, Mr. Wells is the type of man who can represent the exhibitors of the country in a dignified, intelligent manner. He is wealthy, and plainly stated that it would be impossible for him to devote all of his time to an exhibitors' organization, but he did say that he would be willing and glad to donate liberally to a businesslike organization and give quite a lot of his time to its problems.

Those who were in the main responsible for the organization of the new League were Harry Crandall, of Washington, D. C.; Guy L. Wonders, of Baltimore, Md.; William Fait, Jr., of Utica, N. Y.; Fred J. Herrington, of Pennsylvania; Frank J. Rembusch, Shelbyville, Ind.; Sam Trigger, of New York City; Percy Wells, of South Carolina; Ray Andrews, of Indiana; Judge Tugwell, of California; N. Thatcher, of New Orleans, La.; Mr. Burnstein, of Norfolk, Va.; I. M. Mosher, of Buffalo, N. Y., and about fifty other delegates whose names I didn't get. Peter Jeup, of Detroit, resigned as treasurer of the Exhibitors League in order to do what he could with the new Association.

To Be Run on Business Basis.

Probably the most important action of the new Association was a decision to see to it that something was accomplished by business methods. Mr. Pettijohn was named as general manager on a salary of $10,000 a year. This was done in order that the new Association may have an intelligent leader capable of accomplishing something, whose time and ability is at the service of the exhibitors, for which he receives a salary thereby immediately offsetting any possibility of a question as to why he might be able to make personal sacrifices.

The exhibitors who made up the new organization seemed unable to fathom the reason for Ochs making such a strenuous fight for the position of president when he repeatedly stated that he had held the office at a great personal sacrifice. His statements and his actions didn't seem to dovetail, and certainly if he had held the office at such personal sacrifice there was only one answer—that being he was a poor business man.

Of course, the exhibitors who left the League Convention to start a new organization resented particularly the fact that Ochs had forced an endorsement of the "Trade Review." It seemed to them as if he had centered entirely too much upon this publication.

Directors To Conduct Business.

The new Association organized on an entirely different basis from that of the old League. They are arranged so that each State would be represented by one director, chosen by the State, with each city of over one million population represented by a director separate from the State in which that city is located.

These directors shall be intrusted with the business of the organization and the direction of the activities of the general manager. Paid secretaries and organizers are to be employed, and the entire association is to be conducted along different lines from anything known in the past.

Politics are to be forgotten, the elective officers are to be honorary rather than executive, and the salaried officials are to be considered on a basis of results secured.

The directors will hold an annual convention, at which important questions will be taken up, and at that time all exhibitors will be invited to attend, with arrangements made for social affairs which will bring the exhibitors together in such a manner as to make it possible for them to meet on intimate terms and exchange opinions and discuss the business from their personal angles.

It was freely commented upon that in Chicago there was a woeful lack of preparation for the entertainment of the visiting exhibitors. The men didn't get to know one another, as they had desired, and too much time was taken up with politics and wrangling.

The dues of the new Association will be $1 a month or $12 a year, for every theater owned, as against $6 a year per member, regardless of theaters in the old organization. None but exhibitors may join the new Association.

Nothing Accomplished.

While many resolutions were introduced on the floor of the Convention of the Exhibitors League, nothing of any importance was accomplished. There were no

even any intelligent discussions which might help the men in facing the coming year. One afternoon was devoted to speeches by various producers, but most of these speeches were comprised of explanations of how good (?) these producers of their companies were.

William A. Brady, representing the National Association of the Motion Picture Industry, and also the President of the United States, made an excellent speech. He talked to the League at a time when the anti-Ochs exhibitors were not present and appealed to them to get together.

W. A. can be depended on at any time to make a real speech. He said things in his emphatic manner and they registered; but, unfortunately, I fear that his speech went in one ear and out the other of most of those present.

New Association Looks Good.

On the face of things as they looked to me, I believe that the new Association is the most promising possibility that has ever developed. Many of you fellows may think that I say this because I don't like Lee Ochs' methods. That's not the idea!

I will frankly admit that I have not approved of Ochs and his tactics, but I refrained from taking any active part either before the Convention or during the Convention. I went to Chicago to look on, and, after sizing up the situation carefully, I can say with emphasis to you men who weren't there that the new Association looks to me like a logical proposition handled in a business-like manner by intelligent exhibitors who earnestly desire to accomplish something for the good of the exhibitors as a whole.

Unless I am seriously mistaken, the American Exhibitors Association will, in the course of a few months, be the dominant exhibitors' organization of the country. They are working on sound, sane business principles and surely have the right idea.

Exhibitors Should Forget Politics.

For the past six or seven years the Exhibitors League has been a joke to intelligent film men because the annual conventions were never anything but a lot of political mix-ups. Very little has ever been accomplished, and the wasting of several days over politics in Chicago this year demonstrated conclusively that Ochs had devoted most of his time to fixing up his fences for the political battle.

I made it my business to get a good angle on Jake Wells and some of the other exhibitors who left the old League, and, from where I sit, I believe that Mr. Wells will make an excellent representative for the exhibitors of the country.

I am certainly willing to go on record as saying that C. C. Pettijohn is a live, able, intelligent gentleman, perfectly familiar with the film industry, and truly capable of delivering in the position that he has been placed in. I believe he is the most capable man who has ever had a position of responsibility in any exhibitors' organization to date.

Open Booking That Isn't

A lot of my good friends are up in arms over the new Paramount-Artcraft distribution plan, and well they may be. In Chicago I listened to the recital of propositions submitted in many sections of the country, and it seems that the Paramount-Artcraft people have decided that they have about reached the point where they can buffalo the poor unorganized exhibitor into almost anything.

The price of pictures in which Paramount-Artcraft players appear has suddenly jumped from 50 to 100 per cent., with this good-natured gang of highbinders calmly requesting a deposit on each star under the new method.

When Paramount came through with a hullabaloo about the Open Market I had a hunch that there was something wrong. Now it comes out. To be sure, they have said that you may book the stars you like, and it was suggested that this was going to make it possible for you to forget forevermore the "lemons" which have been foisted upon you by the program system. That listened well when they spilled it, but, oh, boy!—when it gets into operation it's another matter.

Enter Mr. Salesman into the office of poor, misguided, unsuspecting Mr. Exhibitor, with the nice collection of Paramount-Artcraft stars in his vest pocket. Then begins the process of selection. The exhibitor has had a beautiful time figuring out what he would like to have, but when he is told what such a combination would cost him he begins to see red. Then Mr. Salesman suavely informs Mr. Exhibitor that it would cost him very little more to take them all, there being a suggestion that, of course, if he didn't feel inclined to take them all they might talk business to Mr. Competitor because Mr. Competitor had suggested that he would like to have every one of the Paramount-Artcraft favorites.

In other words, they're getting right back to the good old program proposition, with the exception that they have a flexible bludgeon to kill off the exhibitors just as conditions warrant. That seperate deposit for each star was quite a neat little idea in itself.

There are several interesting angles to this new Paramount-Artcraft proposition, one of them being that some of the high-priced stars are going to stand on their left ear when they learn that their pictures are being sold for the same money as those made by small-salaried stars. The joker in this is that the high-priced stars are working on a percentage.

Now, Mr. Exhibitor, your day of trial is here. It is up to you to think hard and act quick. Personally, I would think a long time before I decided that it was necessary for me to hand over all the money I could get into my theatre to pay for an organization which has been built up by Paramount and Artcraft. Most of you fellows were in business before either Paramount or Artcraft were thought of, and I have a hunch that some of you will be in business longer if you let the other feller have a good time trying to pay for Mr. Paramount-Artcraft's organization while you pick the best you can get from the rest of the manufacturers and spend a little of the money you save on rental in advertising and service around your house.

Most of you fellers, if you only knew it, could take a lot of single reels intelligently picked and, by careful advertising, get enough people into your house to make money.

I will grant the fact that you can make more money with features than you can with single reels, and I will grant the fact that you can probably take in more at the box office with well-known stars—*BUT*, what's the use of taking it in at the box office if you have to give it all up to Mr. Producer's organization?

If any of you fellers have an idea that you must play the pictures of any one organization or go broke, all I can tell you is that you deserve to go broke—either by playing them or by not playing them. To you fellers whose intestinal equipment is good I want to say that you are going to find this fall that there will be all the good pictures you need on the market for the man who knows how to run his theatre properly. The man who plays a picture for a full week doesn't have to worry about Paramount, Artcraft, or any other producer. He can find fifty-two good pictures—unless he's blind. The man who changes more often than twice a week will simply have to get away from that policy and increase the capacity of his house so that he can play pictures that are good for several days, or else go back to shootin' gallery methods, with the short stuff at five and ten cents a throw.

The Paramount-Artcraft organization has bought up a lot of talent. I wish them joy, and hope that they make good pictures, but I can't sympathize or understand any reason in the world for an arbitrary increase in price of from 50 to 100 per cent. just because there is to be a new method of distribution. The only possible increase in cost, so far as I can figure out, is the fact that this organization is using up a dozen or more pages of trade paper space every week to print pictures of their stars, which doesn't get anybody but the trade papers anything, so far as I can figure.

You exhibitors have been told that the trade papers need your support, but I am quite sure that you aren't anxious to support them in just exactly this manner.

Just to show there is no hard feeling, I am willing to listen to arguments pro and con on this arbitrary increase in price and this magnanimous offer of the Open Market, which, after all, seems to be anything but what it was supposed to be. If you've got anything on your chest come on, let's have it!

Every exhibitor I have talked to so far has either thrown up both hands and emptied his pockets or else declared himself willing to take off his coat and fight without the stars while his competitor worked for the producer.

MUCH BAD MELO MIXED IN WITH CUTE KID STUFF

Baby Marie Osborne in

CAPTAIN KIDDO

Lasalida—Pathe

DIRECTOR	W. Eugene Moore
AUTHOR	Elizabeth Burbridge
AS A WHOLE	Cute kiddie in ordinary movie meller
STORY	Rotten
DIRECTION	Not good; made actors camera-conscious
PHOTOGRAPHY	Ordinary
LIGHTINGS	Generally too uniform
CAMERA WORK	Just acceptable
STAR	Cute, but seemed forced in this
SUPPORT	Grown-ups very camera-conscious; other kiddies just good
EXTERIORS	Acceptable; a few very pretty
INTERIORS	Only fair
DETAIL	Not good
TIME	Fifty-eight minutes (5 parts)

IT seems a pity that those who undertake to make kid pictures cannot give us some delightful little human stories without mixing a lot of wild-eyed mellerdrammer into the plot.

Baby Marie Osborne has had some excellent films and upon several occasions has proved her ability as a money-getter. Unfortunately, it seems that the producers have taken too much for granted because of this, and have decided that they can shoot most any old thing with her in it and get the money.

In this we get a very poor movie meller having to do with smugglers, etc., and about one-half of the footage is devoted to cheap "blood and thunder" stuff, while the other half is centered upon the kiddies. The melodrama could have been omitted entirely, so far as the average film fan is concerned.

There was also a suggestion of direction which forced the players into unnatural actions because all of the adults seemed very camera-conscious, with the children at times registering forced actions that betrayed the fact that the director's voice was taking their attention from what they were doing.

At no time did this register in such a manner as to make it seem real, and the greater part of the footage was absolutely wasted, since it had to do with wild chases and fights between the hero and the willun's smugglers.

The general atmosphere of the offering was quite ordinary, although there were several exterior shots that were very good looking.

In the cast were Marion Warner, Philo McCollough, Harry Von Meter and Ray Clark.

The Box Office Angle.

Considerable depends upon just how strong your fans are for Little Mary Sunshine as to whether or not you can get this by. Of course, this youngster is cute, and in this she has a few opportunities, although not as many as she has had in many other better productions. In previous films, cheap unconvincing melodrama has also been mixed into the action, but I can't remember of one of her pictures where the melodrama was any worse than it is in this.

I'd suggest that you pass this one by unless Baby Marie draws so big with you that you can afford to have your fans come out and "pan" it a bit after they have laid down their good coin.

Since the story is centered almost entirely upon the smuggling situation, you might advertise along such lines as this: "How would you like to have your little girl fastened in a gasolene tank and thrown from the top of a cliff into the ocean? See Little Mary Sunshine in 'Captain Kiddo.'"

There is a suggestion of pirates in this plot, with the kids imagining that they are sure-enough demons of the deep, forcing their enemies to walk the plank and it is possible that you can arouse some interest by the use of such a line as—"Did you ever see a real kid pirate? See Little Mary Sunshine as 'Captain Kiddo.'"

You might say, "If cupid is a pirate, he must have learned from Little Mary Sunshine, the original Captain Kiddo."

I believe that most audiences are more willing to overlook cheap melodrama when sandwiched into a kid story than under any other circumstances, which may help you to sneak this one by, although it is of course to be regretted that the producers didn't make this 100 per cent. entertaining.

STAR'S PERSONALITY AND HUMAN TOUCHES MAKE THIS ENTERTAINING

Bryant Washburn in

THE GOLDEN IDIOT

Essanay—K-E-S-E.

DIRECTOR	Arthur Berthelet
AUTHOR	Robert Rudd Whiting
SCENARIO BY	H. Tipton Steck
AS A WHOLE	Clever titles and personalities make this very entertaining
STORY	Slender, but holds interest
DIRECTION	Kept action intimate and human, registering nice little touches
PHOTOGRAPHY	Generally satisfactory; never distinctive
LIGHTINGS	A few excellent; generally good
CAMERA WORK	Dissolves excellent; many good little tricks
STAR	Clean-cut, wholesome, delightful personality
SUPPORT	Very pleasing
EXTERIORS	Fitted nicely; a few very beautiful
INTERIORS	Generally satisfactory
DETAIL	Many good little bits
TIME	Fifty-eight minutes (5 parts)

IN the last year, Bryant Washburn has stepped right out to the front, and today he is certainly going strong.

Following the phenomenal success of Douglas Fairbanks, it would seem that the American public is registering very emphatically its preference for the clean, wholesome type of young American who knows how to entertain without murdering eighteen people or attacking a half-dozen defenseless females. Mr. Fairbanks has a wonderful smile, and Bryant Washburn has one that isn't half bad, all his own. Of course, "Skinner's Dress Suit" was a wonderful story, but we must not overlook the fact that Mr. Washburn has come through now and made good in several other productions of a similar type, and certainly it is his personality which helps principally to lift this offering out of the ordinary rut and place it in the preferred list.

The slender story has been nicely handled, with the director realizing the value of little human touches which he has intelligently placed in order to contrast humor and pathos. A little three-legged pup figured quite prominently in the action, and somehow he just seemed to belong as one of the characters.

The girls in the cast were well chosen, because they seemed real human beings, and I want to mention particularly Miss Virginia Valli, who proved again her ability to make a part stand out. I commented on the work of this young lady in "Filling His Own Shoes," and, unless I am a bum picker, she will be heard from in future productions.

The plot wandered along with some rather convenient angles, but nobody cared much as to that, because the interest was centered upon the personalities, the characterizations and the little human things which they did. If your audience fails to laugh at the bit where Miss Valli pulls a fake drowning and is rescued by Mr. Washburn, I think you ought to give every one of them a little red button.

I want to comment particularly upon the intelligently worded titles in this. They helped decidedly to put over many scenes and were planted into the action in such a manner as to make the entire film truly entertaining.

The story devoted most of the footage to the adventures of Mr. Washburn wandering through the country, picking up odd jobs as secretary to writers, with most of his odd moments spent in entertaining our heroine. He had been a copy reader on a newspaper, but was fired for getting stewed after his queer old uncle had informed him that when he died his money was to be divided in proportions of 10 to 1, between hero and his cousin, who was a wealthy broker, each to receive one hundred times what they owned of their own.

Of course, on the finish we found that the broker cousin was sure-enough "broke," while hero had in his possession fifty cents, which therefore entitled him to uncle's coin.

The Box Office Angle.

Considering Bryant Washburn's popularity, due to the several productions in which he has registered to advantage, I believe that you can safely grab this and make a little fuss over it. It is hardly necessary that you call it "another 'Skinner's Dress Suit'" or any other such extravagant statement. You can be satisfied with calling attention to the fact that Mr. Washburn has another of those delightful human characterizations typical of those in which he has made such successes in the past few months.

Make a fuss about Washburn, and don't talk unnecessarily about the picture itself. It will be sufficient if you tell them that it will entertain.

For an advertising angle you might say, "Do you consider a three-legged dog good luck?" If you want to stir up some interest running a teaser campaign, you might shoot in something along this line: "Do you think a three-legged dog is lucky?" afterwards asking them to see Bryant Washburn's three-legged "purp" in "The Golden Idiot."

If you have played "Filling His Own Shoes" I would use this line: "Do you remember the most beautiful girl of the harem ladies bequeathed to Bryant Washburn in 'Filling His Own Shoes'? You can see her again with him in 'The Golden Idiot.'"

EXHIBITORS CAN OBTAIN
Beynon's Orchestral Settings
For All Features On a Moderate Rental Basis. Same Scores As Used In Many New York Theatres.
Write
GEORGE W. BEYNON,
505 FIFTH AVENUE, NEW YORK CITY.

VERY PLEASING BOY STUFF QUITE HUMANLY PRESENTED

Yale Boss and Paul Kelly in

KNIGHTS OF THE SQUARE TABLE

Conquest—Edison—K-E-S-E

DIRECTOR ..... Alan Crosland
AUTHOR ..... James A. Wilder
CAMERAMAN ..... Philip Canura
AS A WHOLE ..... Excellent boy stuff humanly done
STORY ..... Slight, but provided nice contrasts; was well done
DIRECTION ..... Gave characters intimate touch by close-ups, and kept atmosphere quite human
PHOTOGRAPHY ..... Generally good; occasionally only fair
LIGHTINGS ..... A few very good; some ordinary
CAMERA WORK ..... Very good on close-ups and dissolves
STARS ..... Gang leader excellent
SUPPORT ..... Splendid types
EXTERIORS ..... Well chosen for atmosphere
INTERIORS ..... Fitted story
DETAIL ..... Several nice little touches; generally very good
TIME ..... Fifty-seven minutes (4 parts)

THIS is the first I have seen of the Conquest Pictures, which is the Edison idea of the complete program. I must commend this company very highly for this production, because they have taken a simple little story and made it register by treatment which brought out the human elements. There were no stars such as required that the story be centered about them, and most of the actors were just kids; but they played sincerely and the director used enough close-ups to acquaint his audience intimately with each of the types.

I believe that the average audience will enjoy this much more than they do many of the regular program offerings, because the story gets over as real life, with the situations providing food for thought and an excellent example for the young boys of this country.

If I had told you to begin with that this picture was one which proved why boys should join the Boy Scouts you would probably have quit right there and said, "I don't want any such film." You do want this film, however, because it registers a good thought without at any time preaching. It puts over an idea by suggestion and by characterization which registers as real.

We find in the story two sets of boys—one a gang of troublesome devils who want to go out and "start something" without any particular reason for doing so except that they have an ambition for upsetting the routine of life; and the other a group of boys who belonged to a patrol of Boy Scouts. There was an interesting clash between these two groups when the roughnecks accused the Boy Scouts of being "sissies." This is handled in true kid fashion and developed up to the point where we get a sure-enough battle that proved one faction to be about as sturdy as the other when it came to using their fists.

The free-for-all fight was halted by one of the youngsters falling into the water, where he was drowning when rescued, and then we saw the Scouts use their knowledge of what to do, while the other boys only "thought" they knew.

Later in the story we had other adventures which impressed even more firmly the need of a boy having the right sort of guidance.

In connection with this four-reel subject the Edison people released some very interesting educational subjects, and, so far as this particular release is concerned, I would say that it is far beyond the average of any program, as to entertainment value. Of course, this may not be an average release from the Edison Studios, but I certainly intend to make an effort to cover these productions as carefully as possible in order to get a line on them.

The cast in this was a very good one, because the types were well chosen. Paul Kelly, as the leader of the roughneck gang, registered big possibilities. I believe this youngster can be made a very effective star in this sort of work if properly handled.

Yale Boss was very satisfactory as the manly Boy Scout, and served as an excellent contrast to the roughneck gang leader.

Others who appeared were Andy Clark, Donald McClollan and James Wilder.

The Box Office Angle

If you will advertise this intelligently I believe it is a picture which will get some money, and certainly it should entertain. Every community, no matter how big or how small, has on its hands the "boy problem." Some boys are too "sissified," and some too rough. Every parent is anxious to hit the happy medium. This picture shows intelligently why many boys are members of roughneck gangs, and at the same time gives intelligent reasons why boys should join the Boy Scout movement. At the finish it also registers very definitely the fact that no man is "too busy" to give some attention to the training of the boys of this country.

The short subjects which accompanied this feature were very interesting and well chosen, and I believe that if you will go after this properly it should register as a most satisfactory evening's entertainment.

In your ads center your attention upon the thought that this film deals with the boy problem.. Use something like this: "Where does your boy spend his idle hours? You should know!" "Did you spend your idle hours with a roughneck gang—members of a secret society— or in intelligent occupation?"

You might center the attention upon a line like this: "Is it really a good thing for a boy to be a roughneck when he is young? See 'Knights of the Square Table.'"

If you play this program complete don't fail to mention the short subjects in your advertising. You will find that many of your fans are particularly keen on seeing educational films, preferring educationals even to the ordinary feature. The athletic stunts shown and the making of big guns were both very entertaining and instructive.

HEART STIRRING HAND COLORED **PATRIOTIC SLIDES 25c. Each**

71. If It's Worth Living Under, It's Worth Fighting For.
54. Americans Must Protect America.
95. We Are With You, Mr. President, One Hundred Million Strong.
53. Your Country Needs You.
28. American Flag.
95. President Wilson & Flag.
60. Geo. Washington.
45. The Birth of the American Flag.
70. Abraham Lincoln.
76. Spirit of '76—Reflects in 1917.
27. If It's Good Enough to Live Under, It's Worth Fighting for.
87. Pledge Allegiance.
68. Star Spangled Banner.
42. My Country 'Tis of Thee (Flag).

EXCELSIOR ILLUSTRATING CO., 219 Sixth Ave. New York City

TIRESOME HANDLING OF VERY ORDINARY PLOT

Orrin Johnson and Rhea Mitchell in

WHITHER THOU GOEST

Harry T. Samwick—State Rights

AS A WHOLE	Crude and tiresome treatment of very poor story
STORY	A fair half-reel
DIRECTION	Generally ordinary; failed to make action human
PHOTOGRAPHY	Occasionally fine, but frequently poor
LIGHTINGS	A few very good; generally ordinary
CAMERA WORK	Varied decidedly
STARS	Failed to impress
SUPPORT	Acted a lot
EXTERIORS	A beautiful home and a dusty desert
INTERIORS	Some good; some ordinary; some poor
DETAIL	Just acceptable; too much of it
TIME	Sixty-four minutes (5 parts)

IT is funny what we get sometimes heralded as a special feature. Here is a production which never at any time justifies its being considered anything more than an ordinary "movie," and yet it has been offered as a State rights feature.

To begin with, this production is based upon a story which would hardly justify more than a half reel of footage from an intelligent producer, because it never gets anywhere. The sum and substance of the plot is that an older brother, who has been told by a doctor that he would die in six months, married a chorus girl in order to save her from his younger brother. The girl went to Arizona with her husband, and there he recovered his health.

Mother, who had objected to the younger boy marrying the chorus girl, horned in again, visiting the Arizona home with her lorgnette, on a tour of inspection, and after a little of the well-known "Camille" stuff, chorus girl went out into the dusty desert to leave her well-bred Hubby to live in peace in sassiety.

Fortunately, Hubby had an Indian around the joint who was something of a bloodhound, and he soon trailed Wifey and went walking in the desert with her. They walked into a sunset and then came the welcome title, "The End."

Speaking of titles, they certainly had some bad ones in this. Most of them were poorly worded and didn't blend with the action, our old friend "That Night" being in evidence despite the fact that an attempt was made to disguise him by putting him in funny-looking letters with a lot of decorations on the side. "That Evening" also loomed up, with a number of "Next Morning's," "A Few Weeks Later's," etc.

Neither Orrin Johnson nor Miss Mitchell displayed the essential personality needed today to register satisfactorily with the average audience. Mr. Johnson walked around through most of the footage with a solemn face and neatly pasted hair. Miss Mitchell emoted quite some, but failed utterly to register.

Mother was awful! She emoted and emoted and appeared several times dressed up like a Trojan Horse. Her visit to the Arizona cabin, where she insisted upon looking at everything with her lorgnette, was quite ridiculous. It was odd that she didn't need it to see Friend Son when he blew in.

This is mostly footage. It goes through reel after reel without anything that can be called a dramatic situation, the characters switching their affections from one to the other without much of a struggle and with very little animation.

Several scenes were taken in a restaurant, and in one place it was noticeable that the editor "slipped" in allowing a young lady to be present in two different scenes in the same dress, as an onlooker, when the scenes were supposed to be a day apart. Possibly she was one of the entertainers around the place and the dress was her regular costume.

The general atmosphere was rather cheap. A few of the sets supposed to be the home of the boys were rather good, and the exterior of their home was that of a magnificent mansion, but the stage sets, the dressing-room scenes and many other bits were quite ordinary. There was nothing truly distinctive about the atmosphere at any time.

The man playing the younger brother was acceptable, in fact being a little more likeable than Mr. Johnson, but he was allowed to drop out of the story as soon as he had served his purpose.

The Box Office Angle.

Possibly you can afford to play this sort of thing. I wouldn't think so. The name, taken from the Biblical quotation, will hardly attract any rioting mob bent upon seeing this particular bit of entertainment. I cannot feel that either Orrin Johnson or Rhea Mitchell have any sure-enough box office value.

There is no sure-enough merit about the offering sufficient to justify your paying out good money for it, and the only reason I can figure why you should play it by any chance is that you must have something and can find nothing else.

If for any reason you decide to use this, I would concentrate on such advertising as this: "If you had only six months to live, would you marry a chorus girl to save your brother from her?" "Supposing you married your brother's girl to save him from her, expecting to die in six months, and then got well—what should you do?" "Are you your brother's keeper? What about his sweetheart?"

You might say that there has been agitation in some sections in reference to the incorporation in the marriage ceremony of the Biblical quotation "Whither thou goest, I go." Possibly you can stir up a little agitation on this last angle. Don't tell them where the agitation started. They might blame it on me.

HAROLD LOCKWOOD
Yorke--Metro

GEORGE EDWARDES-HALL
WITH
HERBERT BRENON

MOUNTAIN FEUD MELO FAILS TO GET OUT OF RUT

Mary Miles Minter in

MELISSA OF THE HILLS

American—Mutual

DIRECTOR ..... James Kirkwood
AUTHOR ..... Maibelle Heikes Justice
AS A WHOLE ..... Routine movie plot helped by star but lacked the director's inspiration to lift it
STORY ..... Kentucky feud stuff with no new angle
DIRECTION ..... Failed to give sufficient intimate characterization studies and permitted action to become movie meller
PHOTOGRAPHY ..... Sometimes excellent; sometimes poor
LIGHTINGS ..... Varied from fine to poor
CAMERA WORK ..... Varied decidedly; not enough close-ups
STAR ..... Beautiful and pleasing, but handicapped by plot and not shown to advantage
SUPPORT ..... Acceptable; some good types, but not unusual
EXTERIORS ..... A few excellent shots, but many that were ordinary
INTERIORS ..... Just acceptable, with bad composition at times
DETAIL ..... Movie routine
TIME ..... Sixty-one minutes (5 parts)

A KENTUCKY feud story means very little in the young life of the average film fan today unless the producer takes his characters and builds an intimate life study which gives an added interest to the action.

Mary Miles Minter is a beautiful young lady who has a very pleasing personality, but in this she was shown to advantage only about one-third of the time, many of her other scenes being unsatisfactory, either because of the lighting or her make-up.

There was no new angle in this story and there was much footage that failed to advance the plot, with the result that the production became quite tiresome at times and finished without having stirred any real emotion. Occasionally we had a good exterior location and some of the types were very good, but the director failed to give enough attention to either characterization or atmosphere to lift the production by virtue of these two elements.

The story was really centered around Miss Minter as the daughter of a preacher who was conducting revivals for the poor mountaineers, and it led up to a point where the feud broke loose, with the danger of imprisonment threatening the heroine's father, he being charged with a crime that he had never committed, because the guilty man had thrown suspicion upon him, causing him to hide away in the mountains.

This was one of those stories that wandered along without ever getting anywhere. I am afraid that it will not make much of an impression anywhere.

Alan Forrest, as the juvenile opposite Miss Minter, was quite satisfactory. The other members of the cast were acceptable, but all of the scenes seemed to lack distinctive individuality.

In the cast were George Peiolat, Gertrude Le Brandt, Perry Banks, Harvey Clark, Frank Thompson, Emma Kluge, Spottswoode Aitken and Ann Schafer.

The Box Office Angle

Since Mary Miles Minter has a very good following it is quite possible that you can do some business with this, but I can tell you definitely that the offering lacks the essentials which would make it a truly pleasing one.

Those who are particularly partial to Miss Minter may accept the production as it stands, without making serious complaint, but I fear that the average fan will feel that it is just another ordinary movie of the sort which makes them feel that they are wasting their time in the film theatres.

I wouldn't advertise this production heavily, and there is really no angle on the story that you can afford to push, so that it would be advisable in case you are for any reason compelled to play this, to talk about Miss Minter and forget to refer to the production itself.

IMPOSSIBLE ENGLISH PRODUCTION BOTH CRUDE AND CHEAP

Peggy Hyland in

CASTE

English Production—Vitagraph

DIRECTOR ..... Larry Trimble
AUTHOR ..... T. W. Robertson
AS A WHOLE ..... Decidedly crude and cheap
STORY ..... Much fussing around, but nothing happened
DIRECTION ..... Registered very poor technique
PHOTOGRAPHY ..... Generally ordinary; sometimes bad
LIGHTINGS ..... Ordinary
CAMERA WORK ..... Only fair
STAR ..... Terribly handicapped
SUPPORT ..... Ordinary
EXTERIORS ..... Only acceptable
INTERIORS ..... Rather poor
DETAIL ..... Too much of it
TIME ..... Sixty-one minutes (5 parts)

SINCE this was put out by Vitagraph, your fans would expect it to be a recent Peggy Hyland production made in America. I am very sure that when they find it to be a crude English production, badly made, without any story strength, they may be not only peeved but sure-enough sore.

Miss Hyland appeared in dresses which will look very dowdy to Americans, and the emphasis of the English atmosphere—which was quite natural, since the picture was made in London—will not please here, because English studios, for the most part, have never mastered American technique.

Some of your fans might sit through this without a howl, but I am very much inclined to believe that 80 per cent. will want to walk out, because most of the film is taken up with a lot of unnecessary scenes which don't mean anything.

The story is the old-time favorite of aristocrats who fell in love with chorus girls who were poor but honest, with the result that finally caste was swept aside and they lived happily ever after.

We had, as usual, the mother who opposed the marriage of her aristocratic sons, but the general treatment

of the offering was not sufficiently intelligent to make it worthy of serious consideration.

In the cast were Sir John Hare, Roland Pertwee, Mary Rorke, Campbell Gullen and Dawson Milward.

The Box Office Angle

I wouldn't play this, because I feel sure that it will not prove satisfactory.

If, for any reason, it is absolutely essential that you accept this production, I would be very particular about having it clearly understood that the film is an English production made some time ago, when Miss Hyland was still in that country.

Don't make any claims for the film, because it is quite crude.

CABIRIA GIANT AND SNOW CLAD MOUNTAINS PLEASE, BUT CRUDE STORY AND SUPPORT CHEAPEN OFFERING

Featuring Maciste

THE WARRIOR

Itala Film—Harry R. Raver—State Rights

AS A WHOLE.....Peculiar novelty that may get over because of locations, atmosphere and freak personality
STORY.....Very poor and crudely tied together
DIRECTION....Photographed series of incidents without coherent dramatic value, and permitted much overplaying
PHOTOGRAPHY.....Occasionally very beautiful, but frequently very bad
LIGHTINGS.....Not distinctive except in occasional exterior beauty shots
CAMERA WORK.....Varied decidedly; not American technique
STAR.....Freak personality; quite sure to please
SUPPORT.....Very poor; served only as foil for giant
EXTERIORS.....Many mountain scenes very beautiful, but some locations ordinary
INTERIORS.....Only fair
DETAIL.....Didn't convince
TIME.....Sixty-eight minutes (6 parts)

THIS is a peculiar proposition, since it affords exceptional advertising possibilities with a serious question as to just how your patrons will receive the offering after they have paid their good money.

Of course you remember the giant of "Cabiria" and possibly some of you have played "Marvelous Maciste," in which he did a few stunts showing off his strength. This production is in many ways similar to the "Marvelous Maciste" picture except that an attempt has been made to tie it up with the present war, and we find many very beautiful exteriors taken in snow-capped mountains, which gives a beautiful atmosphere.

I could not help but feel, in looking at this, that here was a tremendous opportunity which had been "muffed." Without question, "Maciste" is a very unusual character. Seldom have I seen in a story more beautiful exteriors than were found in this, and hardly anything could be more timely than a picture of a well-known figure taking part in the present conflict.

Unfortunately, those responsible for this film have given us many beautiful shots, many stunts by Maciste and a suggestion here and there of the war, without at any time intelligently tying these three values together so as to make the whole register and impress.

It is quite possible that this production could be helped very decidedly by editing which would trim the footage and eliminate much of the crude, amateurish overplaying of the supporting cast, at the same time inserting some intelligently worded subtitles in the place of the very poor ones which now cheapen the production.

While the story is in a way supposed to be drama, it should be billed as comedy and you should prepare your fans for a lot of fun, rather than for anything serious about the war. Although Maciste lacks the personality and histrionic ability possessed by our good American hero "Doug" Fairbanks, there will certainly be a thought in most everyone's mind that this big Italian giant does, in a way, put over the same sort of stunts that have helped make "Doug" such a popular favorite.

The average fan will probably look at this, get a few laughs out of it, enjoy the beautiful scenery and say at the end that at least it was different and better than the ordinary melodramatic junk. Surely if this were so edited that the unnecessary scenes in which the crude overplaying of the supporting cast appears would be eliminated, then the production would go over in a very satisfactory manner.

The Box Office Angle

If you know anything about advertising, and particularly if "Cabiria" is remembered in your town, you should be able to get some money with this. Unless it is edited you may not get money very, very long and your regulars may be very seriously divided in their opinions as to the merits of the offering; but surely you can bank on this as a money-getter for a few days if you will play up the advertising angle of seeing the giant of "Cabiria" fighting for Italy in the snow-clad Alps.

I would be particularly careful in my advertising to prepare the audience for the rather unusual character of this production, emphasizing the fact that it is not a story of the horrors of war, but is a film of comedy adventures with Maciste as the hero.

Bill it particularly as a comedy.

QUICK ANNOUNCEMENTS FOR YOUR SCREEN

SLIDENE OUTFIT: all complete.....$1.00
6 bottles slide ink; 25 cover glasses; 6 special pens; 2 slide charts
Novelty Typewriter Slides.....$3.50 per 100
Handy Slide Holder and Clip FREE.
NOVELTY SLIDE CO., 115 East 23d St., New York.

TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
660	Fox	73.1	70.8	85
531	Metro	70.8	67.0	49
1813	Triangle	70.6	65.2	354
429	Vitagraph	68.1	66.2	74
2079	Paramount	68.7	62.9	336
454	World	67.7	61.5	41
240	Bluebird	62.7	63.5	20

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

2079 Paramount 68.7 62.9 336

Reports		% P.P.	% B.O.	Repeat
3	In Bishop's Carriage	85	93	
2	The Lost Paradise	50	73	
6	The Virginian	88	81	2
2	Such a Little Queen	78	78	1
1	Marta of the Lowlands	50	70	
3	Where the Trail Divides	93	90	1
11	Wildflower	89	82	6
1	The County Chairman	80	80	
1	What's His Name	75	100	
4	Behind the Screen	86	83	
5	Man from Mexico	90	70	1
1	The Man From Home	70	70	
1	Circus Man	94	95	
2	Rose of the Rancho	84	77	
4	The Bargain	85	86	1
2	Ghost Breakers	60	63	
6	The Crucible	94	92	2
1	False Colors	50	80	
5	The Sign of the Cross	79	85	
4	Cameo Kirby	61	50	
6	Cinderella	86	94	1
3	The Million	70	90	
4	Girl of the Golden West	78	71	2
3	The Dancing Girl	65	65	
3	The Italian	77	62	1
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
5	The Goose Girl	95	95	4
2	After Five	51	50	
1	Mistress Nell	88	95	
2	Buckshot John	60	60	
3	Her Triumph	60	74	1
3	The Warrens of Virginia	70	71	1
1	Country Boy	60	60	
6	David Harem	82	78	1
1	A Gentleman of Leisure	80	70	
2	The Caprices of Kitty	63	70	
1	Love Route	60	60	
1	Sunshine Molly	40	20	
1	The Governor's Lady	97	85	
3	Gretna Green	100	100	2
3	Are You a Mason?	78	84	
1	Pretty Mrs. Smith	85	90	
1	The Unafraid	80	75	
1	When We Were 21	75	63	
4	Snobs	64	52	
5	Captain Courtesy	84	66	1
3	Captive	82	67	
2	Niobe	75	55	1
3	Help Wanted	80	75	
5	The Woman	86	59	1
5	House of Lost Court	82	64	1
4	Fanchon, The Cricket	89	92	3
3	Betty in Search of Thrill	83	87	
5	Stolen Goods	78	75	
2	Wild-Goose Chase	60	55	1
6	Pretty Sister Jose	84	92	2
5	Jim the Penman	64	65	
6	The Dawn of a To-morrow	83	88	1
5	Arab	59	56	2
1	Clarissa	75	80	
2	The Dictator	45	45	
5	Wild Olive	82	69	
6	Chimmy Fadden	91	75	1
3	Little Pal	73	85	
4	Rugmaker's Daughter	40	50	
2	The Clue	74	88	
6	Kindling	81	82	
1	The Running Fight	60	70	
3	The Fighting Hope	77	80	
5	Kilmeny	75	73	
6	Seven Sisters	87	86	1
2	Puppet Crown	83	85	
19	Rags	91	93	5
2	Sold	83	72	
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
2	Poor Schmaltz	62	37	
8	Helene of the North	87	81	2
3	The Majesty of the Law	56	60	
3	Heart of Jennifer	42	55	
1	Incorrigible Dukane	75	55	
4	Esmeralda	89	89	2
2	The Case of Becky	65	65	
1	Out of Darkness	60	40	
1	Peer Gynt	42	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	68	
2	Voice in the Fog	75	47	
6	Fatal Card	65	59	
4	Zaza	91	67	2
6	The Girl of Yesterday	59	68	3
7	White Pearl	71	75	
4	Blackbirds	57	58	
7	Chorus Lady	73	68	
6	The Secret Sin	69	74	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
11	Carmen	82	83	3
11	Still Waters	95	92	7
8	Madame Butterfly	82	89	2
7	Mummy and Humming Bird	64	56	
7	Bella Donna	92	77	4
8	Armstrong's Wife	79	65	
5	Chimmie Fadden Out West	83	74	1
8	A Gentleman From Indiana	86	78	
9	The Prince and the Pauper	92	86	4
10	Mr. Grex from Monte Carlo	84	89	1
9	Jane	75	81	
8	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
9	The Immigrant	73	62	
10	The Old Homestead	88	84	7
8	Lydia Gilmore	82	61	2
10	Temptation	82	77	2
9	The Foundling	78	76	1
5	Tongues of Men	82	58	1
7	Mice and Men	84	84	4
8	The Golden Chance	80	62	1
1	My Lady Incog	40	40	
4	Ragamuffins	77	57	
4	Call of Cumberlands	77	72	
6	The Spider	87	68	1
9	Pudd'n Head Wilson	83	66	4
5	Tennessee's Pardner	65	59	
7	Madame Le Presidente	21	48	
8	Nearly King	52	33	1
12	Trail of Lonesome Pine	75	88	8
7	Fell in Love with Wife	56	52	1
7	Blacklist	61	53	1
9	Out of the Drifts	90	89	3
8	Diplomacy	88	56	1
13	Poor Little Peppina	88	85	7
15	To Have and To Hold	75	72	4
11	Ben Blair	72	55	
9	For the Defense	60	66	1
6	The Code of Marcia Gray	70	66	2
8	The Lost Bridegroom	80	70	2
7	The Saleslady	75	66	1
14	Audrey	75	72	3
5	The Sowers	65	60	
10	The Heart of Paula	72	57	1
11	The Race	71	62	
7	The Eternal Grind	71	82	3
9	The Love Mast	58	56	2
9	Molly Make-Believe	87	83	5
7	The Red Widow	62	55	2
12	The Heart of Nora Flynn	72	60	4
8	A Moment Before	52	64	1
12	David Garrick	68	46	2
9	The Innocent Lie	75	51	
15	Maria Rosa	79	78	4
12	Alien Souls	69	67	1
13	The Feud Girl	60	56	
16	Pasquale	78	53	3
16	Sweet Kitty Bellairs	72	62	2
20	Saints and Sinners	51	49	
17	Thousand-Dollar Husband	69	62	4
22	A Gutter Magdalene	62	54	1
10	Evil Thereof	44	44	
15	The Making of Maddalena	63	57	3
23	Silks and Satins	85	88	10
14	Destiny's Toy	60	51	
19	The Clown	79	54	3
20	Susie Snowflakes	69	59	2
16	The World's Great Snare	73	71	4
19	The American Beauty	64	61	3
22	The Dupe	64	64	1
22	The Smugglers	53	50	1
26	The Selfish Woman	72	68	4
29	Davy Crockett	67	62	
28	The Dream Girl	69	64	1
28	Under Cover	79	75	4
27	International Marriage	55	51	3
27	Common Ground	64	64	3
35	Hulda from Holland	95	94	23
30	House of Golden Windows	73	64	3
22	A Woman in the Case	72	72	3
25	Little Lady Eileen	87	89	10
11	The Stronger Love	53	82	
31	Public Opinion	82	72	4
20	Rolling Stones	67	62	3
21	The Honorable Friend	65	62	3
19	The Victory of Conscience	60	60	3
20	Each Pearl a Tear	75	72	3
21	The Parson of Panamint	77	69	6
14	The Big Sister	48	59	

Reports	% P.P.	% B.O.	Repeat
13 The Reward of Patience	66	55	
14 The House of Lies	76	69	1
13 The Daughter of MacGregor	55	40	
16 Ashes of Embers	84	84	6
16 The Quest of Life	59	61	
14 Anton, the Terrible	46	45	
16 The Lash	58	56	
13 The Storm	75	65	1
19 The Intrigue	81	61	2
16 Her Father's Son	74	68	2
14 Witchcraft	55	55	
14 The Kiss	74	68	2
15 The Rainbow Princess	81	72	3
14 Seventeen	84	72	2
13 Miss George Washington	94	94	10
15 The Heir to the Hoorah	82	69	5
15 The Soul of Kura San	80	71	1
12 A Son of Erin	79	73	2
10 Unprotected	53	55	1
10 The Years of the Locust	49	51	
11 The Plow Girl	75	60	
9 The Yellow Pawn	66	57	1
9 Nanette of the Wilds	50	57	2
7 Martyrdom of Philip Strong	53	55	1
10 The Coney Island Princess	62	63	1
16 The Road to Love	72	59	1
14 Oliver Twist	85	69	6
13 The Victoria Cross	44	54	1
15 The Traveling Salesman	76	60	3
18 The Right Direction	75	59	2
20 Snow White	95	95	12
15 Redeeming Love	61	59	1
19 The Slave Market	73	70	5
12 The Evil Eye	30	44	1
18 Great Expectations	76	56	1
16 Happiness of Three Women	74	59	1
14 Betty to the Rescue	46	48	
16 A Girl Like That	55	51	
15 Lost and Won	58	51	
19 The Golden Fetter	50	56	
18 His Sweetheart	83	58	2
17 The Wax Model	67	58	
18 Each to His Kind	62	61	
15 Her Own People	72	51	
11 The Black Wolf	35	41	
17 The American Consul	53	50	1
17 The Fortunes of Fifi	64	77	2
19 On Record	63	57	2
15 Winning of Sally Temple	40	48	
16 Those Without Sin	54	52	1
14 Castles for Two	53	50	1
13 Out of the Wreck	60	54	
12 Sapho	75	83	3
10 Prison Without Walls	52	51	
11 The Dummy	70	54	
8 The Spirit of Romance	62	52	
7 As Men Love	73	51	
9 The Bottle Imp	76	67	2
6 The Bond Between	52	37	
7 A School for Husband	48	46	1
6 The Lonesome Chap	47	44	
8 Sleeping Fires	59	61	1
7 The Tides of Barnegat	46	40	
7 The Cost of Hatred	40	36	
9 The Valentine Girl	72	75	
1 Unconquered	10	15	
5 The Girl at Home	45	39	
7 Heart's Desire	21	34	
6 Sacrifice	28	43	
5 The Primrose Ring	30	38	
7 The Silent Partner	30	34	
4 Marcellini Millions	39	25	
4 The Highway of Hope	26	26	
4 Her Better Self	59	48	
4 The Undying Flame	26	40	
2 Freckles	68	55	

TRIANGLE

1813 Triangle	70.6	65.2	354
10 The Iron Strain	81	66	2
9 The Lamb	84	75	3
8 Old Heidelberg	72	63	1
11 The Coward	84	67	1
9 Martyrs of the Alamo	67	57	2
14 The Disciple	85	76	2
7 Matrimony	81	74	2
5 Sable Lorcha	64	53	
6 The Golden Claw	61	72	
9 Double Trouble	64	64	2
7 Aloha Oe	63	62	1
5 Lily and Rose	61	53	
7 Jordan Is a Hard Road	55	54	
4 Winged Idol	53	52	
8 Penitents	28	32	
11 The Edge of the Abyss	67	61	
8 Submarine Pirate	85	70	1
5 Cross Currents	48	45	
11 Between Men	72	70	1
14 Let Katy Do It	87	81	6
5 The Corner	56	47	
8 The Missing Link	55	43	1
3 Beckoning Flame	65	48	
9 The Wood Nymph	54	50	1
8 The Conqueror	71	70	
9 Price of Power	55	51	
10 The Green Swamp	80	78	1
12 Acquitted	69	51	
6 D'Artagnan	59	54	
18 His Picture in the Papers	90	75	5
13 Honor's Altar	77	67	2
14 Betty of Greystone	77	65	2
23 Peggy	94	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	1
18 Hell's Hinges	93	89	11
17 The Flying Torpedo	88	80	8
14 Bullets and Brown Eyes	85	75	3
14 Martha's Vindication	79	72	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
15 The Raiders	79	70	
14 The Habit of Happiness	92	85	5
8 Waifs	70	59	1
8 Little Meena's Romance	64	60	1
17 The Aryan	59	80	6
10 Sold for Marriage	71	72	1
17 Stepping Stones	85	75	2
10 Sunshine Dad	36	46	
9 Civilization's Child	66	64	1
14 Children In the House	80	66	2
11 The Beggar of Cawnpore	61	49	
19 The Good-Bad Man	90	92	4
12 The No-Good Guy	74	60	3
16 Susan Rocks the Boat	71	64	
20 Not My Sister	79	77	4
18 Child of Paris Streets	76	64	
22 The Primal Lure	82	76	7
8 Mr. Goode, the Samaritan	53	53	
26 The Market of Vain Desire	79	64	8
22 Going Straight	77	78	3
29 The Bugle Call	93	79	9
26 Peggie Mixes In	86	80	11
16 The Sorrows of Love	66	69	1
21 An Innocent Magdalene	71	71	2
18 The Dividend	70	68	1
21 The Wild Girl of Sierras	45	53	
25 An Apostle of Vengeance	88	83	4
18 Casey at the Bat	44	48	
28 The Phantom	83	72	7
30 Flirting With Fate	87	86	11
31 The Deserter	85	69	11
26 The Little School Ma'am	74	67	2
26 The Eye of the Night	74	58	5
18 Stranded	61	51	
27 The Captive God	65	70	2
23 The Halfbreed	72	74	2
22 The Payment	81	70	3
18 The Marriage of Molly O	48	47	
28 Honor Thy Name	87	73	4
22 The Devil's Needle	64	64	1
29 Shell 43	87	69	6
26 Hell-to-Pay Austin	83	66	6
21 Lieutenant Danny, U. S. A.	79	69	
16 Pillars of Society	59	56	1
22 Home	91	80	9
16 Gretchen the Greenhorn	64	62	2
21 The Patriot	79	80	6
23 The Social Secretary	89	74	8
17 The Thoroughbred	82	72	1
11 The Little Liar	69	57	
19 The Wolf Woman	86	89	6
15 The Dawnmaker	59	78	3
19 Diane of the Follies	70	72	2
26 Manhattan Madness	94	92	12
21 Plain Jane	88	77	5
19 Old Folks at Home	84	66	2
16 The Jungle Child	62	63	1
15 The Rummy	67	54	1
21 The Return of Draw Egan	88	86	7
20 The Vagabond Prince	75	70	3
18 Somewhere in France	77	69	1
17 A Corner in Colleens	88	80	6
12 A Sister of Six	69	64	2
21 Fifty-Fifty	89	83	6
4 War's Women	61	48	
12 Atta Boy's Last Race	54	55	
15 American Aristocracy	92	89	8
10 The Microscope Mystery	50	43	
13 The Honorable Algy	78	68	3
14 Jim Grimsby's Boy	68	62	3
14 The Devil's Double	92	91	7
11 The Children Pay	73	63	3
13 Children of the Feud	56	53	1
8 The Criminal	49	45	
9 The Gamble in Souls	72	68	3
15 The Wharf Rat	54	55	
18 The Matrimaniac	93	95	9
18 The Sin Ye Do	93	85	10
13 Heiress of Coffee Dan's	60	53	2
10 Three of Many	62	53	
9 Houee Built Upon Sand	75	67	3
8 Nina the Flower Girl	51	52	
10 Female of the Species	75	74	2
16 Truthful Tulliver	97	93	9
12 The Weaker Sex	88	83	4
7 The Little Yank	40	52	1
10 The Bride of Hate	78	74	4
10 The Iced Bullet	62	53	
14 The Americano	99	97	11
10 Chicken Casey	75	56	1
13 Jim Bludso	64	42	1
14 The Crab	83	70	5
10 Girl of the Timber Claims	41	39	
16 The Gun-Fighter	76	85	10
13 The Bad Boy	71	54	2
10 Princess of the Dark	49	44	
6 Stage Struck	41	38	
11 Last of the Ingrams	47	44	
8 Blood Will Tell	66	63	
4 Love Sublime	54	45	
6 The Little Brother	48	36	2
14 Back of the Man	90	81	5
10 Betsy's Burglar	59	54	
12 The Square Deal Man	95	94	6
9 The Dark Road	64	58	1
5 A Daughter of the Poor	57	55	
7 A Woman's Awakening	65	52	
8 Her Father's Keeper	52	48	
7 Her Official Fathers	50	46	
7 Old-Fashioned Young Man	44	46	
6 Sweetheart of the Doomed	79	71	3
7 Paddy O'Hara	64	56	1
8 The Deserter Man	89	91	1
7 Cheerful Givers	42	36	
7 The Pinch Hitter	97	71	1
4 Hands Up!	28	25	
6 The Snarl	53	62	
2 Might and the Man	13	30	
5 Happiness	76	51	
4 The Man Who Made Good	45	39	
3 Wild Winship's Wife	70	62	
4 Souls Triumphant	35	30	
4 The Millionaire Vagrant	84	72	
3 Wolf Lowry	93	95	
1 The Girl, Glory	80	60	

WORLD

454 World	67.7	61.5	41
4 Hearts Afire	70	78	
1 Daughter of the Sea	60	50	
2 The Warning	85	41	
4 The Little Dutch Girl	80	43	
1 The Price of Her Silence	80	90	
2 The Master of the House	68	51	
1 The Dragon	60	18	
1 The Price	80	41	
1 Love's Cross Roads	85	60	
1 Better Woman	75	65	
1 By Whose Hand	60	55	
1 Her Great Hour	60	44	
1 When it Strikes Home	60	41	
2 Circus Romance	62	55	
2 Old Dutch	75	30	
3 Ballet Girl	81	61	
3 Marrying Money	79	42	
1 Wishing Ring	64	46	
1 The Dollar Mark	85	46	
1 Gentleman from Mississippi	85	46	
1 As Ye Sow	100	42	
1 Stolen Voice	60	44	

Reports	% P.P.	% B.O.	Repeat
1 Face in the Moonlight	80	60	
1 Women and Wine	60	40	
2 Blue Grass	75	68	
1 Fruits of Desire	40	50	
1 Alias Jimmy Valentine	80	80	
6 Trilby	81	69	1
1 Idols	40	40	
2 Master Hand	86	80	
1 Devil's Toy	57	73	
1 Salvation Nell	60	47	
1 Family Cupboard	50	57	1
1 Heart of Blue Ridge	84	73	1
1 Butterfly on Wheel	80	70	
1 Hearts of Men	80	52	
1 Body and Soul	40	45	
1 The Ransom	63	42	
1 The Labyrinth	66	65	
1 Should a Wife Forgive?	90	90	
2 The Senator	83	60	
1 Hearts in Exile	90	90	
1 His Wife's Good Name	25	20	
1 The Chain Invisible	90	5	
1 The Imposter	80	75	
1 Sunday	95	30	
1 As In a Looking Glass	60	40	
1 Over Night	70	70	
3 Sins of Society	76	65	
7 Camille	86	79	3
3 The Rack	89	69	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
3 The Woman in 47	74	80	
5 The Yellow Passport	82	80	2
1 The Price of Happiness	58	50	
2 A Woman's Power	45	50	
1 Cowardly Way	60	60	
2 Passersby	73	55	
1 Man and His Angel	62	45	
4 The Supreme Sacrifice	78	69	
1 The Struggle	60	60	
3 The Hand of Peril	75	67	
5 Then I'll Come Back To You	76	66	1
4 The Reapers	75	65	
2 The Shadow of Doubt	78	65	
1 Social Highwaymen	75	48	
3 Closed Road	87	81	1
7 The Feast of Life	61	73	
7 Her Maternal Right	58	74	
6 Sudden Riches	76	71	
1 The Twin Triangle	83	45	
1 Tangled Fates	57	63	
1 Fate's Boomerang	42	53	
5 His Brother's Wife	85	74	2
10 Perils of Divorce	61	63	
13 La vie de Boheme	47	50	
1 What Happened at 22	82	80	
5 Crucial Test	59	58	
7 The Weakness of Man	61	68	
12 Sally in Our Alley	84	81	
14 Paying the Price	70	70	1
12 Miss Petticoats	59	61	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
1 Almighty Dollar	76	72	1
13 The Velvet Paw	74	69	1
1 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
4 The Revolt	66	60	
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
6 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
8 The Heart of a Hero	59	49	
1 Without a Soul	70	85	
15 Bought and Paid For	91	91	10
10 The Madness of Helen	57	54	
6 Men She Married	58	55	
4 The Deep Purple	81	75	
11 All Man	59	63	2
7 Broken Chains	50	43	
12 The Rise of Susan	79	83	6
6 The World Against Him	52	43	
9 Woman Alone	69	65	1
7 On Dangerous Ground	65	71	
7 The Man Who Forgot	65	61	1
4 Marriage a la Carte	73	73	1
1 The Unpardonable Sin	40	55	
5 The Bondage of Fear	65	63	
8 Tillie Wakes Up	79	78	1
8 The Hungry Heart	87	83	2
7 The Square Deal	74	74	1
3 A Girl's Folly	65	75	
4 The Red Woman	56	50	
4 The Web of Desire	78	73	1
5 The Family Honor	66	61	
6 The Dancer's Peril	80	76	1
4 The Social Leper	66	61	
3 Man's Woman	68	68	
4 Darkest Russia	71	75	
6 Forget-Me-Not	63	69	
1 The Bludgeon	87	80	
2 As Man Made Her	73	73	
5 The Page Mystery	55	57	
2 Yankee Pluck	68	55	
3 Moral Courage	62	63	
4 Mothers of France	66	51	
2 Maternity	85	90	
1 The Crimson Dove	80	70	
2 The False Friend	68	68	
1 Stolen Paradise	40	65	
1 Atonement	70	65	
1 The Pawn of Fate	85	45	

METRO

531 Metro	70.8	67.0	49
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
3 Shooting of Dan McGraw	81	78	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	85	
2 Second in Command	77	80	
1 The Vampire	80	90	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	87	
1 An Enemy of Society	60	40	
1 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	80	60	
2 Final Judgment	80	85	
2 Pennington's Choice	92	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
5 The Yellow Streak	85	64	
3 House of Tears	80	65	
4 Rosemary for Remembrance	73	68	
3 Black Fear	73	57	
5 What'll People Say?	80	64	
4 The Turmoil	70	55	
8 Lure of Heart's Desire	56	56	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	2
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner In Cotton	64	58	
5 The Price of Malice	66	65	
6 The Soul Market	83	75	2
2 Blindness of Love	80	85	1
3 Lovely Mary	67	83	
1 My Madonna	80	85	
6 Her Great Price	80	68	1
8 The Wall Between	78	82	1
5 The Kiss of Hate	60	74	
6 Half Million Bribe	69	49	
1 Playing with Fire	78	75	
11 The Come-Back	75	74	1
1 Snow Birds	80	77	
1 A Million a Minute	72	84	1
4 The Spell of the Yukon	79	71	
6 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	1
10 Dorian's Divorce	74	68	
8 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
1 The Purple Lady	82	63	
10 The Eternal Question	76	83	1
11 The Quitter	69	73	
15 The River of Romance	87	76	7
8 The Child of Destiny	51	57	
13 The Devil at His Elbow	64	61	1
14 God's Half Acre	71	62	1
14 The Weakness of Strength	68	54	
11 The Pretender	80	72	1
7 The Upheaval	57	63	
9 The Light of Happiness	67	61	1
10 Mister 44	88	93	4
8 The Wheel of the Law	77	66	1
10 The Dawn of Love	66	60	
7 The Iron Woman	43	57	
5 Life's Shadows	66	60	
13 In the Diplomatic Service	69	83	4
9 The Brand of Cowardice	65	54	
13 The Gates of Eden	68	54	
11 Extravagance	69	82	3
10 The Wager	78	64	
1 My Madonna	80	85	
8 The Sunbeam	53	51	
11 Big Tremaine	74	82	5
9 The Black Butterfly	70	80	4
7 The Stolen Triumph	54	49	
6 Awakening of Helena Richie	63	64	
9 Pidgin Island	69	73	2
10 Vanity	62	53	
11 The White Raven	86	85	4
7 Wife by Proxy	45	41	
7 Threads of Fate	39	38	
10 Bridges Burned	47	66	
8 The End of the Tour	44	44	
9 One of Many	65	59	1
7 The Secret of Eve	34	67	1
13 The Promise	82	85	2
6 The Barricade	58	57	
6 Hidden Children	43	65	
9 The Mortal Sin	53	58	
7 The Waiting Soul	49	61	1
6 The Father's Son	67	62	
4 The Power of Decision	46	51	
6 A Magdalen of the Hills	49	47	
5 God's Law and Man	47	46	
2 The Millionaire's Double	65	58	
3 The Call of Her People	57	54	
1 Sowers and Reapers	75	60	
1 The Beautiful Lie	40	40	
1 The Duchess of Doubt	75	70	

FOX

660 Fox	73.1	70.8	85
1 Girl I Left Behind Me	0	25	
2 St. Elmo	52	92	
4 Fool There Was	82	96	2
2 Dr. Rameau	90	87	1
2 Kreutzer Sonata	80	88	
2 The Idler	55	65	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	82	1
2 Walls of Jericho	40	55	
1 Woman's Resurrection	80	45	
2 Anna Kerinina	67	60	
2 Life's Shop Window	55	57	
2 The Nigger	100	70	
4 The Gilded Fool	70	75	
3 Devil's Daughter	77	95	
4 Should a Mother Tell?	83	76	
1 Wormwood	80	80	
1 Lady Audley's Secret	90	75	
1 Princess Romanoff	60	60	
1 Valley of the Missing	50	40	
1 Children of the Ghetto	75	40	
1 Samson	80	80	
1 The Thief	90	40	
8 Two Orphans	84	86	3
2 The Song of Hate	92	82	
7 Regeneration	77	72	4
5 Wonwerful Adventure	75	77	
5 Sin	62	82	
2 Little Gypsy	80	74	
5 Soul of Broadway	83	78	1
2 The Family Stain	87	64	
3 Carmen	82	83	2
3 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
9 Broken Law	82	65	1
8 Galley Slave	76	75	1
3 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	82	70	
5 Destruction	86	94	1
3 Green-Eyed Monster	53	74	
3 Parisian Romance	65	61	
2 Fourth Estate	80	68	
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fool's Revenge	45	49	
10 Fighting Blood	74	70	

Reports	% P.P.	% B.O.	Repeat
4 The Witch	63	59	
4 Marble Heart	41	60	
10 Gold and the Woman	65	86	1
10 The Bondman	79	64	1
5 A Wife's Sacrifice	55	56	
11 Blue Blood and Red	84	71	1
6 Slander	80	70	
10 A Modern Thelma	59	49	1
9 Man of Sorrow	63	64	1
9 Blazing Love	70	68	
11 The Eternal Sapho	84	87	4
12 Sins of Men	76	61	1
14 Battle of Hearts	63	61	
10 The Spider and the Fly	67	72	1
11 Hypocrisy	76	58	
10 A Woman's Honor	69	71	
21 East Lynne	86	86	9
15 Ambition	71	67	
18 Man From Bitter Roots	82	81	2
21 Caprice of the Mountains	69	63	1
15 Tortured Heart	71	67	
21 The Beast	87	66	6
26 Under Two Flags	94	92	17
19 The End of the Trail	66	79	
19 Sporting Blood	62	57	1
18 Little Miss Happiness	75	68	3
19 Daredevil Kate	74	78	
14 The Unwelcome Mother	63	66	
16 Her Double Life	86	85	5
9 Where Love Leads	69	61	
13 Fires of Conscience	64	70	1
12 The Straight Way	67	72	
10 The Ragged Princess	79	69	
14 The War Bride's Secret	76	63	3
11 Romeo and Juliet	85	85	4
5 Love and Hate	66	60	
5 The Mischief Maker	66	66	1
6 Jealousy	73	83	
6 The Mediator	73	72	1
5 Sins of the Parents	86	72	3
4 The Battle of Life	72	63	
5 The Vixen	61	73	
4 Love Thief	86	85	
3 The Primitive Call	63	65	
4 The Island of Desire	75	65	1
4 The Price of Silence	80	71	
2 The Bitter Truth	83	80	1
8 The Darling of Paris	66	73	
4 One Touch of Sin	66	76	
5 The New York Peacock	82	84	
1 A Child of the Wilds	90	90	
3 The Scarlet Letter	80	75	1
3 The Tiger Woman	80	82	1
4 Sister Against Sister	66	63	
5 A Tale of Two Cities	93	81	3
2 Melting Millions	80	65	
3 The Victim	64	62	
3 Love's Law	17	27	
4 The Blue Streak	57	61	
2 High Finance	83	65	
1 American Methods	90	85	
2 Her Greatest Love	75	83	
1 Tangled Lives	70	65	
1 Her Temptation	76	78	
1 The Final Payment	20	20	
1 The Silent Lie	90	90	
1 The Slave	20	40	

MUTUAL

153 Mutual	72.0	71.1	14
1 Buzzard's Shadow	85	80	
1 Death Lock	88	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	85	70	
1 Ghosts	80	65	
1 Cup of Life	88	40	
1 His Wife	70	25	
1 House of Scandal	90	75	
1 Infatuation	60	50	
3 Miracle of Life	83	85	1
1 Inner Struggle	40	20	
1 Mill of Floss	75	90	
1 The Painted Soul	82	55	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	80	
2 Bird of Prey	85	81	
2 Inspiration	70	100	1
2 As a Woman Sows	80	81	
1 The Decoy	50	55	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	46	50	
1 Heart of Tara	75	75	
1 According to Law	45	52	
1 Overalls	75	90	
3 My Partner	72	70	
3 The Bruiser	78	65	1
1 Hidden Law	100	90	1
1 Love Liar	72	85	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	55	
2 Feathertop	90	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	65	
2 Isle of Love	80	85	1
5 Whispering Smith	64	66	
6 Soul Mates	69	63	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
4 Highest Bid	64	66	1
3 Her American Prince	70	67	
5 Doorsteps	65	60	1
2 House of Mirrors	77	75	
2 Wall Street Tragedy	65	80	
6 Youth's Endearing Charm	77	74	1
2 Strength, Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
7 Judith of the Cumberlands	68	68	
2 A Welsh Singer	40	53	
1 Man Who Would Not Die	85	75	
1 The Wolf Man	50	50	
1 The Painted Lie	40	35	
2 Three Pals	73	71	
3 Manager of the B. & A	63	70	
8 Pearl of Paradise	67	74	1
6 Dulcie's Adventure	87	84	1
1 Bluff	85	80	
8 Faith	76	68	
4 Miss Jackie of the Navy	86	85	1
2 A Dream or Two Ago	88	80	
6 The Innocence of Lizette	85	80	
3 The Butterfly Girl	72	80	
1 The House of Scandal	0	10	
1 The Man From Oregon	95	75	
1 The Girl From Rector's	40	40	
2 The Greater Woman	55	75	
3 Where Love Is	52	48	
6 The Gentle Intruder	77	78	
1 Damaged Goods	40	100	
2 Philip Holden—Waster	59	48	
2 Redeemed	55	30	
1 Lonesome Town	85	85	
1 The Love Hermit	78	78	
4 My Fighting Gentleman	60	44	
1 The Torch Bearer	80	80	
2 The Twinkler	92	88	
2 East Is East	88	60	
1 Immediate Lee	90	82	1
1 Beloved Rogues	95	90	
1 The Valley of Decision	75	80	
1 The Gilded Youth	80	75	
3 The Painted Lie	62	74	
2 Motherhood	38	55	
3 Sunny Jane	67	65	
2 The Devil's Assistant	60	70	
2 High Play	43	53	
2 The Single Code	50	53	
1 The Death	20	20	
2 The Wildcat	65	58	
1 Whose Wife?	40	40	
2 Periwinkle	70	60	

MUTUAL-CHAPLIN

1 A Night in the Show	100	90	1
4 The Fireman	75	80	
4 The Vagabond	55	55	
5 The Floorwalker	97	100	2
8 One A. M.	63	81	1
16 The Count	88	86	
10 The Pawnshop	73	74	2
7 Behind the Screen	89	91	5
8 The Rink	97	99	7
8 Easy Street	95	100	8
12 The Cure	93	94	7
3 The Immigrant	93	98	2

PATHE

146 Pathe	68.9	68.1	16
1 Last Volunteer	80	80	
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	60	80	
2 Nedra	55	45	
1 Affair of Three Nations	75	80	
3 The Beloved Vagabond	76	67	
2 Greater Will	50	55	
5 Excuse Me!	90	73	
3 King's Game	56	62	
6 Madame X	71	91	3
5 Love Trail	38	52	
1 Hazel Kirk	60	55	
1 Simon the Jester	60	35	
6 New York	80	74	1
2 Precious Packet	67	85	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	73	1
7 Shadow of Her Past	34	81	
4 The Fugitive	75	63	
1 Little Mary Sunshine	90	78	1
1 Divorce and the Daughter	78	75	
1 The World and the Woman	85	90	
6 The Shine Girl	72	74	
2 Fear of Poverty	65	95	
2 The Test	60	48	
3 Saint, Devil and Woman	44	57	
3 Light That Failed	69	69	1
7 Shadows and Sunshine	94	81	3
3 Prudence the Pirate	65	78	
3 Arms and the Woman	70	53	1
3 The Challenge	73	65	
6 Joy and the Dragon	79	72	1
3 The Romantic Journey	76	65	
4 Her New York	81	62	1
1 Her Life or His	75	70	
5 Kick In	76	74	
1 Sold at Auction	55	65	
1 Modern Monte Cristo	70	65	
1 The Hidden Valley	95	90	
1 Crime and Punishment	65	65	
1 Her Beloved Enemy	67	77	
1 Pots and Pans Peggy	78	70	
2 Twin Kiddies	85	70	
2 The Image Maker	48	40	
3 Told at Twilight	92	87	1
3 Mayblossom	40	85	
1 The Hunting of the Hawk	60	40	
1 Mary Lawson's Secret	77	78	
1 Sunshine and Gold	70	80	

BLUEBIRD

240 Bluebird	62.7	63.5	20
1 Jeanne Dore	27	45	
2 The Secret Love	38	40	
2 Hop, the Devil's Brew	40	43	
7 Undine	80	87	3
1 Wrong Door	75	95	
1 Grip of Jealousy	75	85	
2 Rupert of Hentzau	51	60	
2 Strength of the Weak	76	75	
1 The Yaqui	42	58	
4 The Flirt	44	66	
2 Tangled Hearts	44	36	
2 John Needham's Double	54	30	
1 The Great Problem	79	66	
4 Gaylord Waring	51	50	
5 Crippled Hand	58	69	1
3 Gilded Spider	46	64	
1 Elusive Isabel	48	46	
3 The Measure of a Man	63	65	
2 Love Never Dies	65	18	
4 Son of the Immortals	61	71	
5 Eye of God	64	80	1
3 Bobbie of the Ballet	67	79	
3 Evil Women Do	60	62	
9 Three Godfathers	68	74	1
15 Shoes	71	77	3
11 Broken Fetters	64	56	1
8 The Love Girl	63	64	1

Reports	% P.P.	% B.O.	Repeat
The Grasp of Greed	71	76	1
The Silent Battle	78	84	
Secret of the Swamp	71	56	2
Love's Lariat	65	64	1
Bettina Loved a Soldier	65	72	
Wanted—A Home	71	75	
The Chalice of Sorrow	72	65	
Little Eve Edgarton	58	61	1
The Girl of Lost Lake	65	60	
The Unattainable	51	48	
Saving a Family Name	81	68	1
Behind the Lines	62	65	
The Social Buccaneer	72	65	
Gloriana	69	70	
A Stranger from Somewhere	69	67	
The Price of Silence	88	80	
The End of the Rainbow	63	48	
The Honor of Mary Blake	58	58	
The Right to be Happy	50	40	
Black Orchids	75	78	1
Her Soul's Inspiration	55	39	
God's Crucible	88	84	2
The Piper's Price	40	20	
The Bugler of Algiers	80	69	1
The Sign of the Poppy	65	62	
Mutiny	58	51	
Mysterious Mrs. M.	74	59	1
The Reward of the Faithless	72	81	
The Saintly Sinner	48	58	
The Boy-Girl	63	70	
Polly Red Head	61	74	
The Gift-Girl	60	75	
Susan's Gentleman	62	63	
The Clock	77	65	
Hell Morgan's Girl	90	88	1
The Devil's Pay Day	71	75	
A Jewel In Pawn	71	69	
Girl With Checkered Coat	72	70	
Bringing Home Father	70	70	

UNIVERSAL

Little Brother of the Rich	60	54	
Business is Business	50	65	
Father and the Boys	20	30	
The Frame-up	40	45	
Judge Not	70	70	
Long Chance	85	80	
Man of Shame	50	55	
My Old Dutch	20	55	
Nature Man	95	60	
Under Southern Skies	90	75	
Langdon's Legacy	60	60	
Love's Pilgrimage	42	53	
College Orphan	70	63	
Colorado	90	100	
The Campbells Are Coming	84	83	1
Money Madness	67	80	

RED FEATHER

80 Red Feather	64 8	61.6	2

It Happened in Honolulu	80	80	
The Madcap	70	70	
Soul Enslaved	60	80	
Knight of the Range	80	4	
Beckoning Trail	88	71	
Man From Nowhere	75	90	1
The Path of Happiness	70	50	
The Sphinx	50	50	
Pool of Flame	70	75	
Lords of High Decision	60	40	
Black Sheep of the Family	60	63	
Autumn	65	67	
Her Bitter Cup	72	71	
The Yoke of Gold	45	64	
Heritage of Hate	90	85	
Thrown to the Lions	60	20	
Huntress of Men	49	55	
The Youth of Fortune	69	63	1
What Love Can Do	50	50	
Half a Rogue	78	60	
Sons of Satan	60	40	
Two Men of Sandy Bar	72	68	
Folly of Desire	20	40	
Brigadier Gerard	50	40	
Romance of Billy Goat Hill	75	55	
The Target	76	46	
Whirlpool of Destiny	62	45	
Narrow Path	82	60	

Reports	% P.P.	% B.O.	Repeat
Drugged Waters	57	52	
If My Country Should Call	58	62	
Black Friday	60	61	
The Place Beyond the Winds	66	53	
The Isle of Life	50	42	
Kinkaid—Gambler	80	85	
The Mainspring	71	67	
Morals of Hilda	80	80	
Mixed Blood	70	55	
The Bronze Bride	60	75	
The Child of Mystery	45	15	
Polly Put the Kettle On	45	57	
Fighting for Love	69	65	
The Double Room Mystery	55	35	
Heart Strings	70	60	
Love Aflame	78	80	
The Terror	70	60	
The Devil's Bondwoman	40	25	
Barriers of Society	40	20	
Me and Me Pal	85	70	
Mister Dolan of New York	65	70	
The Girl and the Crisis	73	73	
The Scarlet Crystal	60	78	
The Girl Who Lost	50	70	
The Gates of Doom	60	70	
The Birth of Patriotism	65	70	
The Hero of the Hour	55	70	

GREATER VITAGRAPH

429 Vitagraph	68.1	66.2	74

Battle Cry of Peace	95	80	4
The Juggernaut	73	73	2
Island of Regeneration	85	81	4
Sporting Duchess	40	30	
Sins of the Mothers	87	87	1
Crooky	70	69	1
Playing Dead	75	75	
Dust of Egypt	67	66	2
The Rights of Men	74	85	
Turn of the Road	82	78	
The Cave Man	74	60	
Heights of Hazard	75	44	
Nation's Peril	86	76	
The Man's Making	66	78	
Price of Folly	95	95	1
The Great Divide	80	71	2
Souls in Bondage	100	80	1
Thou Art the Man	72	57	
Green Stockings	87	88	2
Milady's Slipper	90	93	
Island of Surprise	87	82	
Gods of Fate	62	62	
What Happened to Father?	60	78	
The Night Out	81	75	1
The Crown Prince's Double	75	60	
The Writing on the Wall	70	40	
Kennedy Square	80	66	1
For a Woman's Fair Name	80	85	
Hunted Woman	74	54	1
Hun of Submarine D-2	74	71	
Dollars and the Woman	79	60	
Supreme Temptation	60	55	
Two-Edged Sword	76	53	
Vital Question	80	55	
Flames of Johannis	40	40	
Salvation Joan	78	59	
God's Country and Woman	81	85	4
Love's Toll	60	55	
The Law Decides	80	70	4
The Ne'er Do Well	94	94	7
Ordeal of Elizabeth	58	50	
The Suspect	80	76	2
Lights of New York	70	78	
The Destroyers	60	57	1
Redemption of Dave Darcey	90	84	
Man Behind the Curtain	85	76	
The Shop Girl	78	70	1
The Conflict	67	47	
Fathers of Men	71	67	
The Tarantula	82	72	3
The Daring of Diana	61	75	
Hesper of the Mountains	57	61	
The Light at Dusk	85	72	4
The Alibi	69	69	
The Dawn of Freedom	0	50	
Footlights of Fate	68	80	
The Combat	82	84	1
The Kid	60	57	
Phantom Fortunes	42	41	
His Wife's Good Name	64	76	

Reports	% P.P.	% B.O.	Repeat
Through the Wall	78	63	1
The Chattel	72	83	3
Prince in a Pawnshop	84	67	1
The Blue Envelope Mystery	55	59	
Firm of Girdlestone	35	15	
The Last Man	82	81	1
The Devil's Prize	49	62	
The Price of Fame	40	46	
Dollar and the Law	52	73	
An Enemy to the King	61	67	2
Rose of the South	73	62	
Whom the Gods Destroy	59	73	3
Ninety and Nine	76	70	1
Indiscretion	53	61	1
The Man of Mystery	69	64	1
My Official Wife	90	82	4
The Glory of Yolanda	71	72	3
The Enemy	80	70	1
The Girl Phillipa	68	76	2
The Courage of Silence	70	71	2
Money Magic	57	66	
Blind Justice	63	60	
Arsene Lupin	67	63	
Kitty Mackay	57	58	1
Intrigue	47	54	
Aladdin From Broadway	62	68	1
The Money Mill	51	49	
Her Right to Live	49	55	
Babette	70	70	
The More Excellent Way	67	68	1
Apartment 29	55	60	1
Sally in a Hurry	68	68	
The Cowardly Way	78	60	
Her Secret	47	48	
The Hawk	63	73	
Captain of Grey Horse Troop	63	63	
The Sixteenth Wife	33	55	
Clover's Rebellion	90	90	
The Soul Master	58	58	
The Magnificent Meddler	40	40	

KEYS

120 K. E. S. E.	70.1	65.8	23

The Bank	90	90	1
The Woman	60	75	
Work	75	75	
Thou Shalt Not Covet	78	55	
Vultures of Society	80	60	
Between Savages and Tigers	90	100	
Quo Vadis	60	40	
The Spendthrift	80	60	
Officer 666	25	40	
When Love is King	20	25	
The Danger Signal	80	60	
The Magic Skin	85	75	
Woman Next Door	60	90	
The Havoc	5	20	
The Sentimental Lady	73	60	
The Scarlet Road	70	55	
The Destroying Angel	93	85	
Money Masters	90	60	
Commuters	85	80	
Musty Suffer	80	90	
Devil's Prayer Book	50	60	
Children of Evil	70	65	
Green Cloak	70	60	
The Spoilers	95	91	1
Graustark	85	90	4
The Slim Princess	77	84	1
The Rosary	80	55	1
A Texas Steer	72	65	
House of Thousand Candles	40	30	
The Raven	87	20	
The Alster Case	75	60	
Daughter of the City	60	70	
Misleading Lady	73	50	1
Cycle of Fate	62	75	
Carmen (Chaplin)	50	82	3
The Little Shepherd of Bargain Row	75	63	
Sherlock Holmes	75	50	
Into the Primitive	52	60	
That Sort	70	45	1
Vallants of Virginia	85	75	
The Prince Chap	51	53	
The Return of Eve	72	71	2
Country God Forgot	75	67	
Chaplin Revue	63	79	
The Innocence of Ruth	60	81	
At Piney Ridge	60	60	

Reports	% P.P.	% B.O.	Repeat
PARAMOUNT SPEC.			
2 The Heart of the Hills	63	60	
5 Prince of Graustark	84	80	1
6 The Cossack's Whip	86	67	
3 Message to Garcia	87	73	
2 The Last Sentence	55	70	
4 The Truant Soul	69	76	1
3 Little Shoes	82	82	
2 Adventures of Buffalo Bill	45	78	
7 Skinner's Dress Suit	94	85	4
1 The Law of the North	50	90	
1 Royal Pauper	10	100	
4 The Heart of Texas Ryan	63	70	
1 Princess of Patches	50	100	
1 The Master Passion	80	100	
1 Burning the Candle	80	55	
2 Skinner's Bubble	90	95	
2 The Danger Trail	45	60	
1 The Night Workers	60	85	
2 The Trufflers	40	80	
1 The Saint's Adventure	60	50	
1 Builders of Castles	68	70	
1 The Little Lost Sister	90	96	
SERIALS			
12 Patria	86	82	
16 Gloria's Romance	78	83	
3 The Crimson Stain	61	65	
4 Mysteries of Myra	87	86	
2 The Yellow Menace	40	40	
5 Liberty	91	82	
3 Grip of Evil	73	67	
3 Who's Guilty	78	78	
10 The Iron Claw	93	91	
3 The Diamond Runners	66	82	
9 The Shielding Shadow	91	92	
8 Secret of Submarine	73	79	
4 Peg o' the Ring	50	59	
3 Scarlet Runner	67	64	
6 A Lass of the Lumberlands	62	62	
1 Girl and the Game	73	45	
5 The Great Secret	64	70	
4 Pearl of the Army	81	85	
1 The Secret Kingdom	20	0	
2 The Voice on the Wire	88	85	
2 The Purple Mask	73	83	
1 The Railroad Raiders	50	50	
2 The Neglected Wife	90	93	
1 The Double Cross	80	70	
ART DRAMAS			
1 Whoso Taketh A Wife	90	90	
2 The Lash of Destiny	60	45	
3 A God of Little Children	67	63	
2 Infidelity	63	65	
2 The Great Secret	35	45	
2 The Rainbow	68	66	
1 Rosie O'Grady	82	80	
1 Her Good Name	85	86	

Reports	% P.P.	% B.O.	Repeat
SELZNICK			
16 The Common Law	83	90	5
7 Vera, the Medium	62	65	2
9 The Foolish Virgin	36	68	2
19 War Brides	75	65	10
8 Panthea	81	76	4
11 The Price She Paid	75	74	3
5 The Argyle Case	87	74	2
5 The Easiest Way	88	85	2
Mc CLURE			
6 Pride	41	46	
7 Envy	41	59	
6 Passion	28	38	
8 Greed	43	51	
6 Sloth	20	20	
6 Wrath	28	32	
5 Seventh Sin	8	20	
ARTCRAFT			
18 Less Than the Dust	58	75	5
13 Poor Little Rich Girl	97	96	9
19 The Pride of the Clan	73	75	7
10 Broadway Jones	95	83	4
9 In Again-Out Again	90	90	4
7 Romance of the Redwoods	67	68	
9 The Butcher Boy	73	75	1
4 A Reckless Romeo	81	68	1
UNIV. SPEC.			
1 Scandal	80	72	
1 Robinson Crusoe	65	70	
9 Twenty Thousand Leagues Under the Sea	68	86	3
10 The Dumb Girl of Portici	51	64	
2 Diana the Huntress	58	75	1
3 Where Are My Children?	79	84	2
3 Jewel	85	75	
1 God's Law	40	40	
5 The Eagle's Wings	76	71	
8 Idle Wives	57	88	4
2 Neptune's Daughter	61	60	1
IVAN			
1 Her Surrender	85	70	
2 Her Husband's Wife	90	95	
3 The Flower of Faith	50	55	
9 Faded Flower	80	74	1
SELIG SPEC.			
4 The Crisis	72	56	
FROHMAN			
5 The Witching Hour	67	65	2
4 Jaffery	63	55	
FOX SPEC.			
3 A Daughter of the Gods	73	47	
METRO SPEC.			
13 Romeo and Juliet	79	58	3

Reports	% P.P.	% B.O.	Repeat
B. S. MOSS			
1 The Power of Evil	87	70	
1 One Day	85	80	
SPECIAL FEATURES			
2 Geoffrey Manning	70	75	
1 Garden of Knowledge	100	100	1
3 The Unwritten Law	43	78	
2 The Escape	67	70	1
6 Birth of a Nation	100	100	3
2 The Salamanders	40	55	
4 The Libertine	83	78	4
1 My Country First	60	60	
3 Tillie's Punctured Romance	90	90	3
1 Race Suicide	67	60	
1 Shanghaied	90	90	1
1 Pendleton 1916 Round-Up	100	85	
2 Cabiria	45	45	
2 Marvelous Maciste	85	55	
5 End of the World	20	57	
3 Birth of Man	62	88	
1 Love's Sacrifice	60	60	
3 The Iron Hand	65	46	
3 Police	63	81	
1 Is Any Girl Safe?	90	60	
1 Salomy Jane	90	100	
4 The Whirl of Life	60	84	3
4 Silver Threads Among Gold	84	92	1
2 Victory of Virtue	50	100	1
3 The Melting Pot	78	53	3
4 Ramona	73	63	
1 Hiawatha	40	100	1
3 Salisbury's Wild Life in America	60	73	
1 Hypocrites	60	90	
1 The Only Son	40	60	
1 Judge Legard	80	40	
3 The Alien	98	68	1
5 The Little Girl Next Door	77	87	3
5 Alice in Wonderland	76	86	1
1 Purity	92	96	1
1 The Eyes of the World	95	100	1
1 The Immortal Flame	80	72	
1 Heartaches	70	78	
1 Birth of Character	20	50	
1 Fire and Sword	20	60	
1 America Waiting	10	15	
1 Beulah	60	60	
1 The Aftermath	40	40	
1 Heart of Maryland	0	40	
3 Doctor Neighbor	53	49	
6 Ramona	71	63	
2 The Eyes of the World	88	72	1
3 Beware of Strangers	57	62	
1 It May be Your Daughter	95	65	1
1 The House of Bondage	75	100	
1 The Barrier	100	80	
6 The Fall of a Nation	76	83	1
11 Civilization	76	82	6
1 Joan the Woman	100	100	
2 Womanhood	91	91	1
1 The Spoilers	100	90	
2 The Woman Who Dared	90	80	
1 The Black Stork	70	70	
1 Intolerance	100	100	1

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OLD MINTER SCENES PATCHED INTO ANOTHER STORY. UNFAIR TO STAR AND FANS

Mary Miles Minter, Francine Larrimore and Thomas J. Carrigan in

SOMEWHERE IN AMERICA

Rolfe—Metro

DIRECTORS	Charles Horan and William C. Dowlan
AS A WHOLE	Flashes of old story mixed in with modern melo; very unsatisfactory
STORY	Attempt to patch old picture into modern plot, which failed to register
DIRECTION	Modern scenes rather good, but gangster stuff poorly handled
PHOTOGRAPHY	Newly made scenes good; others poor
LIGHTINGS	Varied from very fine to very poor
CAMERA WORK	Varied decidedly
STARS	Miss Minter in few scenes only; Miss Larrimore and Mr. Carrigan quite satisfactory
SUPPORT	Routine movie characters
EXTERIORS	A few very good; others ordinary
INTERIORS	Newly made sets good; old ones poor
DETAIL	Story badly messed
TIME	Sixty-five minutes (5 parts)

IT seems to me that any intelligent fan will be offended by this attempt on the part of Metro to make capital of a star's name through the use of a few scenes from an old production which was never fit to be released.

It will be very evident to anyone after looking this over that a few flashes have been taken from an old subject in which Mary Miles Minter appeared, and a new story written around this action in order to fill out five reels of footage. There was very little logical connection between the two stories and a great many of the scenes which were cut in had no bearing whatever on the new plot.

The scenes of Miss Minter which were used showed her as the wife of a gangster who got into trouble and was mixed up in a gang fight in which several hundred extras were used. However, Miss Minter appeared only in about a dozen scenes, most of which were out of focus, and none of which had any connection with the story which carried most of the footage.

The new story was a lot of melodrama about a willun who wanted to steal the plans to some new models for army airplanes, and we had the hero who stuck around until it was time to call in the soldiers and thwart the willun. Then we had the heroine who was about ready to run away with the willun, but finally drifted gently into the arms of our hero.

Tom Carrigan was the father of the heroine and the owner of the airplane factory. He was supposed to be Miss Minter's husband in the scenes from that film which were cut in, and Francine Larrimore, who was the heroine in the modern melo, was supposed to be Miss Minter's daughter.

Miss Larrimore was rather good. She suggests a sort of combination of Billie Burke and Mabel Normand, which you will admit ought to be good. With proper opportunity she may advance rapidly.

Mr. Carrigan was satisfactory, although he spent most of his time doing a lot of heavy thinking, occasionally looking at a locket which contained Miss Minter's photograph.

Herbert Heyes as the hero was very good, although he had little to do save stick around and wait for the finish.

The good old stuff of bringing in the soldiers to stop the theft of "the poipers" at the end will probably get more laughs than it will cheers from the average audience of wise film fans.

The Box Office Angle.

The first thing you must consider in connection with this production is whether or not you can afford to fool your fans. Certainly, Mary Miles Minter is not in enough of this picture to justify your advertising it as one in which she stars, and the title, "Rose of the Alley," has no more to do with the patched-up plot which is offered than if they had called it "The Watermelon of Broadway."

All fans who know that Miss Minter has been with American-Mutual for the past year will certainly resent this presentation of an old patched-up release under her name, and I believe that any fan anywhere will know that it is a patched-up film, whether or not they have any idea as to where Miss Minter has been working recently.

The modern mellerdrammer is acceptable—that's about all—because the story is poor. The injection of the scenes from the former Minter picture tends to mess the new story up rather than to help it, and consequently the general result is more unfavorable than favorable.

If Miss Minter has any following in your section it would seem advisable to forget this. Apparently Metro has decided to clean out all the old junk lying on the shelves, whether the exhibitors who have to receive it on contract like it or not. My advice is to go out and book something which will at least have a chance to seem intelligible.

HAROLD LOCKWOOD

Yorke--Metro

IMPOSSIBLE DEMONSTRATION OF BRUTALITY AND BESTIALITY BADLY IN NEED OF EDITING, LACKS GENUINE ENTERTAINMENT VALUE

Tyrone Power in

THE PLANTER

F. M. Manson—State Rights

DIRECTOR.....Thomas N. Heffron
AUTHOR.....Herman Whitaker
SCENARIO BY.....Harry C. Drum
CAMERAMEN.....Geo. W. Lawrence and H. M. Hawkins
AS A WHOLE.....Disgusting, tiresome exposition of brutality and bestiality
STORY.....Supposed to be true facts regarding American-owned Mexican rubber plantations; may be true but is not entertaining
DIRECTION.....Failed to give enough contrast between scenes; devoted most of footage to brutality, fights and attacks on women
PHOTOGRAPHY.....Varied from good to poor; general average only fair
LIGHTINGS.....Very few distinctive; generally poor
CAMERA WORK.....Generally poor
STAR.....Registered brutality in convincing manner
SUPPORT.....Lucille King rather good; others ordinary
EXTERIORS.....Fitted atmosphere of story, but very few were artistic
INTERIORS.....Just acceptable
DETAIL.....Much that was objectionable
TIME.....Two hours and twenty minutes (10 parts)

CONSIDERED as entertainment this is all wrong. To begin with, the producers have set out to portray a condition which may be interesting to students of conditions or those who desire to uplift the downtrodden nations of the world, but certainly this is not a fit subject to offer as entertainment, or even as propaganda, because the production of this picture will never right the wrong which the producers claim they hope to remedy.

In the program at the private showing it was stated that ". . . revolting as have been the oppressions of ages, none stand out with the ruthlessness, the brutality, the wanton cruelty of the slavery on American-owned rubber plantations of tropical Mexico. . . . Never has the world known such utter inhumanity, such unspeakable bestiality. . . . History's darkest blot lies unheeded and flourishing on our very threshold. . . ." That may all be true enough, but, nevertheless, I cannot believe that American film patrons wish to spend their money and their time, when seeking entertainment, looking at these examples of the brutality and bestiality which prevails in Mexican rubber plantations.

One of the first things which should be done with this, in case it is to be presented in any theater, would be to reduce the footage from ten reels to five or six. Fully half of the offering is taken up with tiresome and unnecessary action which only tends to make the production drag in a most annoying manner.

The greater part of the film is made up of brutal treatment of slaves, such as whipping and outright murder, with a varied assortment of attacks on women, there being much detail of the tearing of their clothes, etc.

The grand finale shows a free-for-all fight between the slaves of the plantation and the official guard, with the slaves triumphantly burning the buildings on the plantation as the hero obligingly arrives in time to rescue the heroine, who has just been attacked for the last reel and one-half by the willun and one of his roughneck henchmen.

After the willun had fought with the heroine for about 600 feet, he apparently became tired and called in the roughneck to start all over again.

There may be communities which have such perverted tastes that they would consider this sort of brutal mess good entertainment, but I have more respect for the average American community than to think that this would be enjoyed generally anywhere.

Possibly, if this were trimmed to about one-half the footage with a goodly portion of the brutality omitted, it would be a fairly good melodrama, but certainly it'll never be anything about which an intelligent audience will enthuse.

In about the fourth or fifth reel we had some interesting scenes in which a native girl did a little vamping, trying to make love to a Puritanical hero who was unaccustomed to the approaches of such females, and they pulled a little nude bathing stuff which will probably arouse the interest of some, providing it isn't cut out by the censors in their community.

I can't just exactly figure what is to become of this. In its present form it looks to me like an impossible proposition. If reduced in footage and trimmed of much of the brutality, it is a question whether there will be enough remaining to make up an interesting offering. As it stands I would certainly advise you to be very careful not to play it.

Tyrone Power was satisfactory in his characterization of the brutal planter, but none of the other members of the cast—with the exception of the vampire girl, Lucille King, who had a part which didn't figure largely in the plot—seemed to register sufficiently well to arouse much interest.

Others who appeared were Mabel Wiles, Pearl Elmore, Helen Bateman, L. Encinas, George R. Odell, James Donald, Alice Winchester, Louis Fitzroy, Lamar Johnstone, P. C. Hartigan, Grace Whitehead, Laura Winston, Lottie Kruse, H. Davenport, John Nicholson and J. N. MacDonald.

The Box Office Angle

As this stands, in ten reels, it won't do. No matter how you might prepare your fans for the brutality to be seen, they would undoubtedly come away with a bad taste and a secret grudge against you for having shown such a production. It has too much of the horrible and too little of the beautiful to offset it, and surely the propaganda which the producers seem to desire to register does not appeal sufficiently to the average American to guarantee that they will be interested in the offering as a preachment.

If this is so edited as to reduce it decidedly in footage and eliminate some of the horror, it might be that you can stir up an agitation over the conditions on Mexican plantations that might pull you some business. That depends to a great extent upon how this is exploited.

It has been conclusively demonstrated in the past few months that there are very few subjects indeed which should be put out in ten-reel length. To be sure, this is not one of them. I presume that those who have made it will soon realize that fact and get it down to a commercial basis. After this film has been reduced to, say, a short six reels, it may make an entirely different impression. If it is offered to you, be sure to inquire as to the footage.

PITIFULLY TIRESOME TREATMENT OF ONE INCIDENT. VERY FLAT.

Roy Stewart in

THE DOUBLE STANDARD

Butterfly—Universal

IRECTOR	Phillips Smalley
UTHOR	Brand Whitlock
CENARIO BY	Elliott J. Clawson
AMERAMAN	Stephen S. Norton
S A WHOLE	Tiresome development of one little incident that never got anywhere
TORY	Lacked dramatic interest and ended most abruptly
IRECTION	Failed to develop intimate characterization studies that might have given incidents impressive meaning
HOTOGRAPHY	Only fair
IGHTINGS	Some good; generally ordinary
AMERA WORK	Varied
AR	Camera-conscious "thinker"
UPPORT	Failed to impress
XTERIORS	Ordinary street scenes
NTERIORS	Acceptable, but nothing unusual
ETAIL	Too much that meant nothing
IME	Fifty-eight minutes (5 parts)

OF all the unsatisfying productions I have ever seen, I believe this gets the medal.

As a sort of alibi, the titles at the very first state that the author intends to state a condition, but has no intention of solving the prob-m.

The story then proceeds to deal with one incident hav-ig to do with a raid on a dance hall, in which two girls re brought in. These girls had been drinking with two oung men, who were related to the judge on the bench, ie editor of a paper and a bishop. The judge was a eformer and he insisted that the girls were no more uilty than the two men they had been with, and so iese men were brought into court. When the judge earned who these two men were he dismissed the quar-ette with a suspended sentence pending their good be-avior.

We then learned that the bishop and the judge's wife wned the property which was rented to the dance hall wner, and the editor was properly disgraced through ie newspapers publishing the story of his son's arrest. When they reached this point the story suddenly quit.

In other words, the entire five reels had been devoted to a statement of an existing condition, which surely is no news to anyone, and then, without developing any dramatic situation, any love interest or even suggesting a possible remedy, the action ceased. When most fans see this they will feel that something has been omitted. It seems as if the action stops very abruptly without ever having gotten anywhere.

Roy Stewart as the judge worked through most of the footage with a studious expression upon his face, and at times he was truly funny in his attempt to be slow and deliberate. He was decidedly camera-conscious.

None of the other characters were introduced with sufficient intimacy to register a characterization that might be remembered, and surely this production is about as near to nothing as might be figured. Had the various characters been introduced intimately at first and the cause and effect of the conditions spoken of been more clearly registered as they concerned the lives of the individuals, then this might have been interesting as a character study. As presented it was just a lot of footage that never made any sort of impression. Your audience will wait for something to happen, and be disappointed because the happening never arrives.

In the cast were Frank Brownlee, Clarissa Selwyn, Frank Elliott, Joe Girard, Hazel Page, Maxfield Stanley and Irene Aldwyn.

The Box Office Angle

Because of the fact that this never gets anywhere, I am afraid that your fans will be sadly disappointed if you try to make capital of the title and pull them in expecting to see **something.**

The situation as dealt with is surely not a new one to any, and the fact that the producer simply shows an incident without in any way justifying or condemning any of the characters leaves a feeling of unsatisfied desire.

If you play Universal productions regularly your fans will probably recognize the Universal bed used in the deathbed scene, and the Universal cabaret entrance used for the den of evil. Some one should set fire to these stock sets, because it is surely bad business to use them so regularly.

As a name "The Double Standard" sounds interesting, but since this offering does nothing outside of registering the fact that the women are generally brought in from a dance hall raid while the men are permitted to go free, I cannot feel that any one will consider this either entertaining or instructive.

My advice is—forget it!

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ANCIENT HOKUM POORLY DONE MISSES FIRE BADLY

Violet Mersereau in

THE LITTLE TERROR

Bluebird

DIRECTOR	Rex Ingram
AUTHOR	Rex Ingram
CAMERAMAN	Harry W. Forbes
AS A WHOLE	Labored, tiresome attempt at comedy that dragged
STORY	Ridiculous and impossible
DIRECTION	Gave much tiresome detail and missed fire, with forced attempts at comedy
PHOTOGRAPHY	Generally poor
LIGHTINGS	A few good; generally poor
CAMERA WORK	Not good
STAR	Tried hard but was badly handicapped
SUPPORT	Overplayed pitifully
EXTERIORS	Ordinary
INTERIORS	Ordinary
DETAIL	Some impossible
TIME	Sixty-one minutes (5 parts)

THERE is nothing more un-funny than forced attempt at comedy which misses fire.

The plot of this went back to the good old soubrette in rags with pig-for-a-pet hokum, there being the ridiculous fop suitor brought in for further attempt at laugh-getting.

Most of the early footage was devoted to the introduction of the star into the household of her wealthy grandfather, almost an entire reel being given up to getting her to bed.

The greater part of the film was built around the ordinary, time-honored hokum in which the "little terror" startled everyone, both by her own antics and by introducing her pet pig where it wasn't wanted. The cousin, who was the sissified suitor, was made such a ridiculous character that he failed to be funny. Some bright individual even worked into the titles a suggestion that [illegible] lived only on cod liver oil, for which food his mother w[illegible] sent a bill running into the thousands.

Violet Mersereau has done a few good things, but r[illegible] cently she has been badly handicapped by the produ[illegible] tions in which she has appeared. Certainly this'll r[illegible] increase her pouularity becaues it is very, very ordina[illegible] from start to finish.

The Box Office Angle

If you are catering to a patronage which cares ve[illegible] little about the quality of offerings as long as somethi[illegible] happens once in a while, it is possible that this sort [illegible] hokum comedy will get by, despite the ridiculous, forc[illegible] fun-making provided by the producer. Certainly if yo[illegible] fans are discriminating you cannot afford to play th[illegible] because they'll laugh at it—not with it—and come [illegible] with a pretty serious kick. The very title, "The Lit[illegible] Terror," will suggest to the average fan just about wh[illegible] to expect from this, because this type of production h[illegible] been done and overdone for lo these many years. My [illegible] would be to forget it and book something worth wh[illegible] waiting until you get a real film before you try to attr[illegible] business on the strength of Violet Mersereau's followi[illegible]

As a sample of how seriously the story values w[illegible] considered, we found hero, who had been drawing p[illegible] tures for ten cents apiece with a circus, suddenly c[illegible] verted into a successful cartoonist, accepting a contr[illegible] for $1,000 a week, all in one title.

You might stir up a little interest by doing what [illegible] exhibitor I know did with Ann Pennington. You mi[illegible] display some pictures of the star's lower extremiti[illegible] with the question as to whether or not the fans th[illegible] that they have the necessary qualifications for the fi[illegible] row in the chorus. This exhibitor, with the Ann P[illegible] nington photos, aroused quite a discussion over w[illegible] constitutes a really good-looking pair of limbs—I g[illegible] I should call 'em that. In this picture Misser[illegible] chases around most of the time with dresses that [illegible] very, very short. That may interest some, who [illegible] never worry about how rotten the story is.

FUNNY NUT STUFF AND INTERESTING BURLESQUE MELO

Jack Devereaux and Winifred Allen in

A SUCCESSFUL FAILURE

Eastern Triangle

DIRECTOR	Arthur Rosson
ASSISTANT DIRECTOR	Dick Rosson
SUPERVISED BY	Allan Dwan
AUTHOR	Robert Shirley
CAMERAMAN	Roy Overbaugh
AS A WHOLE	Burlesque melo built for fun, with star doing "nut" stuff that will register
STORY	Good combination of melodrama, mystery and laughs
DIRECTION	Balance nicely maintained between melo and fun
PHOTOGRAPHY	Not artistic, but satisfactory
LIGHTINGS	Acceptable
CAMERA WORK	Just good
STARS	Did much "nut" stuff, earning many laughs
SUPPORT	Very satisfactory
EXTERIORS	Some good angles
INTERIORS	Quite satisfactory
DETAIL	Much of it funny
TIME	Sixty-eight minutes (5 parts)

JACK DEVEREAUX sort of "came back" in this, [illegible] cause he certainly registers a goodly number [illegible] laughs. This boy made a very favorable imp[illegible] sion in his first Triangle film, but slumped quit[illegible] bit in the next two or three, principally due to [illegible] fact that his nut actions in the story didn't quite [illegible] over.

Here we get a happy combination of burlesque m[illegible] "bunk" mystery and funny "nut" stuff that holds [illegible] interest because of the action development, and ma[illegible] you snicker because of the truly funny stunts of De[illegible] eaux, who simply cuts loose and behaves like a nut[illegible] any and all occasions.

Somehow in this offering you seem to get a little [illegible] ter acquainted with Devereaux, and when he pulls [illegible] weird stuff it registers just as if he were a wild Ir[illegible] out in some crowd looking for merry adventure, [illegible] this one character the nut who was providing the lau[illegible]s.

The plot had to do with "the poipers," and I must [illegible] somebody credit here for having tied together rath[illegible] good bit of melodramatic action for burlesque purpo[illegible]. There was enough interest in what was going to ha[illegible] to hold the attention right well, and this was part[illegible]larly good since it was all centered around Dever[illegible] as an unsuccessful lawyer who thought that he [illegible] found some U. S. bonds, while, as a matter of fact h[illegible]

ıd come into possession of the papers which both the ıief of police and the reform leader were very anxious secure again.

The "poipers" in question proved that the reform ader was a crook, and the chief of police wanted them offset the knowledge held by the reform leader that ıe chief had killed a man. The chief's daughter was ıe heroine, and so you can see that there was an in-resting combination of wild-eyed melodrama capable of oviding enough interesting action to keep things mov-ıg through several reels.

The general atmosphere was not distinctive, because ıe photography was rather muddy and there were not s many close-ups as there should have been, but I be-eve that you can safely figure on this as a burlesque comedy that will please, and surely it is decidedly bet-ter than the average program release, so far as enter-tainment value is concerned.

The Box Office Angle.

I would go after this pretty strong as a burlesque comedy full of action and fun. Play up Jack Devereaux as the nuttiest nut in pictures, and make it very clear that, while this is filled with action, it is made primarily for laughing purposes.

You might advertise along these lines: "Do you be-lieve there can be such a thing as a SUCCESSFUL FAIURE? Jack Devereaux is a nut, but he proves such a thing possible."

You might run a teaser campaign, using the line, "Are you a SUCCESSFUL FAILURE? Think it over!"

CRUDE CONVENIENT MELLER MOVIE PAINFULLY ORDINARY

Wallace Reid and Anita King in

THE SQUAW MAN'S SON

Lasky—Paramount

IRECTOR	Edward J. Le Saint
UTHOR	Edwin Milton Royle
CENARIO BY	Charles Maigne
AMERAMAN	Allen S. Davey
S A WHOLE	Crudely done, ordinary meller
TORY	Convenient incidents poorly tied together
IRECTION	Failed to make action human or convincing at any time
HOTOGRAPHY	Occasionally good; generally poor
IGHTINGS	Lacked definition; generally unsatisfactory
AMERA WORK	Not good
TARS	Gave ordinary movie characterizations
UPPORT	Camera-conscious
XTERIORS	Ordinary
NTERIORS	Ordinary
ETAIL	Convenient
IME	Fifty-seven minutes (5 parts)

THE chances are that this would never have seen the light of day except for the fact that Para-mount decided to adopt the new booking-by-stars system. If this hasn't been on the shelf, it should have been. Certainly it is crude, ordi-ary movie meller.

The story of this is blamed on to Edwin Milton Royle, uthor of "The Squaw Man," and this is supposed to be sequel to that production. It would seem that some-ne had it figured out that such a sequel would get some ıoney, and Royle, in response to an order to produce uch a sequel, sat down and wrote a lot of melodramatic unk one evening after dinner, and sent it along. Cer-ainly he could not have given this story very serious onsideration.

The general treatment was not good. The players ere camera-conscious, the sets and exteriors were not istinctive and generally the lighting failed to give suffi-ient definition to the faces of the players. The lights ere frequently placed in approximately the proper posi-ion, but there was not enough light coming from them o register the intentions of the characters.

The plot was a lot of melodramatic junk having to do vith the son of the Squaw Man leaving his wife and state in England to go back to the Indians, where he, fter many adventures, managed to thwart the willun cho wanted to steal some asphalt property from the njuns.

He was going to divorce his English wife and then liscovered that she was a morphine addict, which made im say he'd stick with her; but of course, after he came to the Indians a second time, the wife obligingly died, so that he might marry the Injun heroine.

Wally Reid was handicapped by the requirements of the story, which made it necessary for him to be a routine hero. Anita King was ordinary, as she always has been, there being very little change in her expression, no mat-ter what the emotion to be registered. Dorothy Daven-port was not looking her best, and the other characters were decidedly camera-conscious.

Others in the cast were Ernest Joy, Donald Bowles, Frank Lanning, Charles H. Geldert, Raymond Hatton, Lucien Littlefield and Mabel Van Buren.

The Box Office Angle

Of course, the fact that this is presented as a sequel to "The Squaw Man" gives it a certain amount of in-terest, but it would seem to me that it is too bad a pro-duction for you to make any noise about. The situtaions are painfully convenient and they have been crudely handled, with the result that the offering is just plain, ordinary movie meller.

If you have an intelligent clientele, I certainly should advise not playing this. Most anything you might book would be more entertaining, and I doubt very much if Anita King will pull you any business, the chances being that she would keep more people away than she would bring in.

Wallace Reid is a favorite in many sections, but I fear the combination of Mr. Reid and Anita King.

If, for any reason, you have to play this, I would con-centrate all my advertising on the fact that this is a sequel to "The Squaw Man," written by the author of that drama, and talk about the fact that Wally Reid is in it. Be careful to make no promises whatever regard-ing the production, putting it all up to the author to shoulder the blame when your patrons decide that they don't like it.

If your fans accept routine meller, it is possible that you can sneak this by because of the little bit of pres-tige which the authorship gives it.

HEART STIRRING HAND COLORED **PATRIOTIC SLIDES 25c. Each**

71. If It's Worth Living Under, It's Worth Fighting For.
54. Americans Must Protect America.
95. We Are With You, Mr. President, One Hundred Million Strong.
53. Your Country Needs You.
28. American Flag.
95. President Wilson & Flag.
60. Geo. Washington.
45. The Birth of the American Flag.
70. Abraham Lincoln.
76. Spirit of '76—Reflects in 1917.
27. If It's Good Enough to Live Under, It's Worth Fighting for.
87. Pledge Allegiance.
68. Star Spangled Banner.
42. My Country 'Tis of Thee (Flag).

EXCELSIOR ILLUSTRATING CO., 219 Sixth Ave. New York City

CONVENIENT, MECHANICAL MOVIE POOR STAR POORLY HANDLED

Margaret Illington in

THE INNER SHRINE

Lasky—Paramount

DIRECTOR ..... Frank Reicher
AUTHOR ..... Basil King
SCENARIO ..... Beatrice De Mille and Leighton Osmun
CAMERAMAN ..... Dent Gilbert
AS A WHOLE ..... Ordinary movie will not appeal
STORY ..... Convenient melodrama that never convinced
DIRECTION ..... Gave rather mechanical action, with very bad lighting at times and unsatisfactory result as whole
PHOTOGRAPHY ..... Occasionally good; generally poor
LIGHTINGS ..... Very bad on faces
CAMERA WORK ..... Not good
STAR ..... Screened badly; failed utterly to register
SUPPORT ..... Badly handicapped
EXTERIORS ..... A few very good; others ordinary
INTERIORS ..... Acceptable
DETAIL ..... Painfully convenient
TIME ..... Fifty-four minutes (5 parts)

FOLLOWING the other Illington picture, which failed to get over, I certainly cannot see where this one has a chance. The plot is an ordinary series of convenient incidents with things happening when and where needed, in a way that fails utterly to convince. People "just happen" to go where they will be needed in the plot, and the way in which they are pulled together on various occasions is enough to jar most any fan.

Margaret Illington doesn't register before the camera and was made up very badly in some scenes, while in others she was lighted so that her face was a glare of white.

Hobart Bosworth and Elliott Dexter were wasted because of the handicaps of the story, star and direction, Mr. Bosworth being shown in several flashes sprinting through two or three reels doing nothing except stalling around in a South American jungle and waiting for Mr. Dexter to conveniently go to South America, rescue him and take him home to the woman they both love.

From start to finish this was only a mechanical movie. It may get by with your audiences if they're particularly good natured, but certainly it isn't worthy of consideration if you can possibly get anything worth while.

The Box Office Angle.

Margaret Illington means nothing in the young line of most film fans, and because of that and the fact that her first film was a flivver, I would think that you should forget this and dig up something that is worth while.

The production isn't good because the star screens badly and has been poorly handled and the story never registers. "The Inner Shrine" doesn't mean anything to the average fan, so that I can see no particular box office value in this any way you could figure.

If you have to play this stuff in order to fill in, I would slide it by with the soft pedal. To my mind, you are endangering the prestige of your theatre and inviting trouble in the way of lost patronage. Soon they will seek out a live house where they play real pictures if you continue to offer such ordinary routine junk as this.

WANDERING MOVIE THAT FAILED TO GET ANYWHERE

Antonio Moreno and Mary Anderson in

BY RIGHT OF POSSESSION

Vitagraph

DIRECTOR ..... William Wolbert
AUTHOR ..... Alvah Milton Kerr
CAMERAMAN ..... Reginald E. Lyons
AS A WHOLE ..... Very poor movie meller crudely handled
STORY ..... Would have been poor half-reel; wandered badly
DIRECTION ..... Failed to make action or atmosphere convince
PHOTOGRAPHY ..... Ordinary; occasionally good; generally poor
LIGHTINGS ..... A few very good; generally poor
CAMERA WORK ..... Not good
STARS ..... Badly handicapped by situations and direction
SUPPORT ..... Ordinary; willun was awful
EXTERIORS ..... A few good; generally ordinary
INTERIORS ..... Poor
DETAIL ..... Too much of no consequence
TIME ..... Sixty-five minutes (5 parts)

TONY MORENO and Mary Anderson are two likeable young folks, but when we find them in a Western melo that wanders through much footage without ever getting anywhere it is impossible for them to save the day.

Never at any time did the story of this arouse any real interest, and much footage was devoted to scenes which in no way advanced the plot. We had footage of bucking horses, rope tricks, etc., with an incident supposed to register the blowing up of a dam and the stampeding of some cattle, which was so poorly handled that it became ludicrous.

This certainly must have been a production which Vitagraph has had on the shelf, or else they are lowering their standards of quality.

The entire plot of this (if it can be called a plot) has to do with Miss Anderson's arrival in the West to take charge of some mining properties and her immediate assertion of executive ability, resulting in stopping a young riot.

Much footage was then devoted to the gradual development of a love interest between Tony Moreno, the sheriff, and Miss Anderson, with the women of the community finally persuading Miss Anderson to run the sheriff against her sweetheart.

She was elected, and then the willun, who had been standing around twirling his moustache for much footage, blew up the dam. Then we had the cattle stampede, and they lived happily ever after.

Unless I am misjudging the audiences of the average community, I believe they will consider this funny. If you can find anything that either thrills or convinces, forget this.

Miss Anderson rides horseback right well, and Tony Moreno is always pleasing, but the parts which they were called upon to portray in this were so impossible that it would be an injustice to them to try to make your fans believe that this is a good picture.

Otto Lederer and Leon Kent were in the supporting cast.

There were many titles which were truly funny because of the highbrow language placed in the mouths of the roughneck Western characters. One cowpuncher remarked that he was "steeped in gloom." Many other statements were made which will probably get a laugh when flashed on the screen. Unfortunately, those responsible for such titles didn't figure that they would be funny.

The Box Office Angle

If Mr. Moreno and Miss Anderson have any following in your section and you expect to show them in films in the future, I certainly would pass this one by. It drags and drags through much footage, with the final scenes lacking the necessary punch to create any real interest.

Miss Anderson rides horseback rather well, but the plot is so lacking in worth-while incident that your fans will probably become very tired of seeing the two stars floating through scene after scene with nothing to do.

If for any reason you feel that you can afford to play this sort of junk, I'd go after it more as a comedy than as a drama. You might advertise along these lines. "What would you do if your suffragist neighbors insisted on your running for sheriff and your sweetheart was the opposition . . .

You might say—"Do you believe that a woman could stop a riot in Colorado? See Mary Anderson in 'By Right of Possession.'"

ELABORATE SETS AND ARTISTIC SHOTS MAKE THIS INTERESTING

Robert Warwick in

THE MAD LOVER

Harry Rapf Production—Pathe

DIRECTOR	Leonce Perret
AUTHOR	Leonce Perret
CAMERAMAN	Lucien Andriot
AS A WHOLE	Distinctive atmosphere, sets and exteriors make this impressive
STORY	Holds interest right well, with twisted end
DIRECTION	By distinctive atmosphere made action impressive; had occasional bad grouping and permitted some overplaying
PHOTOGRAPHY	Generally excellent; some particularly artistic shots
LIGHTINGS	Many good silhouette bits; generally excellent
CAMERA WORK	Excellent
STAR	Impressive; pleasing personality
SUPPORT	Generally very good, although some overplayed
EXTERIORS	Generally artistic; a few very beautiful
INTERIORS	Decidedly distinctive; generally excellent
DETAIL	Good
TIME	Sixty-six minutes (5 parts)

WHILE the story of this is for the most part a light romance, the interest is held rather well by the personalities of Mr. Warwick and Elaine Hammerstein, and the producer has made the entire production impressive by distinctive sets and artistic exteriors.

In one part of the story the action became quite dramatic—even tragic—but this was nicely turned at the finish by the surprise ending. For the most part the story is devoted to a romance between Mr. Warwick and Miss Hammerstein, culminating in their marriage, with the main portion of the story devoted to their happy married life being interrupted by a visit from many friends and relatives of the wife.

An amateur entertainment was planned, and "Othello" was to be given. Mr. Warwick, under protest, was chosen for the part of Othello, since he had given evidence of being jealous of the attention paid his wife by one of the guests.

We then saw the performance, and Mr. Warwick was seen to choke his wife to death when he was supposed to only make believe. This was followed by his suicide.

When the story reached this point we learned that he had been dreaming, and we came back to the well-known happy finale, with the amateur theatricals abandoned.

The actual story incidents and the handling of them were hardly enough to make this stand out as an exceptional feature, but certainly Producer Perret must be given credit for having provided an artistic atmosphere. Almost any fan will enjoy this because of the sets and the artistic exteriors.

Mr. Warwick was decidedly at home in the part of the dignified husband with his jealous inclinations, and Miss Hammertsein was quite pleasing as the happy young wife, she being quite beautiful in some lightings.

Upon several occasions the director had a number of people very badly grouped, and frequently he permitted the characters to play the camera or to overplay. On the whole, however, the cast was satisfactory.

Among those who appeared were Valentine Petit, Ed Kimball, George Flanteau and Frank McGlynn.

The Box Office Angle

You should be able to get money with this, because the title, "Robert Warwick in 'The Mad Lover,'" should suggest many wild and interesting things to all the young ladies who like to see him as a hero. It isn't a tremendous film, but it will please, because it has been artistically handled. The story holds the interest fairly well, and the surprise finish is well enough covered up so that the tragedy will seem rather real.

I would concentrate all of my advertising upon two points—the name of the star and the picture—without any explanation of the character of the story—and the fact that the production has been made by Leonce Perret, one of the most famous of the French directors.

If you can't get business on those two points, then the business isn't to be had. Surely it will be better to concentrate on those facts rather than to explain the story, which might result in someone deciding that they don't care for the film.

VERY SLOW UNINTERESTING STORY THAT NEVER ARRIVED

Susan Grandaise in

WHEN TRUE LOVE DAWNS

French Production—World Film

DIRECTOR ..... Louis Mercanton
AS A WHOLE ..... Unconvincing drama that lacked human note and intimate touch
STORY ..... Dragged sadly and never really impressed
DIRECTION ..... Provided some good locations and atmospheres, but failed to make action ring true
PHOTOGRAPHY ..... Occasionally excellent, but frequently poor
LIGHTINGS ..... Some very fine; others poor
CAMERA WORK ..... Varied
STAR ..... Very pretty, but had little to do
SUPPORT ..... Ordinary; didn't impress
EXTERIORS ..... Good; some quite impressive
DETAIL ..... Much too much
TIME ..... Seventy minutes (5 parts)

THIS is a French production marketed in this country by the World, which has a very bad fault. It contains too much footage which means nothing. The story is not a big one and the scores of unnecessary scenes caused the action to drag so badly that it becomes very tiresome. We get good atmosphere, some excellent exterior locations and several rather impressive sets, but the French technique, which gives few close-ups and plays too many long scenes, makes it rather difficult to register the intimate touch which American fans desire.

The story was based on the well-known situation of the wife who thought she loved another, until she learned how much her husband was willing to sacrifice for her, this attempted sacrifice on Hubby's part finally bringing a realization of her love for him.

The plot wandered and wandered through many minor incidents without concentrating on real situations that would command attention, and as a consequence the interest in the action lagged most of the way.

Susan Grandaise is a very pretty girl and seemed to have a pleasing personality, but there was little for her to do, and so she didn't register her personality strong enough to impress particularly.

The Box Office Angle

The general atmosphere of this is such as to make it seem better than the average cheap melodrama, but I am afraid that the many unnecessary scenes and the slow progress of the story will keep this from seeming worth while to the average fan.

From where I sit, it would seem to me that this is the sort of production that can be played as a filler when you expect your fans to come in and look it over without becoming enthusiastic or throwing bricks at the screen. It isn't bad save that it is so slow; and it isn't good, because it lacks the human note.

In advertising this I would frankly state that it is a French production, and center the attention upon the fact that it features a beautiful French girl.

You might bill it along this line and possibly pull a little business: "Do you appreciate your husband? See 'When True Love Dawns.'"

ANCIENT MELO SITUATIONS MADE FAIRLY INTERESTING

Harold Lockwood in

THE HIDDEN SPRING

Yorke—Metro

DIRECTOR ..... E. Mason Hopper
AUTHOR ..... Clarence Budington Kelland
SCENARIO BY ..... Fred J. Balshofer
CAMERMAN ..... Tony Gaudio
AS A WHOLE ..... Fairly interesting because of action, although basic idea very old
STORY ..... "Hero who combats boss of town" idea with customary triumph and boss' downfall
DIRECTION ..... Individual incidents well handled, but action failed to get under your shirt
PHOTOGRAPHY ..... Just good; not distinctive
LIGHTINGS ..... Occasionally splendid; generally ordinary
CAMERA WORK ..... Acceptable
STAR ..... Pleasing personality
SUPPORT ..... Heroine pleasing; other types good
EXTERIORS ..... Satisfactory; not exceptional
INTERIORS ..... Acceptable
DETAIL ..... Acceptable
TIME ..... Sixty-one minutes (5 parts)

WHILE this may get by as a satisfactory program release it will never arouse any enthusiasm, because the story is the same old bromide of young hero who goes to small town which is run by a boss, with the result that he decides to fight the tyrant and eventually triumphs by being declared the leader of the townsfolk who were ready to revolt against the willunous ruler.

Of course there was the heroine who sat around through much footage, with titles telling how her sympathies were still with the hero. Once or twice they tried to make us believe that she didn't like hero any more, but, of course, nobody is ever fooled by such twists in what is otherwise a very obvious plot.

Harold Lockwood is a pleasing hero, and there were several good types in this, so that the production will possibly go over as satisfactory, despite the fact that it has few really dramatic moments.

Herbert Standing was the boss of the city, and it seemed that he had been right cruel, for he even went as far as to take one man's property and then have him beaten until he became an idiot. Of course, hero sheltered this character, and eventually brought him into his own, while the boss was run out of town.

The suffering victim, as is generally the case, was beaten up a second time by the willun, so that he regained his memory. I don't know why it is, but it seems to be always necessary for anyone who loses his memory through a blow on the head to get another kick in the ear so as to regain it.

Vera Sisson as the hero had little to do but sit around and have close-ups made, but she screened to splendid advantage in a number of these, and so was quite satisfactory.

Whoever wrote the titles did quite a lot towards pulling the scenes together, and certainly many bits were given added significance by titles which went on to explain what it was all about.

In the cast were Lester Cuneo, Arthur Millette, J. H. Crane and Billie West.

The Box Office Angle

If Harold Lockwood is a favorite in your community, and I understand he is rather popular most everywhere, you should be able to get this by principally because the titles pull the action together and give many of the scenes real significance.

This is not really a fault but is decidedly to be preferred to a production where everything is told in much deail, in scenes that frequently are entirely unnecessary. The average audience prefers to have a certain number of titles bridging the necessary action, with the scenes putting over the more essential de-

I should think it would be advisable to make clear the meaning of the title of this production, because, unless you do so, many may think it concerns some sort of a mineral spring hidden in the woods. The title refers to the hidden spring which, when touched, released the fighting force of our hero and made him an aggressive, battling power. Tie this explanation up with the story by some such lines as this:

"Has the HIDDEN SPRING of your personality ever been touched? Have you come to a full realization of your ability to achieve big things?

DELIGHTFUL NEW SKINNER COMEDY HUMAN AND APPEALING

Bryant Washburn in

SKINNER'S BABY

Essanay—K-E-S-E

DIRECTOR.....Harry Beaumont
AUTHOR.....Harry Beaumont
AS A WHOLE.....Delightful entertainment
STORY.....Human stuff that will appeal to everyone
DIRECTION.....Made little touches stand out by treatment and developed tempo beautifully to important moments
PHOTOGRAPHY.....Very good
LIGHTINGS.....Good straight stuff; not particularly artistic
CAMERA WORK.....Very good
STAR.....Very pleasing personality
SUPPORT.....Splendid types; registered great touches
EXTERIORS.....Fitted atmosphere perfectly
INTERIORS.....Very good
DETAIL.....Many fine little touches
TIME.....Sixty-two minutes (5 parts)

IF anyone needs proof of the fact that the little human stories properly developed are the most entertaining, then they need only see this new Skinner story.

The entire five reels of this has been builded round the situation of expectant father, and yet this time-honored stuff has been made exceptionally entertaining simply because the characters are really human. They do things the way you or I might do them, and it is principally because of these little touches that the action registers so forcefully.

We have all the characters from the previous Skinner pictures, and it seems to me that this has been a very happy idea, since these characters have come to seem like old friends.

In a few places the action oversteps the bounds of hard-headed logic, but the few places where the action appears to be a bit over the boundary line are excused because of the whimsical character of Skinner. We expect him to do things different from just an ordinary mortal.

The entire plot is based upon the Skinners' realization of the fact that a baby in their home would mean additional happiness. When the glad news is given to Skinner that a youngster is on the way, he goes down to the office and gives everybody a holiday, they thinking that the baby had arrived. This is possibly overstepping, but, nevertheless, it is very funny and has been treated so humanly that it gets by and is accepted.

Skinner then makes all of his plans for what will be done for his "boy," and they build on this up to the very end, when we learn that the new arrival is a girl. Most of your wise ones will commence to figure that Skinner is to be disappointed, but the director has treated this so nicely that they will feel that, after all, the new arrival is a boy, and then on the finish the twist does come as a sort of surprise.

Full credit must be given to the producer for the intelligent use of close-ups, types and effective little bits of business. The titles were also very good.

Bryant Washburn in the past year has stepped right out into the foreground, and I believe he is one of the most popular stars in the country today. He has had good material to appear in and considerable credit is due Harry Beaumont, who directed his best productions. Mr. Washburn is a most likeable, clean-cut chap, and has a smile that is surely a close rival to that of the famous "Doug."

Hazel Daly, who is now known to everybody as "Honey," is just as pleasing in this as she has been in her other pictures, and it would seem to me that this combination should be good for many more Skinner stories.

The others in the cast were very satisfactory.

The Box Office Angle.

If you can't get money with this, then you ought to burn up your show shop. With the success and prestige of the previous Skinner pictures to work on, and the knowledge that you can afford to boom this as another one of the Skinner winners, it will be nobody's fault but your own if you fail to play to capacity.

I would concentrate on the fact that this is another delightful Skinner story and hook this up with some such lines as these:

"Have you a baby in your home? See if he can rival SKINNER'S BABY." "Do you realize how ridiculous grownups appear when they try to entertain a baby? See them at work in SKINNER'S BABY." "Have you ever made faces at a baby to get him to laugh? See how funny you looked by watching Bryant Washburn in SKINNER'S BABY."

QUICK ANNOUNCEMENTS FOR YOUR SCREEN

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TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
660	Fox	73.1	70.8	85
531	Metro	70.8	67.0	49
1813	Triangle	70.6	65.2	354
429	Vitagraph	68.1	66.2	74
2079	Paramount	68.7	62.9	336
454	World	67.7	61.5	41
240	Bluebird	62.7	63.5	20

THE NUMBER BEFORE THE NAME OF TH FEATURE INDICATES THE NUMBER OF RE PORTS RECEIVED AND TABULATED ON THA FILM.

THE FIRST COLUMN CARRIES THE PER CENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BO OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICAT THAT MANY REPORTED THE FILM WORTH RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

Reports		% P.P.	% B.O.	Repeat
2079	Paramount	68.7	62.9	336
3	In Bishop's Carriage	85	93	
2	The Lost Paradise	50	73	
6	The Virginian	88	81	2
2	Such a Little Queen	78	78	1
1	Marta of the Lowlands	50	70	
3	Where the Trail Divides	93	90	1
11	Wildflower	89	82	6
1	The County Chairman	80	80	
1	What's His Name	75	100	
4	Behind the Screen	86	83	
5	Man from Mexico	90	70	2
1	The Man From Home	70	70	
1	Circus Man	94	95	
2	Rose of the Rancho	84	77	
4	The Bargain	85	86	3
2	Ghost Breakers	60	63	
6	The Crucible	94	92	2
1	False Colors	50	80	
5	The Sign of the Cross	79	85	
4	Cameo Kirby	61	50	
6	Cinderella	86	94	3
1	The Million	70	90	
4	Girl of the Golden West	78	71	2
3	The Dancing Girl	65	65	
3	The Italian	77	62	1
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
5	The Goose Girl	95	95	4
2	After Five	51	50	
1	Mistress Nell	85	05	
2	Buckshot John	60	60	
3	Her Triumph	60	74	1
3	The Warrens of Virginia	70	71	1
1	Country Boy	60	60	
6	David Harem	82	78	1
1	A Gentleman of Leisure	80	70	
2	The Caprices of Kitty	63	70	
1	Love Route	60	60	
1	Sunshine Molly	40	50	
1	The Governor's Lady	97	85	
3	Gretna Green	100	100	2
3	Are You a Mason?	78	84	
1	Pretty Mrs. Smith	65	80	
1	The Unafraid	80	75	
1	When We Were 21	75	60	
4	Snobs	64	52	
5	Captain Courtesy	84	86	1
3	Captive	82	81	
1	Niobe	75	55	1
3	Help Wanted	80	75	
5	The Woman	86	59	1
5	House of Lost Court	82	54	1
4	Fanchon, The Cricket	89	92	3
3	Betty in Search of Thrill	83	87	
5	Stolen Goods	78	75	
2	Wild-Goose Chase	80	55	1
6	Pretty Sister Jose	84	82	1
5	Jim the Penman	84	66	
6	The Dawn of a To-morrow	83	88	1
5	Arab	89	66	1
1	Clarissa	75	80	
2	The Dictator	45	45	
5	Wild Olive	82	69	
6	Chimmy Fadden	91	75	1
3	Little Pal	79	85	
4	Rugmaker's Daughter	40	58	
2	The Clue	74	88	
6	Kindling	81	82	
1	The Running Fight	60	70	
3	The Fighting Hope	77	80	
5	Kilmeny	75	73	
6	Seven Sisters	87	86	1
3	Puppet Crown	83	85	
19	Rags	91	93	5
2	Sold	83	72	
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
1	Poor Schmaltz	63	37	
8	Helene of the North	87	81	2
3	The Majesty of the Law	56	60	
1	Heart of Jennifer	40	55	
1	Incorrigible Dukane	75	35	
4	Esmeralda	89	80	2
2	The Case of Becky	65	65	
1	Out of Darkness	60	40	
1	Peer Gynt	32	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	65	
2	Voice in the Fog	75	47	
0	Fatal Card	65	59	
4	Zaza	91	67	2
6	The Girl of Yesterday	89	88	3
7	White Pearl	71	75	
4	Blackbirds	57	58	
7	Chorus Lady	73	68	
6	The Secret Sin	69	74	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
11	Carmen	82	83	3
11	Still Waters	95	92	7
8	Madame Butterfly	82	89	2
7	Mummy and Humming Bird	64	56	
7	Bella Donna	92	77	4
1	Armstrong's Wife	79	65	
5	Chimmie Fadden Out West	85	76	2
8	A Gentleman From Indiana	85	78	
9	The Prince and the Pauper	92	88	4
10	Mr. Grex from Monte Carlo	84	69	1
9	Jane	75	51	
9	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
7	The Immigrant	73	62	
10	The Old Homestead	82	84	7
8	Lydia Gilmore	82	61	2
10	Temptation	82	77	2
9	The Foundling	78	76	3
5	Tongues of Men	82	58	1
7	Mice and Men	84	84	4
6	The Golden Chance	86	68	2
1	My Lady Incog	40	40	
4	Ragamuffins	77	87	
4	Call of Cumberlands	77	72	
6	The Spider	87	68	
9	Pudd'n Head Wilson	83	66	
8	Tennessee's Pardner	45	50	
7	Madame Le Presidente	21	48	
8	Nearly King	52	53	
12	Trail of Lonesome Pine	75	88	
7	Fell in Love with Wife	56	52	
7	Blacklist	61	53	
9	Out of the Drifts	90	89	
8	Diplomacy	88	56	
13	Poor Little Peppina	88	85	
15	To Have and To Hold	75	72	
11	Ben Blair	72	82	
9	For the Defense	68	66	
6	The Code of Marcia Gray	70	66	
8	The Lost Bridegroom	80	70	
7	The Saleslady	75	66	
14	Audrey	75	72	
8	The Sowers	65	60	
10	The Heart of Paula	72	57	
11	The Race	71	62	
7	The Eternal Grind	71	82	
9	The Love Mast	58	56	
9	Molly Make-Believe	87	83	
7	The Red Widow	62	55	
12	The Heart of Nora Flynn	72	60	
8	A Moment Before	52	64	
12	David Garrick	68	46	
9	The Innocent Lie	56	51	
15	Maria Rosa	79	78	
12	Alien Souls	69	67	
13	The Feud Girl	60	56	
16	Pasquale	78	53	
16	Sweet Kitty Bellairs	72	62	
20	Saints and Sinners	51	49	
17	Thousand-Dollar Husband	69	51	
2	A Gutter Magdalene	62	54	
10	Evil Thereof	44	44	
15	The Making of Maddalena	63	57	
23	Silks and Satins	85	88	
14	Destiny's Toy	69	51	
19	The Clown	79	54	
20	Susie Snowflakes	69	59	
16	The World's Great Snare	73	78	
19	The American Beauty	61	61	
22	The Dupe	64	64	
22	The Smugglers	55	50	
26	The Selfish Woman	72	83	
29	Davy Crockett	67	82	
28	The Dream Girl	60	64	
28	Under Cover	79	75	
27	International Marriage	55	51	
27	Common Ground	64	64	
35	Hulda from Holland	95	94	
30	House of Golden Windows	73	64	
22	A Woman in the Case	72	72	
25	Little Lady Eileen	87	89	
22	The Stronger Love	53	52	
21	Public Opinion	82	72	
20	Rolling Stones	67	62	
21	The Honorable Friend	65	62	
19	The Victory of Conscience	60	60	
20	Each Pearl a Tear	75	72	
21	The Parson of Panamint	77	69	
14	The Big Sister	48	59	

Reports	% P.P.	% B.O.	Repeat
13 The Reward of Patience	66	55	
14 The House of Lies	76	69	1
13 The Daughter of MacGregor	55	46	
16 Ashes of Embers	84	84	6
16 The Quest of Life	59	61	
14 Anton, the Terrible	46	45	
16 The Lash	58	56	
13 The Storm	75	65	1
19 The Intrigue	81	61	2
16 Her Father's Son	74	68	2
14 Witchcraft	55	55	
14 The Kiss	74	68	2
15 The Rainbow Princess	81	72	3
14 Seventeen	84	72	2
13 Miss George Washington	94	94	10
15 The Heir to the Hoorah	82	69	5
15 The Soul of Kura San	80	71	1
12 A Son of Erin	79	73	2
10 Unprotected	53	55	1
10 The Years of the Locust	49	51	
11 The Plow Girl	75	60	
9 The Yellow Pawn	66	57	1
9 Nanette of the Wilds	50	57	2
7 Martyrdom of Philip Strong	53	55	1
10 The Coney Island Princess	62	63	1
10 The Road to Love	72	59	1
14 Oliver Twist	85	69	6
13 The Victoria Cross	44	54	1
15 The Traveling Salesman	76	60	3
18 The Right Direction	75	59	2
20 Snow White	95	95	12
15 Redeeming Love	61	59	1
19 The Slave Market	73	70	5
12 The Evil Eye	30	44	1
18 Great Expectations	76	56	1
16 Happiness of Three Women	74	59	1
14 Betty to the Rescue	46	48	
16 A Girl Like That	55	51	
15 Lost and Won	58	51	
19 The Golden Fetter	50	56	
18 His Sweetheart	83	58	2
17 The Wax Model	67	58	
18 Each to His Kind	62	61	
15 Her Own People	72	51	
11 The Black Wolf	35	41	
17 The American Consul	53	50	1
17 The Fortunes of Fifi	64	77	2
19 On Record	63	57	2
15 Winning of Sally Temple	40	48	
16 Those Without Sin	54	52	1
14 Castles for Two	53	50	1
13 Out of the Wreck	60	54	
12 Sapho	75	83	3
10 Prison Without Walls	52	51	
11 The Dummy	70	54	
8 The Spirit of Romance	62	52	
7 As Men Love	73	51	
9 The Bottle Imp	76	67	2
6 The Bond Between	52	37	
7 A School for Husband	48	46	1
6 The Lonesome Chap	47	44	
8 Sleeping Fires	59	61	1
7 The Tides of Barnegat	46	40	
7 The Cost of Hatred	40	36	
9 The Valentine Girl	72	75	
1 Unconquered	10	15	
5 The Girl at Home	45	39	
7 Heart's Desire	21	34	
6 Sacrifice	28	43	
5 The Primrose Ring	30	38	
7 The Silent Partner	30	34	
4 Marcellini Millions	39	25	
4 The Highway of Hope	26	26	
4 Her Better Self	59	48	
4 The Undying Flame	26	40	
2 Freckles	68	55	

TRIANGLE

1813 Triangle	70.6	65.2	354
10 The Iron Strain	81	66	2
9 The Lamb	84	75	3
9 Old Heidelberg	72	63	1
11 The Coward	84	67	1
9 Martyrs of the Alamo	67	57	2
14 The Disciple	85	76	2
7 Matrimony	81	74	2
5 Sable Lorcha	64	53	
8 The Golden Claw	61	72	
9 Double Trouble	64	64	2
7 Aloha Oe	62	65	1
5 Lily and Rose	61	53	
7 Jordan is a Hard Road	58	54	
6 Winged Idol	53	52	
8 Penitents	28	32	
11 The Edge of the Abyss	67	61	
8 Submarine Pirate	85	78	1
5 Cross Currents	48	45	
11 Between Men	72	70	1
14 Let Katy Do It	87	66	6
5 The Corner	56	47	
5 The Missing Link	55	43	1
3 Beckoning Flame	65	48	
9 The Wood Nymph	54	50	1
8 The Conqueror	71	70	
9 Price of Power	55	51	
10 The Green Swamp	80	78	1
12 Acquitted	69	51	
6 D'Artagnan	59	54	
18 His Picture in the Papers	90	75	5
13 Honor's Altar	77	67	2
14 Betty of Greystone	77	65	2
23 Peggy	94	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	1
18 Hell's Hinges	93	89	11
17 The Flying Torpedo	88	80	8
14 Bullets and Brown Eyes	85	75	3
14 Martha's Vindication	79	72	2
13 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
15 The Raiders	79	70	
14 The Habit of Happiness	92	85	5
8 Waifs	70	59	1
8 Little Meena's Romance	64	60	1
17 The Aryan	59	80	6
10 Sold for Marriage	71	72	1
17 Stepping Stones	85	75	2
10 Sunshine Dad	36	46	
9 Civilization's Child	68	64	1
14 Children In the House	80	66	2
11 The Beggar of Cawnpore	61	49	
19 The Good-Bad Man	90	92	4
12 The No-Good Guy	74	60	3
16 Susan Rocks the Boat	71	64	
20 Not My Sister	79	77	4
18 Child of Paris Streets	76	64	
22 The Primal Lure	82	76	7
8 Mr. Goode, the Samaritan	53	53	
20 The Market of Vain Desire	79	64	5
22 Going Straight	77	78	3
29 The Bugle Call	93	79	9
26 Reggie Mixes In	93	80	11
16 The Sorrows of Love	66	69	1
21 An Innocent Magdalene	71	71	2
18 The Dividend	70	68	1
21 The Wild Girl of Sierras	45	53	
25 An Apostle of Vengeance	88	83	4
18 Casey at the Bat	44	48	
28 The Phantom	83	72	7
30 Flirting With Fate	87	86	11
31 The Deserter	85	69	11
26 The Little School Ma'am	74	67	2
26 The Eye of the Night	74	58	5
18 Stranded	61	51	
27 The Captive God	65	70	2
23 The Halfbreed	72	74	2
22 The Payment	81	70	3
18 The Marriage of Molly O	48	47	
23 Honor Thy Name	87	73	4
22 The Devil's Needle	64	64	1
29 Shell 43	87	69	6
26 Hell-to-Pay Austin	83	66	6
21 Lieutenant Danny, U. S. A.	79	69	
16 Pillars of Society	59	56	1
22 Home	91	80	9
16 Gretchen the Greenhorn	64	62	2
21 The Patriot	79	80	6
23 The Social Secretary	80	74	4
17 The Thoroughbred	82	72	1
11 The Little Liar	69	57	
19 The Wolf Woman	86	89	6
15 The Dawnmaker	59	78	3
19 Diane of the Follies	70	72	2
26 Manhattan Madness	94	92	12
21 Plain Jane	88	77	5
19 Old Folks at Home	84	66	2
16 The Jungle Child	62	63	1
15 The Rummy	67	54	1
21 The Return of Draw Egan	88	86	7
20 The Vagabond Prince	75	70	3
18 Somewhere in France	77	69	1
17 A Corner in Colleens	88	80	6
12 A Sister of Six	69	64	2
21 Fifty-Fifty	89	83	6
4 War's Women	61	48	
12 Atta Boy's Last Race	54	55	
15 American Aristocracy	92	89	8
10 The Microscope Mystery	50	43	
13 The Honorable Algy	78	68	3
14 Jim Grimsby's Boy	68	62	2
14 The Devil's Double	92	91	7
11 The Children Pay	73	63	3
13 Children of the Feud	56	53	1
8 The Criminal	49	45	
9 The Gamble in Souls	72	68	3
15 The Wharf Rat	54	55	
18 The Matrimaniac	93	95	9
18 The Sin Ye Do	93	85	10
13 Heiress of Coffee Dan's	60	53	2
10 Three of Many	62	53	
9 Houee Built Upon Sand	75	67	3
8 Nina the Flower Girl	51	52	
10 Female of the Species	75	74	2
16 Truthful Tulliver	97	93	9
12 The Weaker Sex	88	83	4
7 The Little Yank	40	52	1
10 The Bride of Hate	78	74	4
11 The Iced Bullet	62	53	
14 The Americano	99	97	11
10 Chicken Casey	75	56	1
13 Jim Bludso	64	42	1
14 The Crab	83	70	5
10 Girl of the Timber Claims	41	39	
16 The Gun-Fighter	76	85	10
13 The Bad Boy	71	54	2
10 Princess of the Dark	40	44	
6 Stage Struck	41	38	
11 Last of the Ingrams	47	44	
8 Blood Will Tell	66	63	
4 Love Sublime	54	45	
6 The Little Brother	48	36	2
14 Back of the Man	90	81	5
10 Betsy's Burglar	59	54	
12 The Square Deal Man	95	94	6
9 The Dark Road	64	58	1
5 A Daughter of the Poor	57	55	
7 A Woman's Awakening	65	52	
8 Her Father's Keeper	52	48	
7 Her Official Fathers	50	46	
7 Old-Fashioned Young Man	44	46	
6 Sweetheart of the Doomed	79	71	3
7 Paddy O'Hara	64	56	1
8 The Desert Man	89	91	1
7 Cheerful Givers	42	36	
7 The Pinch Hitter	97	71	1
4 Hands Up!	28	25	
6 The Snarl	53	62	
2 Might and the Man	13	30	
5 Happiness	76	51	
4 The Man Who Made Good	45	39	
3 Wild Winship's Wife	70	62	
4 Souls Triumphant	35	30	
4 The Millionaire Vagrant	81	72	
3 Wolf Lowry	93	95	
1 The Girl, Glory	80	60	

WORLD

454 World	67.7	61.5	41
4 Hearts Afire	70	78	
1 Daughter of the Sea	60	50	
1 The Warning	55	48	
4 The Little Dutch Girl	80	60	
1 The Price of Her Silence	80	60	
2 The Master of the House	65	55	
1 The Dragon	60	30	
1 The Price	80	65	
1 Love's Cross Roads	55	50	
1 Better Woman	75	55	
1 By Whose Hand	60	55	
1 Her Great Hour	60	40	
1 When it Strikes Home	60	65	
2 Circus Romance	65	55	
2 Old Dutch	75	30	
2 Ballet Girl	80	60	
3 Marrying Money	70	65	
1 Wishing Ring	60	60	
2 The Dollar Mark	55	42	
1 Gentleman from Mississippi	60	40	
1 As Ye Sow	100	45	
1 Stolen Voice	60	30	

Reports	% P.P.	% B.O.	Repeat
1 Face in the Moonlight	80	60	
1 Women and Wine	80	40	
2 Blue Grass	75	68	
1 Fruits of Desire	40	50	
1 Alias Jimmy Valentine	80	60	
6 Trilby	81	69	1
1 Idols	40	40	
2 Master Hand	86	80	
3 Devil's Toy	57	73	
3 Salvation Nell	60	47	
3 Family Cupboard	50	57	1
4 Heart of Blue Ridge	84	73	1
1 Butterfly on Wheel	80	70	
3 Hearts of Men	80	52	
1 Body and Soul	40	45	
2 The Ransom	65	43	
4 The Labyrinth	66	65	
3 Should a Wife Forgive?	90	90	
2 The Senator	83	60	
1 Hearts in Exile	90	90	
1 His Wife's Good Name	25	20	
1 The Chain Invisible	90	5	
1 The Imposter	80	75	
1 Sunday	95	30	
1 As In a Looking Glass	60	40	
1 Over Night	70	70	
3 Sins of Society	76	65	
7 Camille	86	78	3
3 The Rack	89	69	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
3 The Woman in 47	74	80	
5 The Yellow Passport	82	80	2
3 The Price of Happiness	58	50	
2 A Woman's Power	45	50	
1 Cowardly Way	60	60	
2 Passersby	73	55	
3 Man and His Angel	62	45	
4 The Supreme Sacrifice	78	69	
2 The Struggle	60	60	
3 The Hand of Peril	75	67	
5 Then I'll Come Back To You	76	66	1
4 The Reapers	75	65	
2 The Shadow of Doubt	73	65	
3 Social Highwaymen	75	48	
3 Closed Road	87	51	1
7 The Feast of Life	61	73	
7 Her Maternal Right	58	74	
6 Sudden Riches	76	71	
2 The Twin Triangle	83	45	
0 Tangled Fates	57	63	
3 Fate's Boomerang	42	53	
5 His Brother's Wife	83	74	1
10 Perils of Divorce	61	63	
13 La vie de Boheme	47	50	
2 What Happened at 22	82	80	
5 Crucial Test	59	58	
7 The Weakness of Man	61	68	
12 Sally in Our Alley	68	68	
14 Paying the Price	70	70	1
12 Miss Petticoats	59	61	
14 Woman's Way	75	74	1
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
1 Almighty Dollar	76	72	1
13 The Velvet Paw	74	69	1
8 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
4 The Revolt	66	63	
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
1 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
1 The Heart of a Hero	59	49	
1 Without a Soul	70	85	
15 Bought and Paid For	91	91	10
10 The Madness of Helen	57	54	
6 Men She Married	58	55	
4 The Deep Purple	81	75	
11 All Man	59	63	2
7 Broken Chains	50	43	
12 The Rise of Susan	79	83	6
6 The World Against Him	52	43	
9 Woman Alone	69	65	1
7 On Dangerous Ground	65	71	
7 The Man Who Forgot	65	61	1
1 Marriage a la Carte	73	73	1
1 The Unpardonable Sin	40	55	
3 The Bondage of Fear	65	63	
8 Tillie Wakes Up	79	78	1
8 The Hungry Heart	87	83	2
7 The Square Deal	74	74	1
3 A Girl's Folly	65	75	
4 The Red Woman	56	50	
4 The Web of Desire	78	73	1
5 The Family Honor	66	61	
6 The Dancer's Peril	80	76	1
4 The Social Leper	66	61	
3 Man's Woman	68	68	
4 Darkest Russia	71	75	
6 Forget-Me-Not	63	69	
1 The Bludgeon	87	80	
2 As Man Made Her	73	73	
5 The Page Mystery	55	57	
2 Yankee Pluck	68	55	
3 Moral Courage	62	63	
4 Mothers of France	66	51	
2 Maternity	85	90	
1 The Crimson Dove	80	70	
2 The False Friend	68	68	
1 Stolen Paradise	40	65	
1 Atonement	70	65	
1 The Pawn of Fate	85	45	

METRO

531 Metro	70.8	67.0	49
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
3 Shooting of Dan McGraw	81	78	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	85	
2 Second in Command	77	80	
1 The Vampire	80	90	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	87	
1 An Enemy of Society	60	40	
2 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	80	60	
2 Final Judgment	80	85	
2 Pennington's Choice	92	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
5 The Yellow Streak	85	64	
3 House of Tears	60	65	
4 Rosemary for Remembrance	73	68	
3 Black Fear	73	57	
5 What'll People Say?	80	84	
4 The Turmoil	70	55	
8 Lure of Heart's Desire	56	56	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	25	63	1
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
5 The Price of Malice	66	65	
6 The Soul Market	83	75	1
2 Blindness of Love	80	85	1
3 Lovely Mary	67	83	
1 My Madonna	40	45	
6 Her Great Price	80	68	1
8 The Wall Between	78	82	1
2 The Kiss of Hate	60	74	
6 Half Million Bribe	69	49	
8 Playing with Fire	78	75	
11 The Come-Back	75	74	1
8 Snow Birds	80	77	
8 A Million a Minute	72	84	1
4 The Spell of the Yukon	79	71	
6 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	1
10 Dorian's Divorce	74	68	
2 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
8 The Purple Lady	82	63	
10 The Eternal Question	76	83	1
11 The Quitter	69	73	
15 The River of Romance	87	76	7
8 The Child of Destiny	51	57	
13 The Devil at His Elbow	64	61	1
14 God's Half Acre	71	62	1
14 The Weakness of Strength	68	54	
11 The Pretender	80	72	1
7 The Upheaval	57	63	
7 The Light of Happiness	67	61	1
10 Mister 44	88	93	4
8 The Wheel of the Law	77	66	1
10 The Dawn of Love	60	60	
7 The Iron Woman	43	57	
5 Life's Shadows	66	60	
13 In the Diplomatic Service	69	83	4
9 The Brand of Cowardice	65	54	
13 The Gates of Eden	68	54	
11 Extravagance	69	82	3
10 The Wager	78	64	
1 My Madonna	80	85	
8 The Sunbeam	53	51	
11 Big Tremaine	74	82	5
9 The Black Butterfly	70	80	4
7 The Stolen Triumph	54	49	
6 Awakening of Helena Richie	63	64	
9 Pidgin Island	69	73	2
10 Vanity	62	53	
11 The White Raven	86	85	4
7 Wife by Proxy	45	41	
7 Threads of Fate	39	38	
10 Bridges Burned	47	66	
8 The End of the Tour	44	44	
9 One of Many	65	59	1
7 The Secret of Eve	34	67	1
13 The Promise	82	85	2
6 The Barricade	58	57	
6 Hidden Children	43	65	
9 The Mortal Sin	53	58	
7 The Waiting Soul	49	61	1
6 The Father's Son	67	62	
4 The Power of Decision	46	51	
6 A Magdalen of the Hills	49	47	
5 God's Law and Man	47	46	
2 The Millionaire's Double	65	58	
3 The Call of Her People	57	54	
1 Sowers and Reapers	75	60	
1 The Beautiful Lie	40	40	
1 The Duchess of Doubt	75	70	

FOX

660 Fox	73.1	70.8	85
1 Girl I Left Behind Me	0	25	
2 St. Elmo	52	92	
4 Fool There Was	82	90	1
2 Du Rameau	90	87	1
2 Kreutzer Sonata	90	85	
2 The Idler	55	65	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	81	1
2 Walls of Jericho	40	35	
1 Woman's Resurrection	80	45	
2 Anna Kerinina	67	65	
2 Life's Shop Window	85	81	
2 The Nigger	100	70	
4 The Gilded Fool	70	75	
3 Devil's Daughter	77	94	
4 Should a Mother Tell?	83	76	
1 Wormwood	80	80	
1 Lady Audley's Secret	90	75	
1 Princess Romanoff	60	60	
1 Valley of the Missing	50	40	
1 Children of the Ghetto	75	40	
1 Samson	50	50	
1 The Thief	90	40	
8 Two Orphans	84	86	
2 The Song of Hate	92	82	
7 Regeneration	77	72	4
5 Wonwerful Adventure	75	77	
5 Sin	62	82	
2 Little Gypsy	80	74	
5 Soul of Broadway	83	78	1
2 The Family Stain	87	64	
3 Carmen	82	83	2
3 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
9 Broken Law	82	65	1
8 Galley Slave	76	75	1
3 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	82	70	
5 Destruction	86	94	1
3 Green-Eyed Monster	53	74	
3 Parisian Romance	65	61	
2 Fourth Estate	80	68	
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fool's Revenge	45	49	
10 Fighting Blood	74	70	

Reports	% P.P.	% B.O.	Repeat
4 The Witch	63	80	
4 Marble Heart	41	60	
10 Gold and the Woman	65	86	1
10 The Bondman	79	64	1
5 A Wife's Sacrifice	55	56	
11 Blue Blood and Red	84	71	1
6 Slander.	80	70	
10 A Modern Thelma	59	49	1
9 Man of Sorrow	63	64	1
9 Blazing Love	70	68	
11 The Eternal Sapho	84	87	4
12 Sins of Men	76	61	1
14 Battle of Hearts	63	61	
10 The Spider and the Fly	67	72	1
11 Hypocrisy	76	68	
10 A Woman's Honor	69	71	
21 East Lynne	86	86	9
15 Ambition	71	67	
18 Man From Bitter Roots	82	81	2
21 Caprice of the Mountains	69	63	1
15 Tortured Heart	71	67	
21 The Beast	87	100	6
26 Under Two Flags	94	92	17
19 The End of the Trail	66	79	
19 Sporting Blood	62	57	1
18 Little Miss Happiness	75	68	3
19 Daredevil Kate	74	78	2
14 The Unwelcome Mother	63	66	
16 Her Double Life	86	85	5
9 Where Love Leads	69	61	
13 Fires of Conscience	64	70	1
12 The Straight Way	67	72	
10 The Ragged Princess	79	69	
14 The War Bride's Secret	71	63	3
11 Romeo and Juliet	85	85	4
8 Love and Hate	66	60	
5 The Mischief Maker	66	66	1
6 Jealousy	73	83	
6 The Mediator	73	72	1
5 Sins of the Parents	86	72	3
4 The Battle of Life	72	63	
5 The Vixen	61	73	
4 Love Thief	86	85	
3 The Primitive Call	63	65	
4 The Island of Desire	75	65	1
4 The Price of Silence	80	71	
2 The Bitter Truth	83	80	1
8 The Darling of Paris	66	73	
4 One Touch of Sin	66	76	
5 The New York Peacock	82	84	
1 A Child of the Wilds	80	90	
3 The Scarlet Letter	80	75	1
3 The Tiger Woman	80	82	1
4 Sister Against Sister	66	63	
5 A Tale of Two Cities	93	81	3
2 Melting Millions	80	65	
3 The Victim	64	62	
3 Love's Law	17	27	
4 The Blue Streak	57	61	
2 High Finance	83	65	
1 American Methods	90	85	
2 Her Greatest Love	75	83	
1 Tangled Lives	70	65	
1 Her Temptation	76	78	
1 The Final Payment	20	20	
1 The Silent Lie	90	90	
1 The Slave	20	40	

MUTUAL

153 Mutual	72.0	71.1	14
1 Buzzard's Shadow	85	80	
1 Death Lock	98	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	65	70	
1 Ghosts	80	85	
1 Cup of Life	85	45	
1 His Wife	70	55	
1 House of Scandal	90	75	
1 Infatuation	80	50	
3 Miracle of Life	83	81	1
1 Inner Struggle	40	20	
1 Mill of Floss	75	90	
2 The Painted Soul	82	55	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
2 Bird of Prey	85	87	
2 Inspiration	70	100	1
2 As a Woman Sows	80	82	
1 The Decoy	50	88	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	46	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	90	
3 My Partner	72	70	
3 The Bruiser	78	65	1
1 Hidden Law	100	90	1
2 Love Liar	72	82	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	58	
2 Feathertop	90	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	68	
2 Isle of Love	80	85	1
5 Whispering Smith	64	66	
6 Soul Mates	69	63	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
4 Highest Bid	64	66	1
3 Her American Prince	70	67	
5 Doorsteps	65	60	1
2 House of Mirrors	77	75	
2 Wall Street Tragedy	65	80	
6 Youth's Endearing Charm	77	74	1
3 Strength, Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
7 Judith of the Cumberlands	68	68	
2 A Welsh Singer	60	53	
1 Man Who Would Not Die	85	75	
1 The Wolf Man	50	50	
1 The Painted Lie	40	35	
8 Three Pals	73	71	
3 Manager of the B. & A	63	70	
8 Pearl of Paradise	67	74	1
6 Dulcie's Adventure	87	84	1
1 Bluff	85	80	
8 Faith	76	68	
4 Miss Jackie of the Navy	86	85	1
2 A Dream or Two Ago	85	80	
6 The Innocence of Lizette	85	80	
3 The Butterfly Girl	72	80	
1 The House of Scandal	0	10	
1 The Man From Oregon	95	75	
1 The Girl From Rector's	40	40	
2 The Greater Woman	55	75	
3 Where Love Is	52	48	
6 The Gentle Intruder	77	78	
1 Damaged Goods	40	100	
2 Philip Holden—Waster	59	48	
2 Redeemed	55	30	
1 Lonesome Town	85	85	
1 The Love Hermit	78	78	
4 My Fighting Gentleman	60	44	
1 The Torch Bearer	80	80	
2 The Twinkler	92	88	
2 East Is East	88	60	
1 Immediate Lee	90	82	1
1 Beloved Rogues	95	90	
1 The Valley of Decision	78	80	
1 The Gilded Youth	80	75	
3 The Painted Lie	62	74	
2 Motherhood	38	55	
3 Sunny Jane	62	65	
2 The Devil's Assistant	60	70	
2 High Play	43	53	
2 The Single Code	50	53	
1 The Death	20	20	
2 The Wildcat	65	58	
1 Whose Wife?	40	40	
2 Periwinkle	70	60	

MUTUAL-CHAPLIN

1 A Night in the Show	100	90	1
4 The Fireman	75	88	
4 The Vagabond	55	88	
5 The Floorwalker	97	100	2
8 One A. M.	63	81	1
16 The Count	88	86	8
10 The Pawnshop	73	74	2
7 Behind the Screen	89	91	5
8 The Rink	97	99	7
8 Easy Street	93	100	8
12 The Cure	93	94	7
3 The Immigrant	93	98	2

PATHE

146 Pathe	68.9	68.1	16
1 Last Volunteer	80	80	
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	60	80	
2 Nedra	55	45	
1 Affair of Three Nations	75	80	
3 The Beloved Vagabond	76	67	
2 Greater Will	50	55	
6 Excuse Me!	90	73	2
3 King's Game	56	62	
6 Madame X	71	91	3
2 Love Trail	38	52	
3 Hazel Kirk	60	55	
1 Simon the Jester	60	35	
6 New York	80	74	1
2 Precious Packet	67	65	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	73	1
7 Shadow of Her Past	34	31	
4 The Fugitive	75	82	
8 Little Mary Sunshine	90	78	1
1 Divorce and the Daughter	78	75	
1 The World and the Woman	85	90	
6 The Shine Girl	72	74	
2 Fear of Poverty	65	95	
2 The Test	60	48	
3 Saint, Devil and Woman	44	57	
8 Light That Failed	69	69	1
7 Shadows and Sunshine	94	81	3
3 Prudence the Pirate	65	78	
3 Arms and the Woman	70	53	1
3 The Challenge	73	65	
6 Joy and the Dragon	79	72	1
3 The Romantic Journey	79	65	
4 Her New York	81	62	1
1 Her Life or His	75	70	
5 Kick In	76	74	
1 Sold at Auction	55	65	
1 Modern Monte Cristo	70	65	
1 The Hidden Valley	95	90	
1 Crime and Punishment	65	65	
1 Her Beloved Enemy	67	77	
1 Pots and Pans Peggy	78	70	
2 Twin Kiddies	85	70	
2 The Image Maker	48	40	
3 Told at Twilight	92	87	1
3 Mayblossom	40	85	
1 The Hunting of the Hawk	60	40	
1 Mary Lawson's Secret	77	78	
1 Sunshine and Gold	70	80	

BLUEBIRD

240 Bluebird	62.7	63.5	20
2 Jeanne Dore	27	45	
2 The Secret Love	38	40	
2 Hop, the Devil's Brew	40	43	
7 Undine	80	87	3
1 Wrong Door	75	95	
1 Grip of Jealousy	75	85	
2 Rupert of Hentzau	51	60	
2 Strength of the Weak	76	75	
1 The Yaqui	42	58	
4 The Flirt	44	60	
2 Tangled Hearts	44	36	
2 John Needham's Double	54	59	
2 The Great Problem	78	66	
4 Gaylord Waring	51	50	
5 Crippled Hand	58	65	1
3 Gilded Spider	46	64	
1 Elusive Isabel	48	46	
3 The Measure of a Man	63	65	
2 Love Never Dies	65	48	
4 Son of the Immortals	64	71	
3 Eye of God	64	80	1
3 Bobbie of the Ballet	67	79	
3 Evil Women Do	60	62	
9 Three Godfathers	68	74	1
15 Shoes	71	77	3
11 Broken Fetters	64	56	1
8 The Love Girl	63	64	1

WID'S

Reports	% P.P.	% B.O.	Repeat
The Grasp of Greed	71	76	1
The Silent Battle	78	84	
Secret of the Swamp	71	56	
Love's Lariat	67	64	1
Bettina Loved a Soldier	65	72	
Wanted—A Home	74	75	
The Chalice of Sorrow	72	65	
Little Eve Edgarton	58	61	1
The Girl of Lost Lake	65	60	
The Unattainable	51	45	
Saving a Family Name	81	68	1
Behind the Lines	62	65	
The Social Buccaneer	72	65	
Gloriana	69	70	
A Stranger from Somewhere	69	67	
The Price of Silence	55	50	
The End of the Rainbow	63	48	
The Honor of Mary Blake	58	58	
The Right to be Happy	50	40	
Black Orchids	75	78	1
Her Soul's Inspiration	55	39	
God's Crucible	88	84	2
The Piper's Price	40	20	
The Bugler of Algiers	80	69	1
The Sign of the Poppy	85	81	
Mutiny	58	51	
Mysterious Mrs. M.	74	59	1
The Reward of the Faithless	72	81	
The Saintly Sinner	48	58	
The Boy-Girl	63	70	
Polly Red Head	61	74	
The Gift-Girl	60	75	
Susan's Gentleman	62	63	
The Clock	77	65	
Hell Morgan's Girl	90	88	1
The Devil's Pay Day	71	75	
A Jewel In Pawn	71	69	
Girl With Checkered Coat	72	70	
Bringing Home Father	70	70	

UNIVERSAL

Little Brother of the Rich	60	65	
Business is Business	50	65	
Father and the Boys	20	30	
The Frame-up	40	45	
Judge Not	70	70	
Long Chance	85	80	
Man of Shame	50	55	
My Old Dutch	20	55	
Nature Man	95	60	
Under Southern Skies	90	75	
Langdon's Legacy	66	60	
Love's Pilgrimage	62	53	
College Orphan	70	63	
Colorado	90	100	
The Campbells Are Coming	84	83	1
Money Madness	67	80	

RED FEATHER

80 Red Feather	64.8	61.6	2

It Happened in Honolulu	50	50	
The Madcap	70	70	
Soul Enslaved	60	50	
Knight of the Range	50	4	
Beckoning Trail	88	71	
Man From Nowhere	75	90	1
The Path of Happiness	70	50	
The Sphinx	10	20	
Pool of Flame	70	75	
Lords of High Decision	60	40	
Black Sheep of the Family	60	63	
Autumn	65	57	
Her Bitter Cup	72	71	
The Yoke of Gold	45	64	
Heritage of Hate	90	85	
Thrown to the Lions	60	20	
Huntress of Men	49	55	
The Youth of Fortune	69	63	1
What Love Can Do	50	50	
Half a Rogue	78	60	
Sons of Satan	60	40	
Two Men of Sandy Bar	72	68	
Folly of Desire	20	40	
Brigadier Gerard	50	40	
Romance of Billy Goat Hill	75	55	
The Target	76	46	
Whirlpool of Destiny	62	85	
Narrow Path	35	50	

Reports	% P.P.	% B.O.	Repeat
Drugged Waters	57	52	
If My Country Should Call	58	60	
Black Friday	60	62	
The Place Beyond the Winds	60	55	
The Isle of Life	50	43	
Kinkaid—Gambler	80	85	
The Mainspring	71	67	
Morals of Hilda	80	80	
Mixed Blood	70	55	
The Bronze Bride	60	75	
The Child of Mystery	45	15	
Polly Put the Kettle On	45	57	
Fighting for Love	69	65	
The Double Room Mystery	55	35	
Heart Strings	70	60	
Love Aflame	78	80	
The Terror	70	60	
The Devil's Bondwoman	40	20	
Barriers of Society	40	10	
Me and Me Pal	85	70	
Mister Dolan of New York	65	70	
The Girl and the Crisis	73	73	
The Scarlet Crystal	60	78	
The Girl Who Lost	50	70	
The Gates of Doom	60	70	
The Birth of Patriotism	65	70	
The Hero of the Hour	55	70	

GREATER VITAGRAPH

429 Vitagraph	68.1	66.2	74

Battle Cry of Peace	95	80	4
The Juggernaut	73	73	2
Island of Regeneration	85	81	4
Sporting Duchess	40	30	
Sins of the Mothers	87	87	1
Crooky	70	69	3
Playing Dead	75	75	
Dust of Egypt	67	66	2
The Rights of Men	74	85	
Turn of the Road	82	78	
The Cave Man	74	60	
Hights of Hazard	75	44	
A Nation's Peril	86	76	
The Man's Making	60	78	
Price of Folly	95	95	2
The Great Divide	80	71	2
Souls in Bondage	100	80	1
Thou Art the Man	72	87	
Green Stockings	87	88	2
Milady's Slipper	90	90	
Island of Surprise	87	85	
Gods of Fate	62	62	
What Happened to Father?	60	78	
The Night Out	81	75	1
The Crown Prince's Double	75	60	
The Writing on the Wall	70	40	
Kennedy Square	55	66	1
For a Woman's Fair Name	80	85	
Hunted Woman	74	84	1
Hero of Submarine D-2	74	71	
Dollars and the Woman	79	60	
Supreme Temptation	60	40	
Two-Edged Sword	76	53	
Vital Question	50	55	
Flames of Johannis	40	40	
Salvation Joan	78	50	
God's Country and Woman	81	85	4
Love's Toll	60	90	
The Law Decides	80	70	4
The Ne'er Do Well	94	94	7
Ordeal of Elizabeth	58	50	
The Suspect	80	76	2
Lights of New York	70	78	
The Destroyers	65	57	1
Redemption of Dave Darcey	90	80	
Man Behind the Curtain	85	76	
The Shop Girl	78	79	1
The Conflict	67	47	
Fathers of Men	71	67	
The Tarantula	82	72	3
The Daring of Diana	61	75	
Hesper of the Mountains	57	64	
The Light at Dusk	85	72	4
The Alibi	69	69	
The Dawn of Freedom	0	50	
Footlights of Fate	60	80	
The Combat	82	84	1
The Kid	60	57	
Phantom Fortunes	42	62	
His Wife's Good Name	64	76	

Reports	% P.P.	% B.O.	Repeat
Through the Wall	78	63	1
The Chattel	72	83	3
Prince in a Pawnshop	64	67	1
The Blue Envelope Mystery	55	59	
Firm of Girdlestone	35	45	
The Last Man	82	81	1
The Devil's Prize	49	62	
The Price of Fame	40	46	
Dollar and the Law	52	73	
An Enemy to the King	61	67	2
Rose of the South	73	62	
Whom the Gods Destroy	59	73	
Ninety and Nine	76	70	1
Indiscretion	53	61	1
The Man of Mystery	69	64	1
My Official Wife	90	82	4
The Glory of Yolanda	71	72	3
The Enemy	80	70	1
The Girl Phillipa	68	76	2
The Courage of Silence	70	71	2
Money Magic	57	66	
Blind Justice	63	60	
Arsene Lupin	67	63	
Kitty Mackay	57	58	1
Intrigue	47	54	
Aladdin From Broadway	62	68	1
The Money Mill	51	49	
Her Right to Live	49	55	
Babette	70	70	
The More Excellent Way	67	68	1
Apartment 29	55	60	1
Sally in a Hurry	68	68	
The Cowardly Way	78	60	
Her Secret	47	48	
The Hawk	63	73	
Captain of Grey Horse Troop	63	63	
The Sixteenth Wife	33	55	
Clover's Rebellion	50	90	
The Soul Master	58	58	
The Magnificent Meddler	40	40	

KEYS

120 K. E. S. E.	70.1	65.8	23

The Bank	90	90	1
The Woman	60	75	
Work	75	75	
Thou Shalt Not Covet	78	55	
Vultures of Society	80	60	
Between Savages and Tigers	90	100	
Quo Vadis	60	40	
The Spendthrift	80	80	
Officer 666	25	40	
When Love is King	20	25	
The Danger Signal	80	60	
The Magic Skin	85	75	
Woman Next Door	60	90	
The Havoc	5	20	
The Sentimental Lady	73	60	
The Scarlet Road	70	55	
The Destroying Angel	93	85	
Money Masters	90	60	
Commuters	85	60	
Musty Suffer	80	90	
Devil's Prayer Book	50	60	
Children of Evil	70	85	
Green Cloak	70	60	
The Spoilers	95	91	1
Graustark	88	90	4
The Slim Princess	77	94	1
The Rosary	80	55	1
A Texas Steer	72	65	
House of Thousand Candles	40	30	
The Raven	87	20	
The Alster Case	75	60	
Daughter of the City	60	70	
Misleading Lady	73	50	1
Cycle of Fate	62	75	
Carmen (Chaplin)	50	93	1
The Little Shepherd of Bargain Row	75	63	
Sherlock Holmes	75	50	
Into the Primitive	52	60	
That Sort	70	43	1
Valiants of Virginia	85	75	
The Prince Chap	51	53	
The Return of Eve	72	71	2
Country God Forgot	75	67	
Chaplin Revue	83	79	
The Innocence of Ruth	60	81	
At Piney Ridge	60	60	

Re-orts		% P.P.	% B.O.	Re-peat
2	The Heart of the Hills	63	60	
5	Prince of Graustark	84	80	1
6	The Gossack's Whip	86	67	
3	Message to Garcia	87	73	
2	The Last Sentence	55	70	
4	The Truant Soul	69	76	1
3	Little Shoes	82	82	
2	Adventures of Buffalo Bill	45	78	
7	Skinner's Dress Suit	94	85	4
1	The Law of the North	50	90	
1	Royal Pauper	10	100	
4	The Heart of Texas Ryan	63	70	
1	Princess of Patches	50	100	
1	The Master Passion	80	100	
1	Burning the Candle	80	55	
2	Skinner's Bubble	90	95	
2	The Danger Trail	45	60	
1	The Night Workers	60	85	
2	The Trufflers	40	80	
1	The Saint's Adventure	60	50	
1	Builders of Castles	68	70	
1	The Little Lost Sister	90	96	

PARAMOUNT SPEC.

5	The Christian	81	78	1
5	Tess of Storm Country	88	84	2
2	The Typhoon	88	78	1
7	The Eternal City	93	96	4

SERIALS

2	Patria	86	82	
6	Gloria's Romance	78	83	
3	The Crimson Stain	61	65	
4	Mysteries of Myra	87	84	
2	The Yellow Menace	40	40	
5	Liberty	91	82	
3	Grip of Evil	73	67	
8	Who's Guilty	78	78	
0	The Iron Claw	93	92	
3	The Diamond Runners	66	82	
9	The Shielding Shadow	91	92	
6	Secret of Submarine	73	78	
4	Peg o' the Ring	50	59	
3	Scarlet Runner	67	64	
6	A Lass of the Lumberlands	62	62	
1	Girl and the Game	73	48	
5	The Great Secret	64	70	
4	Pearl of the Army	81	85	
1	The Secret Kingdom	20	0	
2	The Voice on the Wire	88	85	
2	The Purple Mask	73	83	
1	The Railroad Raiders	50	50	
2	The Neglected Wife	90	93	
1	The Double Cross	80	70	

ART DRAMAS

1	Whoso Taketh A Wife	90	90	
2	The Lash of Destiny	60	45	
3	A God of Little Children	67	63	
2	Infidelity	63	65	
2	The Great Secret	35	45	
2	The Rainbow	68	66	
1	Rosie O'Grady	82	80	
1	Her Good Name	85	86	

Re-ports		% P.P.	% B.O.	Re-peat

SELZNICK

16	The Common Law	83	90	5
7	Vera, the Medium	62	65	2
9	The Foolish Virgin	36	68	2
19	War Brides	75	65	10
8	Panthea	81	76	4
11	The Price She Paid	75	74	3
5	The Argyle Case	87	74	2
5	The Easiest Way	88	85	2

Mc CLURE

6	Pride	41	46	
7	Envy	41	59	
6	Passion	28	38	
8	Greed	43	51	
6	Sloth	20	20	
6	Wrath	28	32	
5	Seventh Sin	9	20	

ARTCRAFT

18	Less Than the Dust	58	75	5
13	Poor Little Rich Girl	97	96	9
19	The Pride of the Clan	73	75	7
10	Broadway Jones	95	83	4
9	In Again-Out Again	90	90	4
7	Romance of the Redwoods	67	68	
9	The Butcher Boy	73	75	1
4	A Reckless Romeo	81	68	1

UNIV. SPEC.

1	Scandal	80	72	
1	Robinson Crusoe	65	70	
9	Twenty Thousand Leagues Under the Sea	68	86	5
10	The Dumb Girl of Portici	51	64	
2	Diana the Huntress	84	75	1
8	Where Are My Children?	79	84	2
3	Jewel	85	75	
1	God's Law	40	40	
5	The Eagle's Wings	76	71	
8	Idle Wives	57	88	4
2	Neptune's Daughter	61	60	1

IVAN

1	Her Surrender	85	70	
2	Her Husband's Wife	90	95	
1	The Flower of Faith	50	25	
1	Faded Flower	82	74	1

SELIG SPEC.

4	The Crisis	72	56	

FROHMAN

5	The Witching Hour	67	65	2
4	Jaffery	63	55	

FOX SPEC.

3	A Daughter of the Gods	73	47	

METRO SPEC.

13	Romeo and Juliet	79	58	3

Re-ports		% P.P.	% B.O.	Re-peat

B. S. MOSS

1	The Power of Evil	87	70	
1	One Day	85	80	

SPECIAL FEATURES

2	Geoffrey Manning	70	75	
1	Garden of Knowledge	100	100	1
1	The Unwritten Law	43	78	
2	The Escape	87	70	1
4	Birth of a Nation	100	100	5
2	The Salamanders	40	58	
6	The Libertine	83	78	4
1	My Country First	60	60	
3	Tillie's Punctured Romance	90	90	2
1	Race Suicide	67	60	
1	Shanghaied	90	90	1
1	Pendleton 1916 Round-Up	90	86	
3	Cabiria	45	45	
2	Marvelous Maciste	85	88	
5	End of the World	20	57	
3	Birth of Man	62	80	
1	Love's Sacrifice	40	40	
5	The Iron Hand	65	46	
3	Police	63	81	
1	Is Any Girl Safe?	90	60	
1	Salomy Jane	90	100	
6	The Whirl of Life	69	84	1
3	Silver Threads Among Gold	84	87	1
2	Victory of Virtue	50	100	1
5	The Melting Pot	78	83	3
4	Ramona	73	48	
1	Hiawatha	40	100	1
2	Salisbury's Wild Life in America	60	78	
1	Hypocrites	60	90	
1	The Only Son	40	48	
1	Judge Legard	80	40	
3	The Alien	98	98	1
5	The Little Girl Next Door	77	87	3
5	Alice in Wonderland	78	84	1
1	Purity	91	96	1
1	The Eyes of the World	95	100	1
1	The Immortal Flame	80	72	
1	Heartaches	70	78	
1	Birth of Character	20	50	
1	Fire and Sword	20	60	
1	America Waiting	10	15	
1	Beulah	60	60	
1	The Aftermath	48	48	
1	Heart of Maryland	0	40	
3	Doctor Neighbor	53	49	
6	Ramona	71	63	
2	The Eyes of the World	88	72	1
3	Beware of Strangers	57	62	
1	It May be Your Daughter	95	65	1
1	The House of Bondage	75	100	
1	The Barrier	100	80	
6	The Fall of a Nation	76	83	1
11	Civilization	76	82	0
1	Joan the Woman	100	100	
2	Womanhood	91	91	1
1	The Spoilers	100	90	
2	The Woman Who Dared	90	80	
1	The Black Stork	70	70	
1	Intolerance	100	100	1

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FINE CHARACTERIZATIONS MAKE CONVENIENT MELLER VERY INTERESTING

Miriam Cooper in

THE INNOCENT SINNER

Fox Film

DIRECTOR.....Raoul A. Walsh
AUTHOR.....Mary Synon
SCENARIO BY.....Raoul A. Walsh and C. B. Clapp
CAMERAMAN.....Dal Clawson
AS A WHOLE.....Excellent treatment of chessboard romantic melodrama with good twists mixed in between very convenient happenings
STORY.....Holds right well despite slow sequences, and has nice element of suspense
DIRECTION.....Developed excellent characterizations which made chessboard situations seem real
PHOTOGRAPHY.....Occasionally very artistic, but generally flat and too soft, lacking definition
LIGHTINGS.....Generally very well placed, but frequently failed to give sufficient definition and detail
CAMERA WORK.....Played more for artistic composition than for detail; used traveling camera too much
STAR.....Appealing personality; decidedly pleasing
SUPPORT.....Excellent characterizations
EXTERIORS.....Generally well chosen; good composition
INTERIORS.....Very good; kept subordinated to action and characters
DETAIL.....Many good bits, but some very convenient
TIME.....One hour and twenty-one minutes (6 parts)

WHILE this story is really very interesting and has been handled with excellent characterizations, there are times when the action is decidedly slow, and I believe the production as a whole would be much more satisfying if it were reduced in footage, even at the sacrifice of eliminating some incidents.

The plot is a sort of biography of the life of Miss Cooper, starting her in as an orphan who was ruined by a city chap who took her to town, and following her through the life in the dance halls up to the murder of her betrayer, with many happenings afterwards, before the roughneck hero finally rescued her from the cadet of the slums, who had killed her betrayer.

A cousin of the young man who had taken her to the city was played along through the story by sending him to France through the important reels, and bringing him back towards the end, so that he could be the hero ready to marry Miss Cooper after the roughneck hero had made the proper sacrifice of giving up his life to save her from the villainous little murderer who had been chasing her through many reels.

The plot went through many twists, with some of these painfully convenient, but much of this will be forgiven because of the fact that occasionally they led up to a situation which looked like it was going to be a meeting and then just slipped by it with a sort of "we fooled you!" twist.

The saving grace of the entire production was the fact that the cast was excellent and the characterizations were intimate and convincing. The director provided a proper tempo which made the dramatic scenes impressive and the action scenes snappy.

Miss Cooper was the plaintive, wronged heroine through most of the offering, and of course, as such, she was at her best, because parts of that sort fit her general appearance.

William E. Parsons as the roughneck hero did a splendid bit of work. The director reformed him a bit too quick the first scene where he met Miss Cooper, but through a greater part of the story his characterization was excellent.

Charles Clary as the cousin who stood around in the background awaiting the time for him to return from France and get into the story again was very satisfactory. He had a number of important scenes in the last reel or two and handled these with the proper poise to make them very effective.

Jane Novak as the girl secretary-friend of Miss Cooper made her part stand out by a quiet, intelligent characterization. I believe she is an exceptional prospect for things worth while. Some of her little touches were excellent.

Johnny Reese, as "The Weasel," looked the part and played it perfectly. Several of his mannerisms will register bigger than anything in the picture, and surely he will be remembered.

There were many bits that were well handled, and the general selection of types was quite commendable.

Jack Standing, as the city chap who lured Miss Cooper away, looked the part and played it quietly enough to put it over without unnecessary exaggeration.

Jennie Lee, as the grandmother, and the two kid brothers of Miss Cooper, had some good scenes.

While I think of it, I would like to know why they had two extra places set at the table in Miss Cooper's home in the early part of the story. It's a little item, but the chances are that every housewife will notice it.

As a sample of some of the little things in the way of convenience, we found the sailor roughneck hero, on shore leave, meeting The Weasel, and immediately afterwards meeting the girl. Surely this was obliging. On another occasion when The Weasel had kidnapped the girl, her newsboy friend had been perched conveniently on the housetop to examine a flower, so that he might see the getaway. He chased over to the dock and there was our sailor hero and a squad of friends waiting for the call.

It was also sweet of the authors (and quite obliging) to have the cousin of the murdered man conveniently

return from France to start work in the dispensary, where the friend of Miss Cooper was employed, with the Weasel strolling in there to be attended to after his fight with the sailor, promptly followed by the sailor himself, who had located Miss Cooper.

At the finish, after a wild roughhouse similar to the one pulled in "The Honor System," in which there was much throwing of chairs, etc., we found the sailor hero and the Weasel battling in a room where the girl was prisoner, and after the sailor had taken the gun from the Weasel and covered him with it, he obligingly threw the gun to one side, so that the Weasel could pick it up and shoot him in the back, thus disposing of the sailor hero to make way for the doctor hero, who was to come in and marry the girl.

There were a number of little comedy touches that registered well, one of the best of these being a bit of a coon who was "tipped," only to lose his coin promptly shooting craps. Many of the scenes would have been more effective had more close-ups been used.

At the end it was hard to understand why the doctor hero quietly stood by and saw the sailor hero die without making any effort to save him, except that I presume that he felt that this was necessary since he knew that the scenario called for a finish with him as the bridegroom.

Rosita Marstini appeared as Madame De Coeuer.

The Box Office Angle.

I believe you can feel pretty safe about plugging this pretty strong, because the convenient angles of the story and the spots that didn't exactly register as real will be overlooked by most fans on the grounds of "picture license."

Certainly Producer Walsh has kept the action interesting throughout, and he has given us some very fine characterizations. I believe the production is a little long on footage, this being particularly so for the average theatre that plays a feature running only one hour. The offering could be trimmed to advantage in spots, and I think such editing would help it.

In billing this I would center most of my attention on the fact that it has been made by Raoul A. Walsh, who produced "The Honor System." You can also play up the fact that Miriam Cooper will be remembered from her work in Griffith's "The Birth of a Nation," Mr. Walsh's "The Honor System," and many other recent successes.

I would state that this is an exceptionally interesting study of characterizations and bill it as a production which makes clear the force of circumstance which often drives an innocent girl into a false position of shame. Of course, this is old junk about the poor thing from the country who is brought to the city and then sinks to the depths, but, just the same, it is interesting as a rule, particularly when you can promise that it has been intelligently handled with interesting action and good characterizations.

You might use a line like this: "Are the girls of the dance halls to blame? See 'The Innocent Sinner.'"

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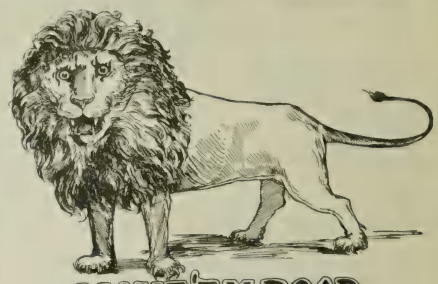

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IRISH COSTUME MELO THAT IS NOT WHAT YOU EXPECT

Thelma Salter in

IN SLUMBERLAND

Kay Bee—Triangle

DIRECTOR ..... Irvin Willat
AUTHOR ..... L. V. Jefferson
CAMERAMAN ..... Dwight Warren
AS A WHOLE ..... Much Irish atmosphere with dialect titles, but was messily constructed and not any too well treated
STORY ..... Painfully obvious melodrama with convenient fairy incidents
DIRECTION ..... Atmosphere rather good, but costume detail incorrect; general composition artistic, but action lacked intimate touch
PHOTOGRAPHY ..... General effect frequently artistic, but often lacked definition and detail
LIGHTINGS ..... Some very fine; others poor
CAMERA WORK ..... A few good trick bits, but not enough angles and close-ups
STAR ..... Very pleasing youngster, but was not given enough opportunity
SUPPORT ..... Some excellent types; others actory
EXTERIORS ..... Generally very well handled
INTERIORS ..... General effect good, although there were some errors
DETAIL ..... Costumes incorrect and fairy stuff not intelligently developed
TIME ..... Sixty-six minutes (5 parts)

WHEN this started off I figured we were going to get a delightful, whimsical little child fairy story laid in Ireland, with Thelma Salter very much in evidence. I was sadly disappointed in finding that the first part of the offering was devoted to melodrama and as the film progressed there never was enough of the charming little kiddie.

The plot, if it can be called such, was painfully ordinary, obvious melodrama that never at any time held the interest, and while the atmosphere, viewed generally, was rather pleasing, the director failed to give enough intimate touches and a sufficient number of close-ups in his treatment to make the production get under your shirt and register a truly human appeal.

To begin with, the costumes worn by most of the Irish folk in the picture were a very sad mixture of several periods. The time of this story was supposed to be during the Boer War, but we found many of the Irish characters wearing costumes which would have been in perfect order for a story of the time of Robert Emmett.

We had the willunous landlord who wanted the heroine, and the hero who was made to believe that he had killed a man so that he would enlist, thereby leaving the heroine at the mercy of the landlord. Finally we found hero returning from the war, wealthy, just about the time the landlord was ready to close in and force the heroine to give up to him because she thought her hubby had been killed.

We had two scenes of hubby at war, one of these being rather funny, since it followed a title stating that he was "fighting" the Boers in Africa. The scene showed him standing in a vacant field with a couple of palms in the offing, dressed in the uniform of a soldier, and all the "fighting" that he did was to take off his hat and mop his brow. Later on we had another flash in which there was a suggestion of the finish of a battle where a town had been burned, and obligingly our hero found a chest containing much wealth which he swiped and took home to his folks, instead of turning it over to the authorities—as a true hero would have done. In other words, hero became a plain, ordinary looter.

There was very little fairy stuff in the first four reels, and the kids were decidedly in the background. Finally, after the story had reached the point where every one had it all figured out, they pulled about five or six hundred feet of fairy stuff registered in a dream, most of which missed fire badly because there were not enough close-ups or intimate touches.

They reached the finale after dragging through this fairy stuff, where hero came in just as the willunous landlord was attacking his wife, this proving that they thought they should make use of all of the old meller-dramatic hokum while they were at it.

As the willun left the hero's cabin (which, by the way, contained a room about four times as large as any poor Irishman's cabin ever had), he was swatted over the bean by a second willun, who was the man hero had thought he'd killed. Of course this bit of Keystone melodrama was put at the end to prove that hero had not killed the man after all, although it was entirely unnecessary, because the audience knew all the time that the man had never died.

They used a terrific number of dialect titles in this, some of which will register satisfactorily, while others will seem tiresome.

The chief objection to this as it stands is that it fails to live up to what it is expected to be. Those who go in thinking they will see some charming kid stuff will be disappointed because there is not enough of it.

Little Miss Salter has always been very pleasing, but she had little opportunity to do anything in this. Georgie Stone, who is a very clever youngster, appeared only in a few very inconsequential scenes. Some of the Irish types were very good.

As a matter of detail, it seemed that the beautiful little curls which little Thelma wore throughout the offering were not in keeping with the part of a poor Irish youngster.

Others in the cast were Laura Sears, Walter Perry, Jack Livingston and J. P. Lockney.

The Box Office Angle

Considering the fact that Thelma Salter has a very large following because she has appeared in so many good Fine Arts and Kay Bee productions, you can probably get some money with this, and it may be that your fans will accept it without criticism that is too serious.

In advertising it refer particularly to Miss Salter's work in "The Crab," where she appeared with Frank Keenan, and if you played that story I would bank on it that every fan will remember it.

It would be advisable to talk about this from the Irish angle rather than from the kiddie angle. Ask your fans if they believe in fairies and tell them that all good Irish folk do. Say they can see why Irish people do believe in fairies by enjoying the production "In Slumberland," in which Thelma Salter stars.

Don't lay too much stress on the kid stuff or emphasize the presence of Georgie Stone unduly, because the kids didn't have any too big an opportunity at any time. There was one very cute baby that played through most of the action in which Miss Salter appeared, but we had only a very few close-ups, and in half of these the youngster had a hand over its face.

QUESTIONABLE SITUATIONS VERY WELL PLAYED AND PRODUCED

Florence Reed in

TODAY

Today Feature Film Corp.—Pathe

DIRECTOR.....Ralph W. Ince
AUTHORS.....Abraham Schomer and George Broadhurst
SCENARIO BY.....Ralph W. Ince
CAMERAMAN.....Andre Barlatier
AS A WHOLE.....Rather rough subject made quite dramatic and convincing, with attempt to sweeten by dream ending
STORY.....Dissatisfied wife desiring clothes, trifles until fate makes date with her husband, causing murder; hardly fit for family consumption
DIRECTION.....Kept action interesting and centered attention upon characterization
PHOTOGRAPHY.....Generally very good
LIGHTINGS.....Some very fine; many too uniform; generally satisfactory
CAMERA WORK.....Good; not exceptional
STAR.....Excellent characterization
SUPPORT.....Splendid types; played convincingly
EXTERIORS.....Ordinary, but satisfactory
INTERIORS.....Very good; some excellent
DETAIL.....Some bits too rough
TIME.....Seventy minutes (5 parts)

THE problem for you to consider, so far as this is concerned, is whether or not your house is one in which you can afford to play a production that is very rough (so far as concerns the story), despite the fact that it is made into a dream on the finish in an attempt to take the bad taste from the mouth.

As a play, this plot was a flat failure when it first opened in New York, but some sensational advertising managed to give it quite a run. As a play, it ended logically as a tragedy, and no excuse was offered to suggest that it wasn't the real thing.

If you have a neighborhood house with a community audience composed for the most part of family patrons, I question very much the advisability of showing this film which deals so intimately with secret dinner parties, married women who get clothes by being "nice" to other men, parties arranged in call flats, etc.

The story of this is very simple. It has to do with a wife who was dissatisfied with her husband's business progress and wanted more pretty things and more entertainment. To get them she was advised by a friend who had found the "easier way."

Eventually the husband, who was a real estate man, was made agent for an apartment where he found his wife's picture in one of the flats. Questioning the woman occupying the flat, he was informed that she was a friend, and a date was made for him to meet her at eight that evening.

Hubby returned to his house and had dinner with his wife and his mother and father, who lived with him, from which dinner the nervous wife hurried away to dress secretly for her appointment.

Hubby, however, beat her to the flat and waited anxiously. When she came in he took her behind some curtains and choked her to death.

Realizing that this proposition had very little chance of being accepted by the general public—let alone some of the censors—the producers finished off with a happy ending, showing all of this experience to have been a dream of the wife, which converted her to a better view of life. Since the incidents having to do with her falling by the wayside and the final tragedy were given in so much detail, however, the audience will be very hazy as to just when the dream started, and that finish will never be a sufficient antidote to remove the bad taste of the other scenes.

So far as characterization and drama is concerned, the offering is very good. The important situations were intelligently handled, the general atmosphere was good and some of the sets were excellent. In a number of places we found lighting that was too uniform, but, on the other hand, there were many effectively lighted scenes.

As the young wife who slipped from grace, Florence Reed gives a portrayal which, for the first time, demonstrates her real dramatic ability on the screen. There were a few places in which she was a bit too theatric, which fault has marred her previous appearances, but, on the whole, her characterization was splendid. She used the mannerism of one hand clasped back of her head a bit too frequently, and some of her gestures were too theatric, but in a majority of her scenes her work was sincere and impressive. She made the character live.

Frank Mills as the husband was excellent. He played with enough repose to stand out against the nervous activity of Miss Reed, and from first to last his characterization was genuinely pleasing.

Gus Weinberg and Alice Gale, as Mr. Mills' father and mother respectively, were great types, and they played with a nice knowledge of the value of little touches.

Producer Ralph Ince is deserving of credit for having registered a number of effective bits of business, although there was an occasional unnecessary bit of continuity which could have been omitted to advantage, making the story advance more smoothly by knitting the action more closely together.

Others in the cast were Lenore Harris, Kate Lester and Capt. Harry Lambert.

The Box Office Angle

If you have a transient downtown theatre you can probably do very well with this if you will make it plain that it is a dramatization of the sensational New York success, with Florence Reed, the star of "The Wanderer," appearing as the young wife who chose the easier way.

Unfortunately, this sort of advertising hurts the film business, and in a case like this it is only such advertising that will get you money.

There is one point that you will have to be very carefuly about if you play this. As you all know, it is customary all over the country to strip a date across the paper which you put in front of your house, with the word "Today" on it. The chances are that a very large percentage of the people who will see the ads on this film will want to come to the window and inquire, "What is the name of the picture in which Miss Florence Reed appears?" In other words, "Today" looks to them like a date, rather than a name. You must give this serious consideration, because it is a bit of psychology that must be reckoned with.

If you will handle this carefully, in case you play the picture, you may register the name in the minds of your patrons by such advertising as this: "Today is today; but Florence Reed in 'Today' doesn't come to the ——— Theatre until Friday." You will have to be careful about

your advertising on account of this tricky title.

If yours is a community house of particular patrons, I believe it would be decidedly safer for you to pass this by. The chances are that your regulars would deliver an emphatic kick after seeing the picture.

If you decide to play the film, don't overlook the value of referring to the fact that Miss Reed has been the star of the tremendous production "The Wanderer," now playing New York City. Be careful, however, that you do not advertise **Florence Reed, star of "The Wanderer," in "Today"** at such and such a theatre, because you are liable to get a lot of people to your house expecting to see "The Wanderer" on account of the name of the film being "Today." Give that some thought.

INANE, IMPOSSIBLE WASTE OF FOOTAGE. VERY, VERY WEAK

Emmy Wehlen in

MISS ROBINSON CRUSOE

Rolfe—Metro

DIRECTOR	William Christy Cabanne
AUTHOR	William Christy Cabanne
SCENARIO BY	June Mathis
CAMERAMAN	William E. Fildew
AS A WHOLE	Much silly footage with star in forced attempts to be cute
STORY	Terrible; a lot of silly rot with no rhyme or reason
DIRECTION	Registered footage more than anything else
PHOTOGRAPHY	Generally good; although nothing exceptional
LIGHTINGS	A few very good; generally ordinary
CAMERA WORK	Acceptable
STAR	Forced efforts to pout and be cute became very tiresome
SUPPORT	Ordinary
EXTERIORS	A few very pretty scenes in the Thousand Islands
INTERIORS	Good
DETAIL	Painfully convenient
TIME	Sixty-one minutes (5 parts)

THIS thing may have provided a nice vacation for Director Cabanne and Miss Wehlen in the Thousand Islands, but certainly they are the only ones who will get any benefit out of it, unless it may be that Metro will profit by having this go out as a regular program release.

I have had to see a lot of silly junk in the way of stories in the past few years, but can remember nothing more inane than this. In the first three reels nothing happened except that a bonehead hero and a wealthy old man wanted to marry Miss Wehlen, and both tried to commit to memory a gushy passage from a romantic novel which she knew by heart, with the result that the boob lover "muffed" it and the old bird quoted it properly, whereupon this poor nut of a heroine promptly became engaged to the old man.

Then they moved all the principals to the Thousand Islands and pulled a lot of footage ending up with a motorboat race which would go very well in a "scenic" along with the views of the homes planted on the various islands.

Two mysterious characters were carried along through the entire plot, using up footage without ever doing anything, although they were arrested on the finish by Uncle Sam. It seemed, according to the titles, that they were trying to keep the old man from becoming a member of the Russian mission—why, we never learned, nor did they at any time do anything serious enough to justify their end, which was behind the bars.

A few laughs were earned, but even these will be a case of laughing at the ridiculous situations rather than with the comedy. One of these came when we found the boob society boy, who had been eating raw meat in order to be strong and rough, holding the heroine as a prisoner in a cabin which "just happened" to be the willun's. He told Miss Wehlen, "Sit down, or I'll knock your blonde block off!" It's quite possible that the audience will feel somewhat in sympathy with the hero at this stage in the film, so that, in a way, that feeling may account for the laugh that this gets.

The old hokum about the lover who was going to commit suicide but didn't because the water was too cold was played for all it was worth, both ways. In the first instance the boob lover attempted it, and in the second, Miss Wehlen threatened to walk back home through the water.

There was one scene of a ballroom that was quite commendable for a very good reason. It was shown with side lighting suggesting that the lights in the ballroom were out, and consequently this was rather effective. Some of the directors who've been making ballrooms of society gatherings showing a lot of two-dollar-a-day extras trying to dance, should take a leaf out of Director Cabanne's book.

Walter Miller was mis-cast as the boob lover, and seemed to realize it through most of the action. The other members of the cast were quite ordinary.

Among those who appeared were Harold Entwhistle, Mrs. Sue Balfour, Augustus Phillips, Margaret Seddon and Daniel Jarret.

The Box Office Angle.

The name of this sounds rather interesting, but there's no reason in the world for having named it this. The picture is a lot of silly junk, so I would be very careful about doing any boosting.

If, by any chance, they like Miss Wehlen in your neighborhood, some of your fans may think that she is cute in this. I fear that most of them will agree with me, however, that she missed fire about ninety-nine times out of a hundred.

If you have to play this for any reason, don't talk about the story or the plot or the quality of the film, but just say that Emmy Wehlen is the star and that the film was made in the Thousand Islands, with many very interesting scenes taken in this greatest of all summer resorts.

An attempt is made to get over the idea that some females like to be treated rough. If you want to go lightly on that angle in order to arouse interest, you might say: "What about it—do you treat your wife rough? Some women say they like it! See 'Miss Robinson Crusoe.'"

CRANE WILBUR
Exclusive Management
MABEL CONDON EXCHANGE
LOS ANGELES, CALIFORNIA

MUCH DOMESTIC DIFFICULTY RATHER WELL PLAYED AND PRODUCED

Gerda Holmes, Arthur Ashley and Edward T. Langford in

THE IRON RING

Peerless—World

DIRECTOR.....George Archainbaud
AUTHOR.....Horace Hazelton
CAMERAMAN.....Philip Hatkin
AS A WHOLE.....Conflict of mussed-up affections well done, but came near moral border line very frequently
STORY.....Several varieties of domestic difficulty diagrammed in detail
DIRECTION.....Kept action rather interesting, gave good atmosphere and registered situations without permitting too much acting
PHOTOGRAPHY.....Generally artistic and soft, but lacked definition for faces
LIGHTINGS.....Quite artistic for sets, but generally not good on faces
CAMERA WORK.....Varied
STARS.....Very good characterizations
SUPPORT.....Good
EXTERIORS.....Quite satisfactory
INTERIORS.....Generally very good
DETAIL.....A little rough at times
TIME.....Sixty-five minutes (5 parts)

WHILE this has to do with the mussed-up affections and domestic difficulties of three married couples, one willun and his sister—making four pairs all told—with some of the action and situations having to do with problems which the censors think should not be touched on the screen, still the general effect is rather good because the players have handled their characterizations with a quiet sincerity which resulted in making them convincing and impressive.

The most important point to be registered was that a husband's failure to give his wife his confidence in business matters tended to cause a feeling of distrust which generally led to a possible split. This was the reason one wife had for trifling, but it was not demonstrated why another wife trifled, except that she seemed to like the other boys, and the husband with a couple of children worked up to a point of eloping with the willun's sister, who was supposed to be an innocent young thing, although she didn't seem to be, without any excuse being offered for his action save that he liked sister.

These messy mix-ups have been handled rather well, but a fussy community audience may complain over so much matrimonial trifling in one film. Of course, it was the fact that the willun's sister eloped with the married man that caused the willun, who was tempting the hero's wife, to change his plans, only this reformation came after the hero had suddenly returned in that unexpected manner which has come to be accepted so faithfully by film fans who study stories.

The willun tried to convince the hero that his wife was innocent of wrongdoing, but it took the old servant, who had been an onlooker, to add the final touches to this alibi. The willun then headed off his sister who was trying to elope, and that married man went home and was forgiven. The married woman who had tempted the hero's wife to trifle found that her husband had suicided when she reached home.

The general atmosphere of this was rather artistic, so far as lightings were concerned, but in most of the scenes the lightings failed to give proper definition to the faces. Frequently the faces seemed out of focus, or the photography seemed either flat or too soft. More close-ups could have been used to advantage.

Edward T. Langford, the hero, was very pleasing, handling all of his scenes with a quiet dignity that impressed.

Gerda Holmes as the wife who almost slipped was very good.

Arthur Ashley as the willun who tempted the wife, gave the best performance he has registered in a long time. He played with greater ease, more poise and quiet dignity than he has in any part in many, many months. It was decidedly well done.

George MacQuarrie, as the bachelor business partner who caused the trouble in the first place by stating that a husband should never tell his wife anything about business, was very good.

Katherine Johnson, as the girl MacQuarrie finally "fell" for, made the small part stand out.

The titles, for the most part, were good. In many cases they helped the situations and they were, as a whole, well written.

Others who appeared were George Cowl, Victor Kennard, Richard Clarke, Alexandria Carewe, Gladys Thompson and Herbert Frank.

The Box Office Angle.

It is possible that the messy mix-up of affections in this may not have to worry you much, because it is all worked out logically on the finish, with everyone saved and happy, the error of one pointing the way to the other's reforms. In any case, you can rest assured that it is a better plot and a more intelligently produced picture than the average World has been recently. The three stars give commendable characterizations and the action is kept interesting.

"The Iron Ring," to my mind, will mean nothing in the young life of your fans. Therefore, it will be necessary to go after this with advertising which will in some way stir up some interest. It is also probable that the names of the three stars will not pull very heavily at the ticket window, and so I would advise that you use lines something after this fashion: "Do you believe a husband should tell his wife about business? Are you sure your opinion is right? See 'The Iron Ring.'" "Should a wife be a housekeeper or a business partner? It's a big question! See 'The Iron Ring.'" "Do you practice what you preach when it effects you personally? See how much trouble one who preached caused before it came for him to practice when he failed to follow his own preaching. See 'The Iron Ring.'"

HEART STIRRING HAND COLORED **PATRIOTIC SLIDES 25c. Each**

71. If It's Worth Living Under, It's Worth Fighting For.
54. Americans Must Protect America.
95. We Are With You, Mr. President. One Hundred Million Strong.
53. Your Country Needs You.
28. American Flag.
95. President Wilson & Flag.
60. Geo. Washington.
45. The Birth of the American Flag.
70. Abraham Lincoln.
76. Spirit of '76—Reflects in 1917.
27. If It's Good Enough to Live Under, It's Worth Fighting for.
87. Pledge Allegiance.
68. Star Spangled Banner.
42. My Country 'Tis of Thee (Flag).

EXCELSIOR ILLUSTRATING CO., 219 Sixth Ave. New York City

MELO FARCE MADE FAIRLY INTERESTING BY STAR'S PERSONALITIES

Harry T. Morey and Alice Joyce in

RICHARD THE BRAZEN

Vitagraph

DIRECTOR.....Perry N. Vekroff
AUTHORS.....Dr. Cyrus Townsend Brady and Edward Peple
CAMERAMAN.....Arthur T. Quinn
AS A WHOLE.....Light-comedy moments saved this despite ordinary melodrama
STORY.....One of those "lover who pretends he's someone else, winning daughter of father's enemy" plots
DIRECTION.....Kept action fairly interesting by treatment, except in melodramatic spots; provided several good comedy bits
PHOTOGRAPHY.....Generally pleasing, although occasionally flat without enough definition on faces
LIGHTINGS.....Better for sets than for faces
CAMERA WORK.....Generally good; more close-ups would have helped
STARS.....Pleasing personalities who lifted some ordinary scenes
SUPPORT.....Quite satisfactory
EXTERIORS.....Registered distinctive atmosphere; some artistic composition
INTERIORS....Satisfactory; gave suggestion of solidity
DETAIL.....Convenient but satisfactory
TIME.....Sixty-four minutes (5 parts)

THE plot of this was rather ordinary, except for a few light-comedy scenes. The melodrama was decidedly weak, and it was only the farcical twists and the bits that registered laughs that saved this from being quite poor.

It was one of those stories which had to do with two young men who traded names, with the result that our hero, the son of a Texas manufacturer, found himself in the home of his father's business rival, using the name of an English lord, who was his friend, because hero had suddenly discovered that his father's business rival had a charming daughter.

There were a number of little complications, with a bit of melo dragged in having to do with a crook who possessed some old letters which had been written by heroine's sister in the years gone by, and then the finish brought the disclosure of the identity of our hero, which was offset by his having done his duty in protecting the daughter's name. Then we learned that the contract over which the two fathers had been fighting had been secured by another character, who turned it over to the two children as a wedding present.

The story construction carried things along with a certain element of suspense which may succeed in holding the interest, and then we had one of those general clean-ups on the finish where everything was explained and everybody got together and lived happily ever after.

Harry T. Morey is, of course, one of our screen favorites in such a character as this, since he was supposed to be a Texas cowboy masquerading as an English lord. His scene which he played with his friend's valet (played by Robert Kelly) in which he bluffed the valet out of the notion that he was going to blackmail him by telling a story of how he had shot a man up in Texas for doing that very thing was one of the best bits in the film.

Alice Joyce is always pleasing, and she handled what was to be done in this very satisfactorily.

Others who appeared in the cast were William Frederic, Franklyn Hanna, William Bailey, Agnes Eyre and Charles Wellesley.

The Box Office Angle

While this fails to get beyond the routine program average, the chances are that the comedy element with the romantic touch will sneak it over for your average fan. It surely is not anything to rave over, but, all the same, it isn't rotten.

If you are playing program productions as they come, you can probably afford to use this, centering your advertising on lines something after this fashion: "Can you imagine Harry Morey, as a Texas cowboy, masquerading as an English lord in order to win the daughter of his father's business rival? See 'Richard the Brazen.'"

GOOD SITUATIONS AND CHARACTERIZATIONS WELL PRODUCED

Gladys Hulette in

THE LAST OF THE CARNABYS

Astra—Pathe

DIRECTOR.....William Parke
AUTHOR.....Sam Morse
SCENARIO BY.....Geo. Brackett Seitz
CAMERAMAN.....Albert Richard
AS A WHOLE.....Excellent situations beautifully treated in impressive atmosphere
STORY.....Good characterizations in situations that were quite dramatic
DIRECTION.....Gave effective treatment of incidents in distinctive atmosphere
PHOTOGRAPHY.....Generally very fine
LIGHTINGS.....Decidedly artistic and generally effective
CAMERA WORK.....Very good
STAR.....Registered splendidly throughout
SUPPORT.....Good types; well handled
EXTERIORS.....Not unusual, but good angles
INTERIORS.....Very good
DETAIL.....Several excellent little touches
TIME.....Sixty-two minutes (5 parts)

YOU can rest assured that this will please. The atmosphere from start to finish is distinctive and impressive and the action interesting because the situations are good and have been intelligently treated by the director and well played by the characters.

At the very start we have an interesting opening with Miss Hulette discovered in an atmosphere that impressed because of the distinctive sets and the effective lighting. The introduction of William Parke, Jr., as her brother was also nicely handled, and the producer worked into his story proper smoothly and with a sure dramatic development which held the interest.

The story centered about the efforts of Miss Hulette, as the last of an old family, striving strenuously to keep up appearances despite a lack of funds. Her brother was a spendthrift who caused her quite a lot of trouble, and we had the wealthy juvenile hero who wanted to marry her, and the wealthy willun with the same desire, only one forced his wealth into her life with good intentions, while the other did the same with evil intentions.

The willun was "keeping" a girl who had kidded the

brother into the belief that she was going to marry him, and when this willun forced his attentions upon the shero, her brother shot him.

The girl, to save her brother, stated that she had killed the man in self-defense, and on the witness stand she told a story of having been ruined by the willun, in order to provide a defense which would bring acquittal from the jury. When the brother, who was in hiding, learned of his sister's efforts to save him at the cost of her own reputation, he raced towards the court-house, but was injured in a motor crash and finally brought into the courtroom dying, just in time to confess that it was he who had committed the crime.

They should have quit at this point, but, unfortunately, they decided that the shero should proceed to attempt suicide. She did so, with the hero stopping her just in time. That was the only bad spot in the film. It would have been much better to have quit in the courtroom.

I want to commend the director particularly for his treatment of several of the more dramatic situations. The players were kept from exaggerating unnecessarily, and the action throughout was sincere and convincing. The work of Miss Hulette and Mr. Parke, Jr., was excellent, and Helene Chadwick gave a splendid characterization of the kept woman.

Harry Benham was very pleasing as the hero. The part called for a straight juvenile characterization, and he handled this very nicely.

Paul Everton, as the willun, kept his part within bounds, and J. H. Gilmour as the old butler made this character decidedly sympathetic and very pleasing.

The Box Office Angle.

Figured as a dramatic subject, I believe that this will prove more than satisfactory anywhere. The general atmosphere gives the production a distinction which lifts it out of the ordinary rut and the story has a new angle, and is centered upon characterizations, which is always to be desired.

In advertsiing this you might use lines of this type: "Would you confess to a murder and testify that your victim had mistreated you, in order to save your brother? See 'The Last of the Carnabys'." "What would you do if you saw your brother shoot a man and knew he was justified? Could you think quick and provide a defense that would acquit him? See 'The Last of the Carnabys'." "Is any man's life worth the sacrifice of his sister's good name? See 'The Last of the Carnabys'."

This production is decidedly better as to general atmosphere and lightings than any in which Gladys Hulette has appeared, and there is more dramatic strength to the story. You can very safely promise this in your advertising, since many who love dramas may think that her productions are only light comedy.

TIRESOME, AMATEURISH, ORDINARY POLITICAL REFORM MELLER

HATE

Fairmount Film Corp.—State Rights

DIRECTOR.....Walter Richard Stahl
AUTHOR.....J. Walter Meade
CAMERAMAN.....George Coudert
AS A WHOLE.....Very ordinary movie meller lacked impressive situations and personalities; action failed to convince
STORY.....Ordinary ancient junk about political battle, with politicians attacking reform leader's past
DIRECTION.....Gave ordinary atmosphere and failed to make characters human
PHOTOGRAPHY.....Varied from very good to very poor
LIGHTINGS.....A few excellent; generally ordinary; some poor
CAMERA WORK.....Varied decidedly
ACTING.....Amateurish; lacked finish
EXTERIORS.....A few pretty Southern shots, but generally ordinary
INTERIORS.....Generally setty; never impressive
DETAIL.....Several slips
TIME.....One hour and 25 minutes (7 parts)

TO begin with, I can't enthuse over this title. I wouldn't feel wildly anxious to see a production which bristled, according to the name, with the promise of wild melo.

Except for the preliminary connection that the titles tried to wish into the story, I can see no reason for the name "Hate," and certainly the production didn't justify the elaborate attempt in the titles to dwell upon the question of heredity.

This got away to rather a bad start by the showing of some tenement melodrama, which, we afterwards learned, was supposed to be twenty years ago (despite the fact that an automatic revolver appeared in the action). When they got down to the story proper, we found that it dealt with the owner of a newspaper who had married the wronged girl of the prologue in order that she might be admitted to a maternity hospital so that her child might be born.

It seemed that this reporter, afterwards become owner-editor of the paper, was indeed a charitable soul to take such a responsibility for the sake of a girl of the tenements.

Anyway, the rest of the film centered about the battle between this editor and the political boss, with the time-honored situation of the editor's adopted child, a boy, being in love with the politician's daughter. We had much tiresome footage demonstrating the wickedness of the politician and the terrible condition of the city, which the editor wanted to remedy. Then we found the politician trying to dig up some dirt about the reformer. Of course he stumbled across the father of the editor's adopted boy, and the editor was instructed to be good or be disgraced.

At the end we found the adopted son murdering the bum who was his father, and then they pulled the good old standby, the courtroom scene, and finally handed us the verdict "Not guilty." At this point they pulled a title which said that, after many weary "hours," the verdict came in—and, by heck!—the audience which had been seated in the courtroom had not budged an inch in all those weary "hours!"

There were many titles which were painfully preachy and quite frequently they were ungrammatical. As a sample of the ravings of some of these titles I might quote you "For God's sake, let me unveil the secret of my tortured life!" That title alone will give you an idea as to what the film is like.

They pulled one rather serious "bonehead" in this which may cause trouble. The politician, who was shown to be eighteen kinds of a crook, was labeled a Democrat, and his conspiracy meetings were shown in a hall-room where a framed picture of President Wilson hung

alongside one of George Washington. This is not only very bad taste—it is absolutely inexcusable and unnecessary.

There were several rather pretty shots taken in Southern exteriors, but, on the whole, the atmosphere was decidedly that of an ordinary movie. The sets never impressed, and. in fact, some of them were rather poor.

There was not a personality that stood out or made a favorable impression in the entire cast. Most of the players seemed camera-conscious and rather amateurish, and their characterizations lacked the finish needed to make dramatic situations register. There was a decided lack of close-ups which might have given a more intimate touch to many of the scenes.

The Box Office Angle.

I cannot figure this as a possibility anywhere, except in a transient house where you pull 'em in with the title and never worry much as to whether they like it or not. The production will not please a discriminating community audience, and I believe the title will keep more away from any theatre than it will attract.

You can't afford to bill this strong if you find it necessary to make good with your patrons, although the advertising provides an opportunity to talk about heredity in case you are willing to stir up business by ballyhoo methods without worrying about the aftermath when the production fails to please.

There is no personality in the cast that you can afford to feature. There is nothing new about the story itself which you can afford to play up, so that the only angle I can see, where you feel safe in offering this thing, is to talk about the name and heredity and promise that it is a melodrama which deals with the evils which are countenanced by some politicians.

COMEDY-DRAMA MARRED BY PERPETUAL SMILING HERO

Franklyn Farnum and Brownie Vernon in

THE CLEAN-UP

Bluebird

DIRECTOR.....William Worthington
AUTHOR.....Waldemar Young
CAMERAMAN.....Friend F. Baker
AS A WHOLE.....Earned some good laughs but was handicapped by camera-conscious hero and a few slips in action
STORY.....Was good small-town situation, but overstepped boundaries occasionally and had unnecessary melodramatic incidents which weakened effect of other action
DIRECTION.....Permitted characters to overplay and used several incidents which failed to convince as small-town life
PHOTOGRAPHY.....Generally very good; occasionally make-up showed
LIGHTINGS.....Not particularly artistic; generally too uniform
CAMERA WORK.....Acceptable; not distinctive
STARS.....He smiled too much; she quite pleasing
SUPPORT.....Allowed to overplay in characterization
EXTERIORS.....Satisfactory for small town
INTERIORS.....Some good; others ordinary
DETAIL.....Several bits overdrawn, but many good
TIME.....Sixty-five minutes (5 parts)

THE basic idea of this offered an opportunity to register some excellent small-town comedy. The story was centered around the situation of a young man returning to his home town as the advance agent of a burlesque show just when the father of his sweetheart was heading the reform league in an effect to clean up the burg.

The press agent had the old man give an interview to a scribe on one of the town papers stating that he would stop the show, and then began to play the thing up with some rather interesting results.

Unfortunately, they had a wandering sequence of some crooks who had come to rob father's bank, which was entirely unnecessary, and, even though they pulled a twist which showed the woman with the two crooks to be a detective who was trying to get them with the goods, this melodrama seemed out of place with the small-town hokum.

The battle between the press agent and father reached a point where the boy challenged the old man to a debate on the reform question, and it was accepted. Then came word that the show had busted.

The boy, to make good at the mass meeting, agreed to withdraw the show, but they landed a good twist when father said no, he would insist upon the show coming to the town. The boy insisted upon his "sacrifice," however, and it was accepted, thereby making the path clear for the clutch on the finish.

Unfortunately, most of the characters were allowed to overplay. Had these characters been kept within bounds so as to register like real small-town folks, this would have been a winner. Another drawback was the fact that Franklyn Farnum seems to think that he must smile upon any and all occasions. He seems to have two expressions—one which registers nothing at all, and the other a smile.

There was one very bad spot in the treatment of the story situations. We found the press agent getting out a banner announcing the coming of the burlesque show, and having the banker's daughter (his sweetheart) drive him around town, with a kid hanging on behind beating a bass drum so that they could follow another auto which carried an announcement of the coming mass meeting. If the press agent had picked up a jitney to pull this stunt it would have been great. But surely it was bringing his sweetheart down to the level of the burlesque show to have her act as chauffeur while he advertised it. If it was desired to have her work with him in getting the show to town, it would have been just as well to have made the coming attraction an ordinary rep show or dramatic production, since the possibility of the Purity League stopping that sort of theatricals would be just as reasonable in some communities.

Brownie Vernon was rather pleasing, but Mr. Farnum failed to win any sympathy because he persisted in his smile upon any and all occasions. It will be evident to any fan that he is playing to the camera from start to finish, and there is nothing which will antagonize those out front quicker than to realize that the hero is a lens louse.

In the cast were Clyde Benson, Marc Robbins, Martha Mattox, Al MacQuarrie, Claire McDowell, Mary Talbot and William Human.

The Box Office Angle.

Because there are several good hokum situations in this you can probably get it by as a very satisfactory program release, and while it will not register as a tre-

mendous winner good for a repeat, many of your fans may enjoy it very much.

I would play up, in my advertising, the situation of the press agent who came to his old home town heading a burlesque show. to find that the father of his sweetheart was at the head of a reform party determined to keep burlesque shows out of the city. Just tell them that much about the plot, and then promise that it provides a number of funny situations.

When you are talking about this in your advertising forget the bank robbery incident, because that's the oldest kind of junk melodrama.

VERY TIMELY PREACHMENT WELL DONE. A MONEY GETTER

Wilfred Lucas and Elda Miller in

THE FOOD GAMBLERS

Eastern Triangle

DIRECTOR.....Albert Parker
AUTHOR.....Robert Shirley
SUPERVISED BY.....Allan Dwan
CAMERAMAN.....Roy Vaughn
AS A WHOLE.....Propaganda with kick; has been intelligently handled and is certainly timely
STORY.....Melodrama and romance patched into preachment
DIRECTION.....Kept action interesting; general atmosphere satisfactory, although not distinctive or artistic
PHOTOGRAPHY.....Generally good; never exceptional
LIGHTINGS.....Generally good; sometimes too uniform
CAMERA WORK.....Satisfactory
STARS.....Personalities that helped melodramatic characters
SUPPORT.....Several very good types
EXTERIORS.....Quite satisfactory, although not distinctive
INTERIORS.....Some good, but others failed to impress
DETAIL.....Generally good; many interesting bits
TIME.....Sixty-three minutes (5 parts)

WHILE this is a preachment, it has been intelligently handled and certainly is very timely, so that I believe it can be figured as a very good box office proposition.

Much will depend upon how you exploit this. The food speculation problem is one that is most vital now and it is under consideration in every State in the Union. We have National legislation as well as State legislation on this problem everywhere, with first-page newspaper stories referring to it.

If you will take advantage of this fact and tie up this film with that agitation, you should be able to do real business. After you get them in the film will hold well enough to get by satisfactorily, and certainly it puts up a strong plea for Government regulation of food distribution, showing rather specifically how the gamblers work, and finishing up with a plea to the audience to write to the lawmakers, a sample of the letter which might be used being shown at the end.

The film is aimed primarily as preachment. It starts with a little prologue preparing the romance between the food speculator and the woman reporter who was to uncover his criminal operations, and then we had considerable drama showing the extremes to which the speculators would go in order to accomplish their purpose.

This was all finished up with a hearing at Albany before the legislation committee on a bill prepared by "Mr. Jones," who is really the Food Commissioner in New York State, and at this hearing we found the former head of the speculators, now reformed, exposing the methods of his associates, and at the same time we saw these former associates accused of having conspired to kill their former leader.

The willunous speculators were led away to jail, while the newspaper-woman, who had fought the hero when he was a food speculator and had cared for him after he reformed, went to the clutch with that worthy.

Wilfred Lucas, as the head of the food gamblers, was very satisfactory. At no time did the picture reach any great dramatic heights, and in many places treatment would have bettered certain incidents. The general effect was quite satisfactory, however.

Elda Miller, as the newspaper-woman, was rather a good type for this part, and her work throughout was sympathetic and satisfactory.

Others who appeared were Russel Simpson, Mac Barnes, Jack Snyder and Edouardo Cianelli.

The Box Office Angle.

If you have any confidence whatever in your ability to advertise intelligently when the opportunity comes, you should certainly go after this. The production is essentially preachment, and you must emphasize that very forcefully, in order to have your fans really enjoy it after they get in.

The general atmosphere, treatment and the playing is not such as to make it truly pleasing except for the underlying thought, which impresses all the way.

I would dig up a lot of dope about the food speculation situation in your State and in your city and start out with a teaser campaign two weeks before you play this, asking, "Why are potatoes so expensive?" "Why do we have such high prices for food?" "Why don't you do something about the cost of potatoes?" etc., afterwards tying this up with your announcement of "The Food Gamblers," which should include the statement that this film will show how to kill off these speculators.

I would say that this is an excellent opportunity for a real advertising man to do a clean-up business, and the film is good enough to stand up. It is far superior to the production "The Public Be Damned," released a few weeks ago, which had something of the same theme.

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PRIZE FIGHTER HERO IN SYMPATHETIC PART WILL PLEASE

William Russell in

PRIDE AND THE MAN

American—Mutual

IRECTOR ..... Edward Sloman
UTHOR ..... William Russell
AMERAMAN ..... Joe Morgan
S A WHOLE ..... Rather interesting romantic drama intelligently handled; will please generally
TORY ..... Prizefighter-marrying-heiress-with-sacrifice-for-her-happiness-giving-him-sympathy plot
IRECTION ..... Kept action convincing and registered several appealing scenes that will please those who love romance
HOTOGRAPHY ..... Varied from fine to fair
IGHTINGS ..... Some excellent; others ordinary
AMERA WORK ..... Varied
TAR ..... Quite pleasing as prizefighter hero making sympathy sacrifice
UPPORT ..... Several good types; generally satisfactory
XTERIORS ..... Generally very good; not exceptional
NTERIORS ..... Some classy sets and good prizefight scene
ETAIL ..... Several good touches; generally satisfactory
IME ..... Sixty-two minutes (5 parts)

YOU should be able to please very generally with this.

The story centers about a stalwart hero who meets an heiress and wins her heart before she learns that he is a prizefighter. After winning e championship of the world (and oh, boy! how easily ey do it in the movies!) the heiress was wedded to r hero despite the opposition of father.

Hero then "flunked" in business, partly because of the anipulation of his former rival for the hand of his wife, id even wifey's fortune, which was secretly placed at s disposal to save him, failed to do the trick.

Realizing that society friends had begun to snub his ife for marrying him even before his business failure, ro decided that his wife was unhappy, and so pre-nded to be drunk in order to send her back to her me. Then he learned of her fortune having been lost r him, and so he agreed to fight once more to pay back e $50,000. He was to get $60,000, win or lose, and in this, the second fight scene staged in the picture, he was given the K. O. The money, however, was his, and he paid his debt, which of course made the shero ask questions, and so she came back to him and they started over again.

A bit played by Antrim Short as the kid worshipper of the prizefighter was very well done, and he was responsible for bringing the hero and shero together again because of his explanation that no man could win a fight with his heart broken.

I believe the average film fan will think this a very good picture. The girls and boys will think it's great. For the most part, the scenes have been intelligently done, and Bill Russell is quite pleasing, because he plays with repose and never insists upon acting all over the place.

The two fight scenes have been rather well handled, with nice cutting for tempo, so that they really become rather interesting.

Francelia Billington, as the shero, was appealing and played quietly, and George Fisher did the juvenile heavy without unnecessary exaggeration.

Others in the cast were Clarence Burton, Paul Weigel, Al Kaufman and Tom Moran.

The Box Office Angle

I believe that Bill Russell is quite a favorite with many film fans, and this is a production which should go over most anywhere because it has a pleasing element of romance with a sympathetic, athletic hero.

You might start something on this by advertising "Would you marry a prizefighter?" "Supposing you loved a man and then learned he was a prizefighter—would you marry him?"

If you are able to slip over publicity stories in your town, you might hand them a little bunk about Bill Russell being an exceptional heavyweight boxer, and state that some people are urging Bill to go in for heavyweight honors, incidentally mentioning the fact that he has a chance to show what a good boxer he is in a couple of sure-enough fights in "Pride and the Man." You can tell a few wild tales about how Bill really put out a couple of reg'lar "pugs" in doing these scenes, because it was necessary to make the action realistic and so both the hero and the fighters were told to "go to it," with disastrous results to the fighters.

KIDDING TITLES WILL GET ORDINARY MELO BY AS COMEDY

Carlyle Blackwell and June Elvidge in

YOUTH

Peerless—World

IRECTOR ..... Romaine Fielding
UTHOR ..... Roy S. Sensabaugh
AMERAMAN ..... William Cooper
S A WHOLE ..... Very ordinary production lifted decidedly by comedy titles
TORY ..... Provided fairly interesting action, but would have been very ordinary except for titles
HOTOGRAPHY ..... Varied decidedly from good to poor
IGHTINGS ..... Generally poor; failed to show players to advantage
AMERA WORK ..... Varied; generally ordinary
TARS ..... Not shown to advantage
UPPORT ..... Just acceptable
XTERIORS ..... A few interesting scenes, but generally ordinary
NTERIORS ..... Acceptable; some good and some poor
ETAIL ..... Too much of it
IME ..... Sixty-four minutes (5 parts)

IT would seem that the producers realized that this failed to register after it had been finished, with the result that they had good sense enough to dig up someone capable of injecting a number of laughs into the production by writing comedy titles all the way.

To the one responsible for these titles, eighty per cent. of the credit should go, for the fact that this film will get by most anywhere as satisfactory entertainment. From start to finish these titles "kidded" the action and the players, and made fun of the various situations.

Carlyle Blackwell, June Elvidge, Muriel Ostriche and Johnny Hines have all done parts in the past which have registered satisfactorily, but in this none of them made much of an impression, except Mr. Hines as the Jap butler—principally because the titles made this a comedy and the part of Mr. Hines fitted in with the attempts of the title writer to poke fun at the action in general.

The story was the time-honored stuff about sending son away to make good because he insisted upon being stewed all the time, and of course it was the fact that a girl bawled him out that made him want to reform.

As a plot, this was very rotten, and the action didn't

improve it a great deal. The happy thought of making fun of the whole thing saved the day.

Others who appeared were George Cowl, Robert Broderick, Victor Kennard, Henry West and Henrietta Simpson.

The Box Office Angle

If the names of Mr. Blackwell, Miss Elvidge, Miss Ostriche and Mr. Hines will pull you any business, I believe you can safely play this, billing it as a comedy drama. The introduction of scores of titles written something after the style of George Ade's "Fables in Slany" make this acceptable entertainment, although I don't want you to get the idea that I consider this a winner from any angle. It is just one of those cases where the production was "impossible" and the use of many titles to make fun of the action provided enough laughs to get it by with the average audience.

If you can grab something which is really worth while you will of course be better off than if you play a production of this caliber. If you decide to play this bill it as a comedy dealing with the adventures of a Broadway spendthrift trying to make good as the boss of a construction camp.

The story is supposed to be centered around the construction of a dam, but you should be careful not to say anything about this, because the dam they show at the finish, which is apparently intended to be the one which has been constructed, is that little mill dam which you have seen in so many productions, and which is certainly not the sort of dam which the audience has been led to believe was under way. I presume that this final bit of film wandered into the story either after it was all finished, by somebody taking it from another film, or because the cameraman was given instructions to go out and "photograph a dam," and picked this out as the nearest one he could think of. This dam at the finish propided the final laugh gained from the production.

Your wise audiences will understand that many of the titles in this have been written after the production was finished, in order to make fun of it, and because of that will enjoy the film more than if it had been intended for a comedy in the first place.

UNCONVINCING STORY HELPED IN SPOTS BY TREATMENT

Mignon Anderson in

A WIFE ON TRIAL

Butterfly

DIRECTOR.....Ruth Ann Baldwin
AUTHOR.....Leo Pierson
CAMERAMAN.....Stephen S. Norton
EDITED BY.....Roy Dixon
AS A WHOLE.....Kids at first and coons at end save rather unconvincing romantic melodrama
STORY.....Orphan shero marrying paralytic to nurse him, only to fall in love, with danger causing him to walk on finish—Who would have guessed it?
DIRECTION.....General atmosphere rather pleasing, with many little touches which made action interesting
PHOTOGRAPHY.....Varied from fine to fair, but general effect artistic
LIGHTINGS.....Some very fine; others ordinary; generally satisfactory
CAMERA WORK.....Varied from fine to fair
STAR.....Appealing enough to please
SUPPORT.....Juvenile camera-conscious; other types pleasing
EXTERIORS.....Some very pretty shots
INTERIORS..Generally very good; had one bad bear rug
DETAIL.....Some good touches
TIME.....Sixty-one minutes (5 parts)

THIS started off with a great close-up of a kid tearing a book and then introduced several excellent characters, so that it looked fine, until they pulled a very bad accident where young hero insisted upon driving along a road that had been marked "closed," crashing through an open bridge in his auto when he should surely have seen the torn up bridge at least 500 yards away.

Following that smash-up, in which the hero was made a paralytic and his fiancee was killed, the story blew up, because it became one of those things which might happen once in a million times, which is no longer the best material for film productions.

Our heroine was brought in to be the wife of the paralyzed hero, it being suggested that his mother, who was about to die, wanted someone to marry him and take care of him, instead of hiring a nurse. I can't quite figure what the difference is between marrying a man for his money to look after him, and hiring a nurse to do the same thing for money. As a matter of fact, a girl who married him for money under such conditions might care less about how soon the patient died than a nurse who had to keep him alive to draw her salary.

Anyway, we knew that the shero was going to bring him out of his belief that the world was all wrong, and gradually she accomplished this by changed surroundings.

On the finish we knew something had to happen to make this guy get up and walk again, and, since they couldn't think of anything else, they used the good old stuff of burglar attacking the wife, thus making it necessary for hero to save her—to do which he had to rise from his chair and walk over to the doorway.

They tried to "kid" us a bit with a suggestion that hubby thought shero was in love with his doctor friend in which attempt they will never fool any fan.

The first of the film was helped quite a little by some good touches, in which several kiddies figured and the final scenes were lifted a lot by a couple of coons who were planted for comedy.

On the whole, this is a fairly interesting development of one of those stories that nobody believes, with a heroine who was able to hold quite a bit of sympathy, and a hero who was camera-conscious most of the time.

The Box Office Angle.

As program releases go, this will probably get by satisfactorily. It is a long way from being a good production, because it never really convinces and frequently becomes tiresome and draggy. The light touches and the sympathetic opening give it a chance, however, so that the average fan will probably look it over and figure that it has been satisfactory.

I can't see any real box office value in either the name of the star or the name of the story. If you are playing Butterflies regularly, however, this is certainly as good as the average release has been under the

brand, and consequently should get through without serious complaint.

In billing this I would not depend upon the pulling power of Miss Anderson. Ask them if they would marry a wealthy paralytic in order to live in luxury. You might say: "Mignon Anderson married to have a rose garden—would you?" "What is your ambition? Would you marry a man in order to have a rose garden?"

FINE CHARACTERIZATIONS AT START MELLER KILLS THE FINISH

Olive Thomas in

AN EVEN BREAK

Kay Bee—Triangle

DIRECTOR ..... Lambert Hillyer
AUTHOR ..... Lambert Hillyer
AS A WHOLE..... Started rather well with some good characterizations, but melodrama ruined it
STORY..... Looked promising at first, but soon blew up
DIRECTION... Had several nice characterization touches and interesting Follies restaurant set, but melo ruined general effect
PHOTOGRAPHY..... Artistic for sets, but frequently hard on faces
LIGHTINGS... Some splendid bits, but generally ordinary
CAMERA WORK..... Generally good; more close-ups would have helped
STAR..... Rather pretty at times, although face a bit hard; expressions seemed to lack sincerity
SUPPORT..... Charles Gunn excellent; others ordinary; some quite actory
EXTERIORS..... A few excellent shots, but generally ordinary
INTERIORS..... Some very fine; generally quite satisfactory
DETAIL..... Excellent cutting for auto accident and nice handling of cabaret set
TIME..... Sixty-one minutes (5 parts)

IN the first few reels we got some splendid characterizations in this, with Charles Gunn walking away with the honors because of some very intelligent work registering the effect upon a country boob of getting acquainted with the "white lights." Miss Thomas was also rather carefully handled in most of these scenes, so that we had several characters nicely developed in some situations which registered very effectively.

There were one or two characters who were quite actory, but all went well until they hit the melodrama in the last two reels, and then the whole works went kaflewy!

They gave us the good old hokum of the striking workmen, the attempt to keep the hero from reaching the mills, the plotting willuns who would kidnap him, the heroine to the rescue with her racing car and an all-night auto chase in which (according to the film) one willun stood up and shot at the rear tires of Miss Thomas' car, without success, from sunset until dawn.

Immediately after the title "Dawn" we saw the car bearing the shero and hero rush across in front of a train, with the pursuing car crashing into the engine at the crossing. This bit was very well timed and nicely cut, but unfortunately such things fail to make any impression in this day and age—because they've been done to death in the old feature films and the new Keystone Komedies.

At the end the militia came from somewhere, and hero and shero drove in just in time to stop the dynamiting of a lot of machines which were needed to save the mills of hero's father. The two villains stood beside the plunger of the charge igniter that was to set off the dynamite, and one wanted to blow 'em up anyway, but the other refused when he saw shero standing beside the doomed cars. The two willuns then proceeded to fight until the rescue party arrived.

Had this been confined to a characterization study along the line of the work which Charles Gunn put over in the first part of the film, it would undoubtedly have been a very pleasing production. As it runs, you may get by with it as a program release and some of your fans may think this better than the average, but I am afraid that the old hokum meller which comes at the end is going to send them out with a bad impression.

The cast, for the most part, was rather ordinary, but Darrel Foss, playing the part of the son of the willunous factory owner, persisted in acting so much as to mar several scenes.

In the cast were Charles K. French, J. Frank Burke, Margaret Thompson and Louis Durham.

The Box Office Angle

The name of Olive Thomas probably means nothing to your fans, so if you intend to play this you will have to bill her as the famous beauty from the Ziegfield Follies. Since she has that sort of a part in this production you might salve it a little heavy on that particular angle. I would also mention the presence of Charles Gunn, since Mr. Gunn is very good in this, and has had several leads in Triangle films, so that many of your fans may remember him.

This is not a big winner, but it will very probably get by for you, and I would say that you can safely put it through as a program release centering the attention upon the fact that it is an interesting study of the career of a country girl who became a cabaret favorite in New York, and the young man who blossomed when he first saw the white lights of Broadway.

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MESSY, NASTY PRODUCTION OF OLD PLOT MUCH TOO ROUGH

Gladys Brockwell in

TO HONOR AND OBEY

Fox Film

DIRECTOR.....Otis Turner
AUTHOR.....Olga Printzlau
SCENARIO BY.....F. McGrew Willis
CAMERAMAN.....Charles Kaufman
AS A WHOLE....Messy "Paid in Full" drama with nasty situations, helped somewhat by Miss Brockwell and Miss Carmen
STORY.....Rather ancient idea with unnecessary, disgusting detail at times
DIRECTION.....Failed to make action convince, and registered many scenes in decided bad taste
PHOTOGRAPHY.....Generally poor in long shots; good in close-ups
LIGHTINGS.....Good on sets, but poor on faces in long shots; good in close-ups
CAMERA WORK.....Many long shots out of focus; close-ups good
STAR.....Very good
SUPPORT.....Good characterizations, but some nasty characters
EXTERIORS.....Acceptable
INTERIORS....Several very good; generally satisfactory
DETAIL.....Much that was unpleasant; some terrible titles
TIME.....Sixty-four minutes (5 parts)

I HAD been under the impression that Mr. Fox had reformed somewhat in the matter of dishing out the dirt, but some of the titles which were wished into this production prove that the reform was at least only temporary.

In one place in this rather disagreeable drama of the "Paid in Full" type, where the weak husband deliberately sent his wife to a wealthy friend with instructions to be "nice" to him in order to gain financial favor, we found this husband standing at a telephone, talking to a drunken harlot, while the wife, who was about to give birth to an heir, stood at the head of the stairs calling to him. The husband allowed her to stagger and fall down the stairs without paying any attention to her, and then they flashed a title in which he said, "Oh, hell . . . take her upstairs . . . I'm too busy!"

A little later we found this harlot coming to the husband's house after we had had the good old Stock Exchange battle junk, and when she discovered that he was "broke" they registered a title: "Not a dollar Well, you can go to hell!" This stuff might go ver well in a Coney Island dump where they serve beer o the side as your admission fee, but surely it is hardl what any intelligent theatre manager wants to play i a community house where he caters to families.

The general trend of the story was the old stuff abou the girl who married, only to repent at leisure whe she learned that hubby was a weakling. The wealth man whom she had refused was the one to whom he hubby sent her for the tip that made it possible fo him to clean up a fortune on the market, and, of cours on the finish they worked around to the point wher the hubby was punished by being broke and sufferin desertion from his kept female, while the wife foun happiness with the man she should have married i the first place.

The general atmosphere of this was rather good a to sets, but most of the long shots were out of focu and as a consequence there was little definition to th faces of the characters. The close-ups were very goo both as to photography and lightings.

The Stock Exchange battle scenes are old stuff an will hardly make any impression.

Willard Louis, in a comedy character, managed t register a few laughs, but such snickers could neve offset the nastiness of the several bad breaks.

Miss Brockwell gave a very good characterizatio and was quite pleasing personally. Jewel Carmen a the kept woman registered an excellent characteriza tion, and both Bertram Grassby and Josef Swickar were quite satisfactory, although Chas. Clary as the hus band had one of the worst characters to portray tha I have ever seen on the screen.

The Box Office Angle.

You certainly cannot afford to play this in a hous that caters to family patronage.

If you play to transient trade and roughnecks wh like a little cussin' now and then, with a story whic is a bit off-color, this should please 'em very muc If yours is a community house, there is no redeemin feature about this production which would justify yo accepting it, even though some of the worst titles wer omitted.

If you are willing to handle the "ruff stuff" you migh get some business with this, but, personally, I thin it's a mistake to play anything as messy and nasty a this, no matter what impression you may have of th character of your patrons.

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14	The Americano	Triangle	99	97	11
8	Easy Street	Mutual-Chaplin	95	100	8
13	A Poor Little Rich Girl	Arteraft	97	96	9
5	The Goose Girl	Paramount	95	95	4
20	Snow White	Paramount	95	95	12
16	Truthful Tulliver	Triangle	97	93	9
35	Hulda from Holland	Paramount	94	95	23
7	The Eternal City	Para. Spec.	93	96	4
12	The Square Deal Man	Triangle	95	94	6
9	The Ne'er-Do-Well	Lesser Spec.	94	94	7
13	Miss George Washington	Paramount	94	94	10
18	The Matrimaniac	Triangle	93	95	9
11	Still Waters	Paramount	95	92	7
12	The Cure	Mutual-Chaplin	93	94	7
26	Under Two Flags	Fox	94	92	17
26	Manhattan Madness	Triangle	94	92	12
6	The Crucible	Paramount	94	92	2
23	Peggy	Triangle	94	91	15
6	The Serpent	Fox	92	93	1
10	The Iron Claw	Serial	93	92	
19	Rags	Paramount	91	93	5
14	The Devil's Double	Triangle	92	91	7
9	The Shielding Shadow	Serial	91	92	
15	Bought and Paid For	World	91	91	10
18	Hell's Hinges	Triangle	93	89	11
19	The Good Bad-Man	Triangle	90	92	4
15	American Aristocracy	Triangle	92	89	8
10	Mister 44	Metro	88	93	4
7	Behind the Screen	Mutual-Chaplin	89	91	5
6	Cinderella	Paramount	86	94	3
9	In Again—Out Again	Arteraft	90	90	4
9	Prince and the Pauper	Paramount	92	88	4
5	Destruction	Fox	86	94	1
8	The Desert Man	Triangle	89	91	1
7	Skinner's Dress Suit	K. E. S. E.	94	85	4
9	Out of the Drifts	Paramount	90	89	3
5	Graustark	K. E. S. E.	88	90	4
18	The Sin Ye Do	Triangle	93	85	10
10	Broadway Jones	Arteraft	95	83	4
5	Hell Morgan's Girl	Bluebird	90	88	1
6	The Girl of Yesterday	Paramount	89	88	3
14	The Habit of Happiness	Triangle	92	85	5
25	Little Lady Eileen	Paramount	87	89	10
7	Shadows and Sunshine	Pathe	94	81	3
5	Green Stockings	Vitagraph	87	88	2
12	The Battle Cry of Peace	Vitagraph	95	80	4
19	The Wolf Woman	Triangle	86	89	6
21	Return of Draw Egan	Triangle	88	86	7
18	The Cheat	Paramount	94	80	12
5	A Tale of Two Cities	Fox	93	81	3
16	The Count	Mutual-Chaplin	88	86	8
23	Silks and Satins	Paramount	85	88	16
13	Poor Little Peppina	Paramount	88	85	7
5	The Easiest Way	Selznick	88	85	2
26	Reggie Mixes In	Triangle	93	80	11
30	Flirting with Fate	Triangle	87	86	11
16	The Common Law	Selznick	83	90	5
6	Seven Sisters	Paramount	87	86	1
6	The Soul of a Woman	Metro	93	80	1
5	Liberty	Serial	91	82	
10	Old Homestead	Paramount	88	84	7
8	My Official Wife	Vitagraph	90	82	4
5	Tess of Storm Country	Para. Spec.	88	84	2
29	The Bugle Call	Triangle	93	79	9
21	East Lynne	Fox	86	86	9
21	Fifty-Fifty	Triangle	89	83	6
11	Wildflower	Paramount	89	82	6
22	Home	Triangle	91	80	9
11	The White Raven	Metro	86	85	4
11	The Eternal Sapho	Fox	84	87	4
14	Back of the Man	Triangle	90	81	5
16	Her Double Life	Fox	86	85	5
12	The Weaker Sex	Triangle	88	83	4
8	Madame Butterfly	Paramount	82	89	2
25	An Apostle of Vengeance	Triangle	88	83	4
6	The Dawn of a To-morrow	Paramount	83	88	1
6	Dulcie's Adventure	Mutual	87	84	1
9	Molly Make-Believe	Paramount	87	83	5
8	The Two Orphans	Fox	84	86	3
11	Romeo and Juliet	Fox	85	85	4
8	The Hungry Heart	World	87	83	2
7	Bella Donna	Paramount	92	77	4
6	The Virginian	Paramount	88	81	2
7	Mice and Men	Paramount	84	84	4
17	The Flying Torpedo	Triangle	88	80	8
16	Ashes of Embers	Paramount	84	84	6
17	A Corner in Colleens	Triangle	88	80	6
8	Helene of the North	Paramount	87	81	2
7	The Pinch Hitter	Triangle	97	91	1
8	Little Mary Sunshine	Pathe	90	78	1
12	Patria	Serial	86	82	
7	Undine	Bluebird	80	87	3
13	The Promise	Metro	82	85	2
7	Island of Regeneration	Vitagraph	85	81	4
10	God's Country and Woman	Vitagraph	81	85	4
6	Pretty Sister of Jose	Paramount	84	82	2
6	A Man in His Soul	Metro	83	83	2
6	Chimmie Fadden	Paramount	91	75	1
16	The Combat	Vitagraph	82	84	1
5	The New York Peacock	Fox	82	84	
7	Camile	World	86	79	3
11	Carmen	Paramount	82	83	3
18	His Picture in the Papers	Triangle	90	75	5
21	Plain Jane	Triangle	88	77	5
6	The Innocence of Lizette	Mutual	85	80	
5	The Little Girl Next Door	Essanay Spec.	77	87	3
5	Chimmie Fadden Out West	Paramount	88	76	2
5	The Prince of Graustark	K. E. S. E.	84	80	1
5	The Sign of the Cross	Paramount	79	85	
5	What Will the People Say?	Metro	80	84	
8	A Gentleman from Iniana	Paramount	86	78	
15	The River of Romance	Metro	87	76	7
23	The Social Secretary	Triangle	89	74	8
12	Trail of Lonesome Pine	Paramount	75	88	3
8	Where Are My Children?	Universal Spec.	79	84	2
6	Excuse Me!	Pathe	90	73	2
18	Man from Bitter Roots	Fox	82	81	2
11	The Last Man	Vitagraph	82	81	1
6	Kindling	Paramount	81	82	
12	The Rise of Susan	World	79	83	0
6	Madame X	Pathe	71	91	3
5	The Yellow Passport	World	82	80	2
5	Alice in Wonderland	Eskay	76	86	1
8	The Silent Battle	Bluebird	78	84	
6	The Libertine	Mammoth	83	78	4
16	The Gunfighter	Triangle	76	85	10
5	The Argyle Case	Selznick	87	74	2
14	The Disciple	Triangle	85	76	2
5	The Soul of Broadway	Fox	83	78	1
16	Gloria's Romance	Serial	78	83	
5	The Man from Mexico	Paramount	90	70	2
14	Bullets and Brown Eyes	Triangle	85	75	3
23	Honor Thy Name	Triangle	87	73	4
6	David Harum	Paramount	82	78	1
17	Stepping Stones	Triangle	85	75	3

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SHARPEN YOUR PENCILS, BOYS!

Buy Right and Advertise Is My Tip!

I have never written an editorial that stirred up such a unanimous and immediate yell of approval as that which came after my little discussion of the new Paramount-Artcraft "open booking" proposition in the July 26th issue.

In the week following I had letters from big exhibitors in every mail agreeing with me, in language that I could not print without being grabbed for emphatic profanity, and in most cases the only thing that they didn't agree with me on was that I hadn't made it strong enough.

Undoubtedly the Famous Players-Lasky Corporation, which has now signed up a majority of the best box office personalities of the country, has signed a lot of contracts under their new high-cost-of-exhibiting schedules. However, I am equally certain that they have missed a surprising number of expected contracts due to having raised the "anti" too high.

When it became evident that the Paramount people were lining up everything in sight, I figured this organization was going to be wise enough to meet the exhibitors squarely, win their confidence and as a result have the industry just about where they wanted it.

Personally, I like most everybody connected with the Paramount-Artcraft group and I know that they have made and can make good pictures. To my mind, they made a tremendous mistake, however, in jumping prices sky high when they came after contracts under the new "open booking" arrangement. Here was a supreme opportunity to make good with the exhibitor and win his confidence forevermore by allowing him to book only those subjects which he wanted, thereby making it clear to the producer just what units were actually worth a lot of money.

They could have well afforded the possible loss on a few of the units which nobody would want, because at the end of the year they would have been able to say to those stars and directors who proved unsatisfactory, "We're sorry, but we need you no longer."

The possible rentals on the additional prints on the stars which were successful would have made the net result pretty near to the anticipated mark under the present arrangement, and the exhibitors would have been satisfied, because most live wires are willing to pay pretty stiff prices for certain stars providing they are not forced to take a lot of people that they don't want.

According to the reports I get from the firing line, it looks as if the exhibitors everywhere are on the defensive and working fast and hard to get things lined up so that they can tell the "Art—Graft" salesmen that they are not interested in being held up. Certainly there has never been, in the history of the business, a better opportunity for good pictures to be booked either on the independent open market or on the program basis, when the exhibitor can know that he is going to get something worth advertising, at a price that he can afford to spend some money on the advertising and still make a little profit.

Many of the aggressive, independent exhibitors tell me that they intend to let the other feller have the high-priced stuff and dig in on the advertising themselves, picking out good pictures and spending the difference in rental price on advertising.

The recent combination of the Zukor interests with the L. J. Selznick Enterprises took another competitive factor out of the field and made it possible for the salesman representing the one group to be very arbitrary in his remarks to exhibitors.

The unfortunate angle about this system of pricing the stars according to the new Zukor method is that, in many instances, exhibitors are requested to play stars that they don't want, in order to get the stars they do want—which is simply going back to the old program bunk—and in almost every instance the question of director is decidedly in the background.

It is generally admitted—and I have insisted on this point myself for a year or two—that the star has been the most important angle so far as getting business *INTO* a theatre is concerned. Granting that, the exhibitor is confronted with the very important item of pleasing his patrons after he gets them in, and it is almost impossible for him to figure upon the merit of a series of productions unless he knows who will *direct* them.

This has been proved in the past year in the case of every star that I can think of. Just look them over where more than one director has been on the job, and I believe you will agree with me that there has been a decided variance in the quality of the productions.

Many people have been very much disturbed over the progress Mr. Zukor has made towards signing up everybody in sight, and many people have said that we are facing an organization which will control the film business. Personally, I don't believe that the film business can ever be controlled again.

One of the reasons is that the exhibitors have advanced in intelligence far beyond the days of the General Film. Another more important reason is that there are scores of independent producers to-day with plenty of available capital, whereas in the General Film days the producers were very few, and independent producers had a very serious time getting started.

Had the Paramount-Artcraft been presented in such a manner as to win the good will of the exhibitors of the country, that organization would have been in a wonderful position. It would seem, however, that they stand to-day on one side of the road, with the exhibitors on the other side building a defensive trench to keep out these invaders who seem to be seeking every nickel that comes in at the box office.

There is one item of tremendous importance in the Paramount-Artcraft contract. It has a two-weeks' cancellation clause. Many an exhibitor is going to have that before his eyes constantly when he counts up his box office receipts to find out whether he is working for himself or Mr. Zukor.

I can see no reason for either exhibitors or independent producers worrying in the least about the Paramount-Artcraft combination, because I believe there will be plenty of pictures for everybody outside of this combination, and, as a matter of fact, we have entirely too many pictures anyway, so that it may work out that Paramount will make a lot of pictures but only rent some of them after the first few months, which will show them what they might have done in the first place and bring Open Booking for good and all.

And, while I think of it—I want to say, as I have said before, that Open Booking is the only honest and fair way to release films. The program method of distribution never has been good because there has never been a program that has lived up to its standard. The program is all right for the lazy or incompetent exhibitor, but it naturally gives all the advantage to the producer, who, up to date, has freely taken advantage of his opportunities.

When once we get a program that is standardized, where the producer is man enough to put a bad picture on the shelf or make it over when it doesn't come up to standard, then the program system of distribution will be a very good one; but, still, it will not be as desirable for the intelligent exhibitor as the Open Market, which makes it possible for him to book every picture when he wants it and pay for it what it is worth.

Meanwhile, check up what the new trust wants for their stuff, figure out what you can buy good films for and study over whether the difference between the two spent in judicious advertising would not net you more money on the long run. It's worth giving a thought!

TERRIBLE MESS OF CROSS CURRENT EMOTIONS THAT MISS FIRE

Valeska Suratt in

WIFE NO. 2

Fox Film

DIRECTOR	William Nigh
AUTHOR	William Nigh
CAMERAMAN	Joseph Ruttenberg
AS A WHOLE	Weird situations and characters in impossible mess
STORY	Truly remarkable contradictory twists which wandered and wandered and never hit any human note
DIRECTION	Rather weird
PHOTOGRAPHY	Some long shots excellent; others very muddy; close-ups generally good
LIGHTINGS	Some very effective; others poor
CAMERA WORK	Exteriors excellent; close-ups good; interior long shots fair and poor
STAR	Hard-faced and masculine; did weird emotional work and wore ridiculous clothes
SUPPORT	Several impossible characters; none of them seemed real
EXTERIORS	Many exceptionally beautiful as to composition and general treatment
INTERIORS	Acceptable
DETAIL	Many impossible bits
TIME	Sixty-two minutes (5 parts)

MOST anyone who goes to see a Valeska Suratt picture expects it to be weird. Certainly their expectations will be realized in this instance, because the situations are awful, some of the characterizations are worse and the attempts of the star to act at times are pathetic.

The story of this may have sounded well when it was first read in scenario form, but it surely is awful as presented on the screen with the titles which go with it. Some of the characterizations are absolutely uncanny, and certainly the human note is never touched.

The plot centers about Miss Suratt as an unhappy wife of a country doctor who listens to a wealthy neighbor and buys $3,000 worth of clothes from a funny looking fat tailor who seemed to be more of a shoemaker than the other thing. The scenes in which he attempts to secure payment for the gowns by being regarded with favor by Miss Suratt were certainly rather repulsive.

After much footage that never got anywhere, we found Suratt dead, and many details were given of the funeral arrangements. She was shown apparently lying in state, with a spotlight on her face, and several scenes were played in this room, with other scenes in a room where a half-dozen of the natives sat around looking solemn.

As originally laid out, this plot was apparently aimed for some good characterization work. The attempts of Miss Suratt to act, however, were very painful, and several times she had all the appearances of a man dressed up in woman's clothes. A number of the other characters were equally unable to register their characterizations in such a manner as to make them convince, and consequently this was such a mess that it was enough to get on anyone's nerves. As a man who came out of the theatre back of me said, "That was the sort of picture that was hard work to look at."

As a sample of some of the weird titles that were presented, most of which didn't seem to fit the action as originally played, there was one place where the husband's mother looked at Suratt and said: "All dressed up like a horse. . . . Going to a party?" I can't believe that anyone will accept this as a title which might have been spoken by any mother.

The Box Office Angle.

As I understand it, the method of getting money with Suratt is to depend upon her weird clothes to attract the women. Nobody ever has any hunch that she will be good as an actress, and, for that reason, it is possible that you can get this junk by, although I believe it is the worst I have ever seen her in—and that's going some!

Suratt does wear a lot of weird clothes, as usual, although a number of the costumes have been worn before, but it is extremely doubtful in my mind if intelligent fans will consider this anything worthy of their time—let alone their money—despite the wardrobe presented for their approval.

The story is such a contradictory mess and such a

weird mixture of cross-current emotions that I am quite certain that no one will ever get any sense out of it. Suratt could act for a half an hour straight ahead and it would be impossible to tell any one emotion that she had registered, according to her past performances on the screen, so that makes it possible to title her emotions most anything. It looks to me as if they have done this in several instances here, possibly changing the original intent of the story in many ways, in an attempt to straighten it out. Unfortunately, they seem to have failed to make the plot any more understandable than it was in the first place.

RATHER TIRESOME BECAUSE OF FORCED COMEDY ATTEMPTS

Myrtle Gonzalez in

THE SHOW-DOWN

Bluebird

DIRECTOR.....Lynn F. Reynolds
AUTHOR.....Waldemar Young
CAMERAMAN.....Clyde R. Cook
AS A WHOLE.....Tropical island exteriors with shipwrecked party furnishing comedy and melo of ordinary calibre
STORY.....Based on sarcastic comedy proving inability of author to make good on popular novel statements
DIRECTION.....Registered some good touches, but many that failed utterly, with tiring results
PHOTOGRAPHY.....Generally good, although lighting on faces not carefully planned
LIGHTINGS.....Acceptable; not particularly artistic
CAMERA WORK.....Varied
STAR.....Acceptable; nothing unusual
SUPPORT.....Registered occasionally, but overplayed frequently
EXTERIORS.....Many interesting shots of tropical locations
INTERIORS.....Very few
DETAIL.....Acceptable, although U-boat and patriotic melodrama evidently dragged
TIME.....Sixty-two minutes (5 parts)

I AM afraid that the average fan is about in a mood to commence to get pretty sore when you pull one of these shipwrecked-on-the-island things. Of course, in this case they manipulated a lot of U boats torpedoing the ship carrying the cast, with a U boat station shelled by some warships from topical news-film stuff on the finish, but, nevertheless, the major part of this thing was devoted to a lot of junk about how an author of a popular book called "Into the Primitive" was unable to make good when he landed in such a predicament. Of course, the hero was the feller who knew what to do when the emergency arose, and, because of this, shero learned to love him.

Many attempts were made to put over comedy bits, but about 80 per cent. of these were so forced that they failed utterly to register, and, because of that, I fear the film will seem quite tiresome to intelligent patrons.

I doubt very much if this production was made with any intention of having the mysterious houses on the island, a secret U boat station of Germany in the Pacific, etc., but, nevertheless, the titles and editing, with the use of a little bit of battleship stuff showing broadsides being fired, brought this through very satisfactorily.

Never at any time does this really convince, because most of the action has been played too broadly. As a routine movie it'll get by with those who aren't particular. That about lets it out.

Almost the entire production was made up of exteriors, some of these being very interesting shots on a rocky coast, with other bits of tropical foliage which were quite interesting. The exteriors were really about the best thing in the picture.

The cast included George Hernandez and Jean Herscholt.

The Box Office Angle.

If you are playing routine program offerings for a few evenings a week, and find that you can get by because a certain number of your fans come in regularly whether your show is good, bad or indifferent, then this will undoubtedly get by for you as an average release. Certainly no one is ever going to enthuse over it. I can't figure that the star has any box office value, and surely her work in this doesn't justify her being played up.

If you feel safe in advertising very much on what is really an ordinary production, I'd center my billing on the question "Do you think you know how to take care of yourself and a party of friends in case you were shipwrecked on an island? See what happened to one wiseacre in 'THE SHOW-DOWN.' Would you risk your life in a rowboat on the Pacific Ocean to bring news to Uncle Sam of a secret station for German U boats? See 'THE SHOW-DOWN.' Which would you rather do, go hunt bananas or dig clams, if you found yourself ordered to do one or the other after landing on a tropical island with a shipwrecked party? See 'THE SHOW-DOWN.' Do you think you would like a steady diet of bananas and clam broth flavored with seaweed? Think it over and see 'THE SHOW-DOWN.'"

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THE ONE DOUG IN CLEVER STUFF THAT REGISTERS

Douglas Fairbanks in

DOWN TO EARTH

Fairbanks—Artcraft

DIRECTOR	John Emerson
AUTHOR	Douglas Fairbanks
SCENARIO BY	Anita Loos and John Emerson
CAMERAMAN	Victor Fleming
TITLES BY	Anita Loos
AS A WHOLE	Exceptionally clever; full of pep, humorous types and wonderful titles
STORY	A real idea sprinkled with quiet chuckles and hundreds of snickers
DIRECTION	Gave distinctive atmosphere, exceptional types, remarkably effective tempo and delightful technique in cutting scenes
PHOTOGRAPHY	Generally excellent
LIGHTINGS	Always good; little attempt for effects
CAMERA WORK	Excellent
STAR	The best in the world
SUPPORT	Well chosen and played delightfully
EXTERIORS	Fitted story throughout—class where needed and suggestion of barrenness where desired
INTERIORS	Not many, but were very good
DETAIL	Hundreds of fine touches
TIME	Sixty-two minutes (5 parts)

GET this and go to it!

This one is a little more quiet than some of Doug's have been, in that we don't have any melodrama and we have very little athletics, but it is all the more to the credit of the best drawing card in the world that this goes over like a shot without anything except a clever story, a personality and a general atmosphere of fitness. Since Doug gets credit for the story idea of this, he is certainly responsible for a goodly share of praise for the success of the entire offering.

Anita Loos steps well into the fore because of her exceptional titles, and, as has happened many times before, she pulled as many laughs with her very cleverly worded captions as the action itself registered. Of course, it was the perfectly balanced combination of beautiful action, perfectly chosen types, the star's personality and the situations which made these exceptional titles even more effective.

Producer John Emerson must be given credit for the tempo at which he played the various situations. He registered his points and went ahead without batting an eye, with the result that the interest didn't lag at any time.

I believe that this will prove a wonderfully successful Fairbanks film anywhere. Your audiences may not be as uproarious in their laughter and applause, but I'm willing to gamble that if you sit down in the center of your house you will find as many favorable comments on this, and as many quiet chuckles and snickers as Doug has ever registered in any of his productions. Instead of being wild fun, as some of his films have been, this is quiet humor and witty sarcasm. It registers—and that's the answer.

The plot had to do with Doug as the boy and Eileen Percy as the girl who had fought since childhood. Doug wanted to marry her when they grew up, and she couldn't "see" it.

Then, in three short flashes and three titles, Doug went to the top of a snow-clad mountain, to the tropics at the equator, and to his ranch in Wyoming. This was done in such a manner as to give a swing and a little speed to the whole story without really jarring you, because the titles were well handled and the scenes were beautifully done.

The girl then hit the "high spots" and landed in a sanitarium. Doug came to the rescue and found a weird but humorous assortment of people who thought they were ill, under the general guidance of a wise old gink who had become wealthy by allowing them to think they were ailing while he gave them harmless medicine and took their coin.

Doug had an inspiration. He bought out the sanitarium, pulled a smallpox scare and dragged the whole gang on his yacht. After "losing" them at sea, he sighted a "desert island" and landed them all on the island after a fake fire.

Realizing that Doug had pulled something, the party walked out on him and refused to associate with him. The result was that we had a lot of good laughs over their difficulties, while Doug proved his ability to take care of himself. Finally they came to him, one by one, to get something to eat, and Doug put them all to doing something which would cure their ailment.

After two months of this we found the whole gang having a wonderful time, and then the society simp, who had become engaged to Doug's girl, discovered that the mountain pass that had been guarded by Doug's hired "wild man from Weehawken" was really a little opening in the mountain that overlooked a summer resort city, thereby learning that they had been within a mile of civilization all the time.

Of course, by this time the girl had learned to love Doug, and when the society simp returned with a friend to abduct her, adopting Doug's cave-man tactics, our hero said that he would have to lick him, and in order to give him an even chance he would do it with one hand. He did. That was all.

Eileen Percy as the girl was decidedly more pleasing in this than in "Wild and Woolly." She had a better opportunity, because she was allowed to register before the camera a little more frequently, whereas in "Wild and Woolly" they kept her moving most of the time.

Charles Gerrard, who played the part of Charlie Riddle, the society simp, was an excellent foil for Doug. The other types were excellent and played perfectly.

Miss Loos handed the whole gang a bunch of names, such as the fat lady who was called Miss Helfer-Eaton, etc.

Others who appeared were Gustave Von Seyfertitz, Chas. P. McHugh, Ruth Allen, Wm. H. Keith, Frederick Goodwine, Florence Mayon, Bull Montana, David Porter, and Herbert Standing.

The Box Office Angle.

It's unnecessary to tell you what you can do with a Doug Fairbanks picture. The only advice I can give you is that the producer is not entitled to all of it. Figure out how much you can do, and then insist upon having a little of it for yourself. It's better business to let the other feller have it if he is going to play at a loss than to play it yourself—because it ain't no fun to have a good picture and do a terrific business and still lose money.

In advertising this I would emphasize particularly the fact that Doug furnished the idea for the story. I believe, also, that you can say with safety that it is the cleverest Fairbanks release to date. It isn't the wildest, but you can promise them that they will have more quiet chuckles and satisfying snickers than they have enjoyed in many, many moons.

You might, in a teaser campaign, start a little discussion by inquiries like this: "Have you pains in your back? Come DOWN TO EARTH." "Is your liver bad? Come DOWN TO EARTH." "Are you fearful of germs? Come DOWN TO EARTH." "Has a pink rhinoceros ever pursued you for days? Come DOWN TO EARTH." If you will start this sort of a teaser campaign, I'll gamble a plug nickel that it'll stir up somethin'. Of course, it is up to you to see that the "Down to Earth" name registers emphatically enough that your first official announcement that it is a Doug Fairbanks picture will tie up with your teaser campaign.

You might head your regular ads by saying, "You know Doug Fairbanks is an athlete; you know he is funny; you know he is a hero. Did you know he is an author? Come see his own story, "Down to Earth."

RATHER HUMAN STUFF DONE WELL ENOUGH TO PLEASE

John Drew Bennett in

ONE TOUCH OF NATURE

Edison Conquest—K-E-S-E

DIRECTOR.....Edward H. Griffith
AUTHOR.....Peter B. Kyne in S. E. P.
CAMERAMAN.....Charles Gilson
AS A WHOLE.....Will go anywhere despite occasional crudities and overplaying
STORY.....Decidedly human and registered big at times
DIRECTION..Handled baseball atmosphere exceptionally well; registered some delightful bits, but occasionally permitted overplaying that marred a little
PHOTOGRAPHY.....Generally good
LIGHTINGS.....Little attempt for effects; generally satisfactory
CAMERA WORK.....Some good angles
STAR.....Quite pleasing
SUPPORT.....Some very good types, although some were overdrawn
EXTERIORS.....Generally good
INTERIORS.....Satisfactory; not exceptional
DETAIL.....A bit ragged at times, but satisfactory
TIME.....Sixty-three minutes (5 parts)

COMPARED with the average run of ordinary routine program action stories, melodramas, chessboard domestic-troubles plots, etc., this ranks rather well above the general run.

The story of this had a human note and there were many very well written titles which were possibly either taken from Peter B. Kyne's Saturday Evening Post story or adapted from it, some of these titles landing harder than the action itself.

The baseball atmosphere about which most of the story was centered was well handled and rather effective. Manager John J. McGraw, of the N. Y. Giants, was shown in a number of scenes, and he got by with it for the most part very satisfactorily.

In some of the baseball situations the tempo was developed almost to the point where you were inclined to get a bit enthusiastic. On the other hand, they allowed the two fathers to run a bit wild towards the finish, going beyond the limits of what ordinary humans would do, and as a consequence they broke what might have been a very good situation by their overplaying, thus marring its effectiveness.

The star, John Drew Bennett, as the hero, was a very satisfactory juvenile, and Viola Cain as his sweetheart was a pleasing personality. She registered intelligently and played as if she believed what she was doing in most of her scenes.

The story was centered around the well-known situation of son ordered out of his home because he married against the wishes of his parents. In this case, however, they got a little humor out of it and made it somewhat human by titles which registered son's democracy in the manner of his approach when he told father and mother that the girl's father "had something to do" with the plumbing business.

Son, who had been scouted out as a find at college, was promptly hired by Manager McGraw to play with the Giants, and then father felt a bit proud of the boy, although he wouldn't admit it. He fixed up a patent scoreboard, resembling in a way a chessboard outfit, which he manipulated on his desk from a private wire to the Polo Grounds, where a paid attendant gave him the dope. He had said that he would not attend a game in which his son played, even though he was a dyed-in-the-wool fan.

When it came to the World's Series, father had a very exciting day with his office scoreboard, and when his boy put over a triple-sacker early in the session he beat it to the grounds without worrying about past resolutions. When the boy saw his old man he flunked and struck out.

In the well-known last inning, when the score was unfavorable, McGraw ordered another player to bat for the boy, and then the old man went down to plead with "Mugsy" that his son should not be taken out. His plea was heeded, and the kid, encouraged by his father's support, clouted the pill over the farthest sign in center field.

After that the two fathers had a joyfest, and the hero was taken home, where even mother was made to like it. A plumber's daughter and the plumber himself were a stiff dose for the aristocratic mother and the baseball bingler, but she came through with a smile, and then they quit.

In the cast were George Henry, Helen Strickland and Edward O'Connor.

The Box Office Angle

When you figure the fact that there are thousands and thousands of poor nuts in this country who can tell you more about the batting averages of some few hundred ball players than they can about the details of their own business, this must be reckoned with as a pretty good proposition.

For the most part, the story is rather humanly done, and surely the baseball angle has been put over. You can play this safely in most any house, and for transient business the presence of John McGraw might help it quite a bit, with the possibility of this same item being an influence in a community house.

In advertising for community patronage, however, I would center more attention upon the fact that this has been made from Peter B. Kyne's Saturday Evening Post story and has a very human appeal, than upon the presence of John McGraw. Don't run wild in your claims, but be reasonable, and I believe this will surely satisfy.

You might stir up some interest by saying, "Would you object to your boy marrying a plumber's daughter if he was a good plumber?" "What would you do if your boy signed up with the New York Giants after you had put him out of the house? Could you stay away from the game? See 'One Touch of Nature.'"

NORTHWEST STUFF FAIRLY PRESENTED BUT NOT A SPECIAL

Jane Grey in

HER FIGHTING CHANCE

A. H. Jacobs Photoplays—Frank G. Hall—State Rights

DIRECTOR.....Edwin Carewe
AUTHOR.....James Oliver Curwood
CAMERAMAN.....Arthur Martinelli
AS A WHOLE.....Northwest woods melo that never hit any high spots; has been done before just as well, in less footage
STORY.....Old plot of villainous Mounted Policeman attacking wife of innocent man whom he had sought as criminal
DIRECTION.....Gave some very beautiful snow exteriors, but oodles of unnecessary action, unconvincing melodramatic scenes and climaxes that missed fire because of bad timing of action
PHOTOGRAPHY.....Varied from fine to poor
LIGHTINGS.....Some very effective; others good; some poor
CAMERA WORK.....Varied decidedly
STAR.....Very pleasing at times, but occasionally looked bad and missed fire in some scenes
SUPPORT.....Failed to make action convince
EXTERIORS.....A few very beautiful shots; generally good snow stuff
INTERIORS.....Most of cabin scenes good, although some rather ordinary
DETAIL.....Several slips in action
TIME.....Sixty-five minutes (5 parts)

I CAN'T consider this a State rights special worthy of the name, because it is only a Northwest woods melodrama based on an idea which has been used before in similar productions of less footage, where it was done just as satisfactorily, if not more so.

One of the faults with this film was that there was entirely too much unnecessary footage, this frequently being a fault to the extent of making the offering decidedly tiresome.

The general atmosphere was good, but the action dragged.

Jane Grey was quite pleasing in many of her scenes and photographed to splendid advantage in some close-ups, but upon several occasions she looked rather bo and sometimes—particularly in the dancing scenes—she didn't register to advantage.

If this had been edited into less footage it would have been much improved. Many of the titles were also quite poor.

Good snow stuff is always interesting to the average audience, and some of the shots shown here were truly beautiful. The distance shot of the exterior of Miss Grey's home was decidedly artistic.

The plot was one of those movie melos having to do with the happy couple in the woods whose home was visited by a villainous Mounted Policeman in search of a murderer. The wife was attacked by this man, who believed her husband guilty of the murder, and she agreed to sacrifice herself to save hubby, only to learn on the finish that hubby was not guilty, this being cleared up by the confession of the real murderer at a convenient moment.

The story moved slowly at times, and then when they finally got down to the rip-and-tear blood-and-thunder stuff where they fought with knives, etc., we had the husband made prisoner, only to see him hurl a chair through a window in making an escape, after which he stopped to kiss his wife good-bye before starting to run. To my mind, it would have been much more intelligent to have had him kiss his wife before he made a noise. However, the director made the Policeman in the next room stop to put on his cap and gloves before he started to chase this gink, so that the slowness of one was offset by the slowness of the other. Most any fan will be inclined to quarrel over such a delay in scenes that are supposed to be action.

Thomas Holding as the hero hubby was tall enough and broad enough, but he failed to give the proper suggestion of power to his portrayal. His struggles lacked enough of the element of sincerity to make them convince.

Percy Standing as the Policeman was satisfactory, but failed to make any lasting impression. He was just a brute type.

In accordance with the handling of the scene where Hubby made his getaway from the cabin, we found, a little later, that an officer from the post sat in a sledge awaiting the return of some of his men, and listened to about a dozen shots fired by the two men who were standing behind trees, plugging away at one another, before he decided that there must be something wrong and bestirred himself from his comfortable position to go look and see what it was all about. Such things as these could have been remedied by cutting, and surely many such alterations would have helped the film decidedly.

The Box Office Angle.

This can get by about on an average with a routine program release. There's nothing about the production to justify your calling for a special business on it, and if you value the confidence of your fans I would say that it would be rather unwise for you to attempt to make them believe that this is something exceptional.

You can safely promise that there is some beautiful snow stuff and you can talk a little bit about Jane Grey, although I wouldn't make too much of a fuss over her, since she does nothing particularly remarkable in this production. You might call attention to her having appeared in "Let Katy Do It," which was one of her most successful productions at Triangle, and if you think it wise, you might refer to Thomas Holding's appearances on the Paramount program. Personally, I don't believe that Mr. Holding has made much of an impression, but you know just how strong he is in your community. Percy Standing was a prominent figure in "The Fall of a Nation," if that ever made good with you.

Outside of the fact that this is a story of the Northwest Mounted Police, I can't figure any advertising angle that marks it as exceptional. There's nothing distinctive about the plot or the manner in which it has been produced.

HEART STIRRING HAND COLORED **PATRIOTIC SLIDES 25c. Each**

71. If It's Worth Living Under, It's Worth Fighting For.
54. Americans Must Protect America.
95. We Are With You, Mr. President. One Hundred Million Strong.
53. Your Country Needs You.
28. American Flag.
95. President Wilson & Flag.
60. Geo. Washington.
45. The Birth of the American Flag.
70. Abraham Lincoln.
76. Spirit of '76—Reflects in 1917.
27. If It's Good Enough to Live Under, It's Worth Fighting for.
87. Pledge Allegiance.
68. Star Spangled Banner.
42. My Country 'Tis of Thee (Flag).

EXCELSIOR ILLUSTRATING CO., 219 Sixth Ave. New York City

STAR AND GOOD ATMOSPHERE HELPED, BUT MELO HURT

Mabel Taliaferro in

THE JURY OF FATE

Rolfe—Metro

DIRECTOR	Tod Browning
AUTHOR	Finis Fox
SCENARIO BY	June Mathis
CAMERAMAN	Charles W. Hoffman
AS A WHOLE	Started well but finished as melo; atmosphere pleasing throughout
STORY	A fair half-reel
DIRECTION	Gave excellent atmosphere and made characterizations pleasing until hit melodrama, which was ordinary
PHOTOGRAPHY	Generally very good
LIGHTINGS	Some quite effective; generally good
CAMERA WORK	Generally pleasing
STAR	Quaint little personality; had sympathetic appeal
SUPPORT	Generally satisfactory; Bennett pleasing
EXTERIORS	Many very artistic; generally good
INTERIORS	A few excellent; generally good
DETAIL	Some convenient but generally satisfactory
TIME	Sixty-two minutes (5 parts)

STARTING off with a story which presented Miss Taliaferro in two parts, playing a boy and a girl (twins), this was made very interesting for sev-reels by intimate scenes of the star and interesting and beautiful exterior atmosphere. About the third reel they pulled the well-known accident above the falls, with the two twins going over in the canoe, and Frank Bennett, who had been playing the sympathetic hero in the background, rescued the girl, while the boy was drowned. That ended the double-exposure work.

They then began on the melodrama having to do with the marriage which had been pre-arranged by the father when the children were babies, and we had a mix-up occasioned by Miss Taliaferro, as the girl who had been rescued, deciding that her father would never be able to withstand the shock of the news of the death of his son who had always been favored, with the result that she cut off her hair, put on boy's clothes and played the part of the son who had been drowned.

When father died she was sent to his old friend, and so the pre-arranged wedding was brought into action after all. Then came our hero who had met Miss Taliaferro in the woods and learned to love her, and there was also the trapper lad, Mr. Bennett, who had been faithful if unappreciated.

It was necessary then to get rid of the old friend's son who was lined up for the wedding, and so they pulled the good old misunderstanding stuff, with the guy who was to be killed insulting the heroine after the misunderstanding, which made it possible for Mr. Bennett, the trapper sympathetic hero, to go up and kill the prospective bridegroom so that he could afterwards hand over the heroine to the man she had loved all the time.

Just to make the finish more like "The Barrier," they sent the sympathetic woodsman hero down the river in his canoe.

Miss Taliaferro is quite pleasing. She is pretty and has a certain appeal that holds the interest even when she is doing little or nothing.

Frank Bennett, as the half-breed lover who had to save the heroine upon several occasions and finally hand her over to her lover, was very good. He is a young man who will probably be remembered from Fine Arts productions of the past.

Billy Sherwood, as the juvenile, was pleasing although he had little to do except stand around and smile upon occasions.

Bradley Barker was the prospective bridegroom who had to stick around until it was time to be killed. He did that satisfactorily.

The Box Office Angle

Figured as a program release I believe this will be satisfactory despite the fact that it becomes quite some meller towards the end. Most of your fans will have it doped out long before they get to the finish, and many of them will fuss a bit because it moves too slowly in getting down to the real plot development.

However, the general atmosphere is quite pleasing and I believe Mabel Taliaferro's personality is sufficient to carry this over and have it register as a satisfactory production.

"The Jury of Fate" means very little to me and will probably mean less to your fans, and so I would emphasize Miss Taliaferro more than anything else, telling them that she plays two parts, and registering particularly her portrayal of the part of a boy, using photographs to show how different her characterizations are.

You might stir up some interest in this by printing two pictures—one of Miss Taliaferro as a boy and one of her as herself—and possibly use several other photos with them, asking your fans to pick out which faces are those of Miss Taliaferro. You would of course have to do this before you announce that she is playing the part of a boy in this picture.

You might also work along this line. Use just a picture of her as a boy, alone, showing the full photograph, and not just the face, offering to give a season pass to the first person telling you who this star is.

Don't promise too much about the story of this. It isn't there. Depend rather upon saying that it is a beautiful production with a delightful star doing an exceptional bit of characterization that is different.

ERNEST STERN, Inc.
THE TITLE MAN
Specializes in
MOTION PICTURE TITLES
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CRANE WILBUR
Exclusive Management
MABEL CONDON EXCHANGE
LOS ANGELES, CALIFORNIA

GEORGE EDWARDES-HALL
WITH
HERBERT BRENON

ORDINARY MOVIE WITH VERY GOOD STAR HANDICAPPED

Marjorie Rambeau in

MARY MORELAND

Frank Powell—Mutual

DIRECTOR	Frank Powell
AUTHOR	Marie Van Vorst
SCENARIO BY	Clara S. Beranger
CAMERAMAN	Billy Wagner
AS A WHOLE	Rather ordinary movie, lacking intimate touches and convincing realism
STORY	Elementary and obvious; failed to impress at any time
DIRECTION	Failed to register intimate touches, leaving action rather mechanical
PHOTOGRAPHY	Good for sets; not for faces
LIGHTINGS	Excellent for sets; poor for faces
CAMERA WORK	Varied
STAR	Very good, but not handled to advantage
SUPPORT	Ordinary
EXTERIORS	Acceptable
INTERIORS	Very good
DETAIL	Acceptable
TIME	Fifty-eight minutes (5 parts)

AS in the case of several other Powell productions in which Marjorie Rambeau has appeared, the star was not shown to advantage in this, and, while we had some good sets and some excellent lightings for the sets, most of the photography was poor, so far as the faces were concerned.

There was nothing of truly dramatic significance to the story, and at no time did it impress sufficiently to cause any one to enthuse over the plot. It just moved along without really starting anything at any time. It is possible that your average fan will look this over and accept it, even though it doesn't get out of the ordinary rut, but it seems a pity to me that Miss Rambeau, who is very capable, should not have had better opportunities.

The story had to do with a man who loved his stenographer and didn't fully realize it until after she was gone, and we had a lot of footage showing what she did after she left and how he missed her, with visions, etc., and then the wife conveniently died so that they could get together again.

A novelist capable of developing characterization can take this sort of material and make it into an interesting book. Stripped of this characterization and left only as action, it fails to make any impression whatever. If more of our directors would realize that action fails to make good pictures to-day, we would be better off.

In the cast were Gene La Mott, Auguste Burmeister, Fraser Tarbutt, Edna M. Holland and Robert Elliott.

The Box Office Angle.

You know by now what Marjorie Rambeau is worth at your box office. The chances are that she isn't worth as much now as she was at first, and certainly this particular subject isn't going to enhance her value any.

As an average release on the program basis you can possibly get it by without an unusual number of kicks, because it moves along with a lot of sets that have some trick lighting in them, and the general atmosphere is sufficiently different from the ordinary cheap melodrama that many of your fans may consider it their fault that they can't appreciate Miss Rambeau and this story by such a well-known author.

You can feel very sure, however, that your intelligent fans will know that this isn't "there." If you are trying to make them believe that you know good pictures when you see them, and are picking only what is good, then take my advice and dig up something else.

If for any reason you are going to play this, center all the attention upon Miss Rambeau and the author of the book, referring to Miss Rambeau as the star of the big New York stage success "Cheating Cheaters."

UNCONVINCING MOVIE HITS AND MISSES IN GOOD ATMOSPHERE

Gladys Hulette in

THE STREETS OF ILLUSION

Astra—Pathe

DIRECTOR	William Parke
AUTHOR	Andrew Soutar
SCENARIO BY	Philip Bartholomae
CAMERAMAN	Albert Richard
AS A WHOLE	Action didn't convince, but was interesting, and atmosphere was very good
STORY	Had some good touches, but generally failed to convince
DIRECTION	Gave distinctive atmosphere and some good characterization touches, but frequently missed human note
PHOTOGRAPHY	Generally very good
LIGHTINGS	Many very effective; generally artistic
CAMERA WORK	Generally very good
STAR	Pleasing, appealing personality
SUPPORT	Some very good types, but frequently lacked close-ups to put over their touches
EXTERIORS	Satisfactory
INTERIORS	Generally very good
DETAIL	Some good bits
TIME	Fifty-nine minutes (5 parts)

THE lightings in this and the general atmosphere, which was quite pleasing, gave a background to this story which will make it quite satisfactory to the average film fan accustomed to accept program releases, despite the fact that the story, although interesting, seldom hits a convincing spot capable of really registering at the heart. Most of the action just happens, and too often do we find situations that fail to ring true.

Miss Hulette is rather pleasing in the characterization of the struggling little boarding-housekeeper, and there are many little bits of business in connection with her arrangement of the house and her treatment of her blind father that have a certain amount of appeal. Unfortunately, a majority of the incidents seemed too much like movie stuff to register as they were expected.

William Parke, Jr., appeared as Miss Hulette's brother, about whom she made up stories which she read to their blind father, these stories telling of heroic deeds which the boy had never performed.

Finally he came home a deserter, landing at the house the same night that a stranger had engaged a room in which to commit suicide. It "just happened" that this stranger was the father of the man who loved Miss Hulette, father's notion about the suicide being caused by a belief that he was very ill.

Of course on the finish the brother was made brave again and sent back to war, the lover's father was convinced that he shouldn't commit suicide and every one was happy. A kiddie was used in a number of scenes to advantage, and the finale was built around a Christmas party arranged in honor of this youngster.

Upon several occasions we found titles that were very poorly worded. The general sense was evident, but the language was in error.

Others who appeared were William P. Burt, William Marion, Logan Paul, J. H. Gilmour, Doris Grey, Richard Barthelmess, Will Dudley, William Yearance, Kathryn Adams and William Marion.

The Box Office Angle.

This is not an exceptional feature nor one that will send any audience away enthusiastic. It is just a rather well done movie story with very convenient angles which has a chance to get by because Miss Hulette is a pleasing little lady and the director has given a rather artistic atmosphere with some lightings quite effective.

The title of this sounds fairly interesting, so that possibly you can consider it a safe bet. Certainly I would not call it anything more than an average program release, and I wouldn't make any rash promises regarding it.

In advertising this you might work along these lines: "Do you know the value of illusions? Sometimes they help make life worth while. See 'THE STREETS OF ILLUSION.' Have you ever had any illusions which helped you? Think it over. See Gladys Hulette in 'THE STREETS OF ILLUSION.'"

TERRIBLE MESS OF MELLER AND ATTEMPTED COMEDY

Joe Welch in

THE PEDDLER

U. S. Amus. Corp.—Art Dramas

DIRECTOR ..... Herbert Blache
AUTHOR ..... Hal Reid
SCENARIO BY ..... Frederic Chapin
CAMERAMAN ..... John G. Haas
AS A WHOLE ..... Awful messy mixture of hokum meller and attempt at Hebrew comedy
STORY ..... Could hardly have been worse had he dreamed it
DIRECTION ..... Very, very crude; decidedly old-school
PHOTOGRAPHY ..... Ordinary
LIGHTINGS ..... Generally poor
CAMERA WORK ..... Ordinary
STAR ..... Crude and amateurish as screen player
SUPPORT ..... Routine movie meller types player as such
EXTERIORS ..... Ordinary
INTERIORS ..... Poor
DETAIL ..... Very crude, with painful titles
TIME ..... Sixty-one minutes (5 parts)

I CAN just see some well-meaning friend telling Joe Welch how "successful" he would be in the movies. I can imagine that this successful vaudeville monologist had very little respect for the movies, to begin with, and will have much less after he finds out that his film has been a flivver.

"The Peddler" was one of those good old melodramas that saw service in the old days. Boy, it's criminal to bring those birds back! They pulled all the hokum from the scenes at the race-track to the mortgage on the old home. A good part of the footage was devoted to a mix-up that son got into, where he seemed to be "keeping" one woman while he was married to another. This was so crudely done as to acting, settings, titles and other detail, however, that I doubt if any censors will ever stop to worry about the "moral" angle.

An attempt has been made to use comedy titles where Joe speaks, and people may laugh at them, but never with them. The other titles—and there were certainly too many of them—were decidedly wordy and fearfully written.

To give you an idea as to what they cared about realism in the plot, we came to the last reel, after son had been ruining father through much footage, and up walked the gentleman who probably got $3.00 a day, with the question on his lips, did Mr. Welch own some property in Oklahoma. "Why, yes," said Mr. Welch. "Well," said the young man, "they have struck oil on your land, and I have been commissioned to offer you $500,000 for it." And thereupon he handed Joe a check. Boy, can you beat that?

Of course, oil companies are inclined toward philanthropy, and I believe they make a practice of always seeking out those from whom they wish to purchase land, thus making it easier for their conscience in case they should happen to make five hundred thousand and ten dollars out of the property which might have been purchased for a paltry two or three hundred, had they neglected to be honest, frank and truthful in their dealings when trying to purchase the property which they knew in their hearts was of great value.

Mr. Welch wore a make-up that was very, very bad. At no time could any one have suggested that he was anything but a three-dollar-a-day extra except for the fact that he had been billed as the star of this, and many folk will remember his name from vaudeville.

In the cast were Sidney Mason, Sally Crute, Kittens Reichert and Catherine Calvert.

The Box Office Angle

If you have any respect for your patrons, forget this! It's quite possible that you have been playing Art Dramas and getting by with them because some have been just "good," some have been fair and some have been poor—but, boy, this is plain rotten!

If you want to bill it, in case there's any reason why you simply can't avoid it, take your public into your confidence and explain that you think it is one of the rottenest pictures you have ever seen. Figured on that basis, they may have a good time sitting through it.

Working along similar lines you might say that it is a production which has been patterned after those which were successful some years ago. You might suggest, also, that if they want to appreciate the difference between the old methods and those which they sometimes criticize to-day, they should see this in order to realize how much improvement has been made even in films that they are inclined to criticize. By comparing this with just an ordinary film of modern technique, they can see that some of the films they thought weak are not bad at all compared with what they might have been.

Of course, the sensible thing to do is to let the other feller have this while you play something has signs of life.

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SLIDENE OUTFIT: all complete $1.00
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Handy Slide Holder and Clip FREE.
NOVELTY SLIDE CO., 115 East 23d St., New York.

TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
660	Fox	73.1	70.8	85
531	Metro	70.8	67.0	49
1813	Triangle	70.6	65.2	354
429	Vitagraph	68.1	66.2	74
2079	Paramount	68.7	62.9	336
454	World	67.7	61.5	41
240	Bluebird	62.7	63.5	20

THE NUMBER BEFORE THE NAME OF TH FEATURE INDICATES THE NUMBER OF RE PORTS RECEIVED AND TABULATED ON THA FILM.

THE FIRST COLUMN CARRIES THE PER CENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BO OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICAT THAT MANY REPORTED THE FILM WORTH RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

2079 Paramount 68.7 62.9 336

Reports		% P.P.	% B.O.	Repeat
8	In Bishop's Carriage	95	91	
2	The Lost Paradise	50	73	
7	The Virginian	84	78	2
2	Such a Little Queen	78	78	1
1	Marta of the Lowlands	50	70	
3	Where the Trail Divides	93	90	1
11	Wildflower	89	82	6
1	The County Chairman	80	80	
1	What's His Name	75	100	
4	Behind the Screen	86	83	
5	Man from Mexico	90	70	2
1	The Man From Home	70	70	
1	Circus Man	94	95	
2	Rose of the Rancho	84	77	
4	The Bargain	85	86	3
2	Ghost Breakers	60	63	
6	The Crucible	94	92	2
1	False Colors	50	80	
5	The Sign of the Cross	79	85	
4	Cameo Kirby	61	50	
7	Cinderella	85	92	3
1	The Million	70	90	
4	Girl of the Golden West	78	71	2
3	The Dancing Girl	65	65	
3	The Italian	77	62	1
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
5	The Goose Girl	95	95	4
2	After Five	51	50	
1	Mistress Nell	88	95	
2	Buckshot John	60	60	
3	Her Triumph	60	74	1
3	The Warrens of Virginia	70	71	1
1	Country Boy	60	60	
6	David Harem	82	78	1
1	A Gentleman of Leisure	80	70	
2	The Caprices of Kitty	63	70	
1	Love Route	60	60	
1	Sunshine Molly	40	20	
1	The Governor's Lady	97	85	
3	Gretna Green	100	100	2
3	Are You a Mason?	78	84	
1	Pretty Mrs. Smith	65	90	
1	The Unafraid	80	75	
1	When We Were 21	75	63	
4	Snobs	64	52	
5	Captain Courtesy	84	66	1
3	Captive	82	67	
2	Niobe	75	55	1
3	Help Wanted	80	75	
5	The Woman	86	59	1
5	House of Lost Court	82	54	1
4	Fanchon, The Cricket	89	92	3
3	Betty in Search of Thrill	83	81	
5	Stolen Goods	78	75	
2	Wild-Goose Chase	60	55	1
6	Pretty Sister Jose	84	81	2
5	Jim the Penman	64	63	
6	The Dawn of a To-morrow	83	88	1
5	Arab	89	56	2
1	Clarissa	75	80	
2	The Dictator	45	45	
5	Wild Olive	82	69	
6	Chimmy Fadden	91	75	1
3	Little Pal	79	83	
4	Rugmaker's Daughter	40	50	
2	The Clue	74	88	
6	Kindling	81	82	
1	The Running Fight	60	70	
3	The Fighting Hope	77	80	
5	Kilmeny	75	73	
8	Seven Sisters	86	74	1
3	Puppet Crown	80	85	
19	Rags	91	92	5
2	Sold	83	72	
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
3	Poor Schmaltz	63	37	
8	Helene of the North	87	81	2
3	The Majesty of the Law	56	60	
3	Heart of Jennifer	68	55	
2	Incorrigible Dukane	75	55	
4	Esmeralda	89	89	2
2	The Case of Becky	65	65	
1	Out of Darkness	60	40	
1	Peer Gynt	82	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	68	
2	Voice in the Fog	75	67	
6	Fatal Card	65	59	
4	Zaza	91	67	2
6	The Girl of Yesterday	89	88	3
7	White Pearl	71	75	
4	Blackbirds	57	58	
7	Chorus Lady	73	68	
6	The Secret Sin	69	74	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
11	Carmen	82	82	3
12	Still Waters	94	83	7
8	Madame Butterfly	82	89	2
7	Mummy and Humming Bird	61	56	
7	Bella Donna	92	77	4
8	Armstrong's Wife	79	65	
5	Chimmie Fadden Out West	81	75	2
8	A Gentleman From Indiana	86	78	
9	The Prince and the Pauper	92	88	4
10	Mr. Grex from Monte Carlo	84	69	1
9	Jane	75	51	
9	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
9	The Immigrant	73	62	
10	The Old Homestead	88	84	7
8	Lydia Gilmore	82	61	1
10	Temptation	82	77	2
9	The Foundling	78	76	3
5	Tongues of Men	82	58	1
7	Mice and Men	84	84	4
6	The Golden Chance	80	68	2
1	My Lady Incog	40	40	
4	Ragamuffins	77	57	
4	Call of Cumberlands	77	72	
7	The Spider	87	70	
9	Pudd'n Head Wilson	81	66	
8	Tennessee's Pardner	85	59	
7	Madame Le Presidente	21	48	
8	Nearly King	52	53	
12	Trail of Lonesome Pine	75	88	
7	Fell in Love with Wife	56	52	
7	Blacklist	61	53	
9	Out of the Drifts	90	89	
8	Diplomacy	88	56	
13	Poor Little Peppina	88	85	
15	To Have and To Hold	75	72	
11	Ben Blair	72	65	
9	For the Defense	68	66	
6	The Code of Marcia Gray	70	66	
8	The Lost Bridegroom	80	70	
7	The Saleslady	75	66	
14	Audrey	75	72	
8	The Sowers	65	60	
10	The Heart of Paula	72	57	
11	The Race	71	62	
7	The Eternal Grind	71	82	
9	The Love Mast	58	56	
9	Molly Make-Believe	87	83	
7	The Red Widow	62	55	
12	The Heart of Nora Flynn	72	60	
8	A Moment Before	52	64	
12	David Garrick	68	46	
9	The Innocent Lie	56	51	
16	Marie Rosa	81	80	
12	Alien Souls	69	67	
13	The Feud Girl	60	56	
16	Pasquale	78	53	
16	Sweet Kitty Bellairs	72	62	
20	Saints and Sinners	51	49	
17	Thousand-Dollar Husband	69	62	
3	A Gutter Magdalene	62	54	
10	Evil Thereof	44	44	
15	The Making of Maddalena	63	57	
23	Silks and Satins	85	88	
14	Destiny's Toy	60	51	
19	The Clown	79	54	
20	Susie Snowflakes	69	59	
16	The World's Great Snare	73	78	
19	The American Beauty	61	61	
22	The Dupe	64	64	
22	The Smugglers	53	50	
26	The Selfish Woman	72	68	
29	Davy Crockett	67	62	
28	The Dream Girl	69	64	
28	Under Cover	79	75	
27	International Marriage	55	51	
27	Common Ground	64	64	
35	Hulda from Holland	95	94	
30	House of Golden Windows	73	64	
22	A Woman in the Case	72	72	
25	Little Lady Eileen	87	89	
22	The Stronger Love	53	52	
21	Public Opinion	82	72	
20	Rolling Stones	67	62	
21	The Honorable Friend	65	62	
19	The Victory of Conscience	60	60	
20	Each Pearl a Tear	75	72	
22	The Parson of Panamint	79	70	
14	The Big Sister	48	59	

Re-		%	%	Re-
ports		P.P.	B.O.	peat
14	The Reward of Patience	65	55	
15	The House of Lies	73	65	1
13	The Daughter of MacGregor	55	46	
18	Ashes of Embers	85	83	7
16	The Quest of Life	59	61	
14	Anton, the Terrible	46	45	
17	The Lash	57	55	
13	The Storm	75	65	1
19	The Intrigue	81	61	2
16	Her Father's Son	74	68	2
14	Witchcraft	55	55	
14	The Kiss	74	68	2
16	The Rainbow Princess	82	74	3
15	Seventeen	85	74	2
13	Miss George Washington	94	94	10
15	The Heir to the Hoorah	82	69	5
16	The Soul of Kura San	80	73	1
13	A Son of Erin	79	73	2
10	Unprotected	53	55	1
11	The Years of the Locust	49	50	
12	The Plow Girl	77	63	
9	The Yellow Pawn	66	57	1
9	Nanette of the Wilds	50	57	2
7	Martyrdom of Philip Strong	53	55	1
10	The Coney Island Princess	62	63	1
10	The Road to Love	72	59	1
14	Oliver Twist	85	69	6
13	The Victoria Cross	44	54	1
17	The Traveling Salesman	78	60	3
20	The Right Direction	76	61	2
21	Snow White	95	95	13
16	Redeeming Love	63	60	1
21	The Slave Market	74	70	5
12	The Evil Eye	30	44	1
9	Great Expectations	74	55	1
7	Happiness of Three Women	73	58	1
14	Betty to the Rescue	46	48	
6	A Girl Like That	55	51	
6	Lost and Won	59	50	
9	The Golden Fetter	50	56	
8	His Sweetheart	83	58	2
8	The Wax Model	67	56	
8	Each to His Kind	62	61	
5	Her Own People	72	51	
1	The Black Wolf	35	41	
7	The American Consul	53	50	1
8	The Fortunes of Fifi	65	76	2
0	On Record	62	56	2
6	Winning of Sally Temple	39	48	
7	Those Without Sin	51	50	1
8	Castles For Two	51	48	1
3	Out of the Wreck	60	54	
3	Sapho	74	83	3
9	Prison Without Walls	52	51	
1	The Dummy	70	54	
8	The Spirit of Romance	63	52	
8	As Men Love	73	53	
0	The Bottle Imp	75	66	2
7	The Band Between	50	39	
8	A School for Husbands	49	46	1
8	The Lonesome Chap	51	44	
9	Sleeping Fires	56	63	1
8	The Tides of Barnegat	49	43	
8	The Cost of Hatred	40	38	
0	The Valentine Girl	73	76	
4	Unconquered	14	18	
5	The Girl at Home	45	39	
4	Heart's Desire	24	34	
7	Sacrifice	27	42	
5	The Primrose Ring	30	38	
7	The Silent Partner	30	34	
5	Marcellini Millions	43	28	
5	The Highway of Hope	29	25	
5	Her Better Self	55	58	
6	The Undying Flame	27	40	
5	Freckles	65	53	
4	The World Apart	38	31	
2	Giving Becky a Chance	70	51	
3	The Jaguar's Claws	40	47	
4	The Inner Shrine	38	58	
3	The Roadside Impresario	28	17	
5	The Heir of the Ages	23	22	
2	Her Strange Wedding	20	30	
2	The Little Boy Scout	40	20	
3	At First Sight	40	34	
2	Big Timber	60	60	
2	Love That Lives	70	80	
2	Forbidden Paths	40	40	
1	What Money Can't Buy	40	40	

Re-		%	%	Re-
ports		P.P.	B.O.	peat
TRIANGLE				
1813	Triangle	70.6	65.2	354
10	The Iron Strain	81	66	2
9	The Lamb	84	75	3
9	Old Heidelberg	72	63	1
11	The Coward	84	67	1
9	Martyrs of the Alamo	67	57	2
14	The Disciple	85	76	2
7	Matrimony	81	74	2
5	Sable Lorcha	64	53	
6	The Golden Claw	61	72	
9	Double Trouble	64	64	2
7	Aloha Oe	63	65	1
5	Lily and Rose	61	53	
8	Jordan is a Hard Road	56	52	
6	Winged Idol	53	52	
8	Penitents	28	32	
11	The Edge of the Abyss	67	61	
4	Submarine Pirate	85	78	1
5	Cross Currents	48	45	
11	Between Men	72	70	1
14	Let Katy Do It	87	66	6
5	The Corner	56	47	
5	The Missing Link	55	43	1
3	Beckoning Flame	65	48	
9	The Wood Nymph	54	50	1
8	The Conqueror	71	70	
9	Price of Power	55	51	
10	The Green Swamp	80	78	1
12	Acquitted	69	51	
6	D'Artagnan	59	54	
18	His Picture in the Papers	90	75	5
13	Honor's Altar	77	67	2
14	Betty of Greystone	77	65	2
23	Peggy	94	91	15
7	Don Quixote	57	56	
9	The Last Act	79	78	1
11	Daphne and the Pirate	71	57	1
18	Hell's Hinges	93	89	11
17	The Flying Torpedo	88	80	8
14	Bullets and Brown Eyes	85	75	3
14	Martha's Vindication	79	72	2
14	Moral Fabric	75	62	1
15	Hoodoo Ann	68	65	1
15	The Raiders	79	70	
14	The Habit of Happiness	92	85	5
8	Waifs	70	59	1
8	Little Meena's Romance	64	60	1
17	The Aryan	59	80	6
10	Sold for Marriage	71	72	1
17	Stepping Stones	85	75	2
10	Sunshine Dad	36	46	
9	Civilization's Child	68	64	1
14	Children In the House	80	66	2
11	The Beggar of Cawnpore	61	49	
19	The Good-Bad Man	90	92	4
12	The No-Good Guy	74	60	3
17	Susan Rocks the Boat	69	63	
20	Not My Sister	79	77	4
18	Child of Paris Streets	76	64	
22	The Primal Lure	82	76	7
8	Mr. Goode, the Samaritan	53	53	
26	The Market of Vain Desire	79	64	5
22	Going Straight	77	78	3
20	The Bugle Call	93	79	9
26	Reggie Mixes In	93	80	11
16	The Sorrows of Love	66	69	1
21	An Innocent Magdalene	71	71	2
18	The Dividend	70	68	1
21	The Wild Girl of Sierras	45	53	
25	An Apostle of Vengeance	88	83	4
18	Cusey at the Bat	44	48	
28	The Phantom	83	72	7
30	Flirting With Fate	87	86	11
31	The Deserter	85	69	11
26	The Little School Ma'am	74	67	2
26	The Eye of the Night	74	58	5
19	Stranded	60	50	
27	The Captive God	65	70	2
23	The Halfbreed	72	74	2
22	The Payment	81	70	3
18	The Marriage of Molly O	48	47	
24	Honor Thy Name	87	73	4
22	The Devil's Needle	64	64	1
30	Shell 43	87	68	6
26	Hell-to-Pay Austin	83	66	6
21	Lieutenant Danny, U. S. A.	79	69	
16	Pillars of Society	59	56	1
22	Home	91	80	9

Re-		%	%	Re-
ports		P.P.	B.O.	peat
16	Gretchen the Greenhorn	64	62	2
21	The Patriot	79	80	6
24	The Social Secretary	89	75	8
17	The Thoroughbred	82	72	1
11	The Little Liar	69	57	
19	The Wolf Woman	86	89	6
16	The Dawnmaker	58	78	3
20	Diane of the Follies	71	72	2
27	Manhattan Madness	94	92	12
22	Plain Jane	88	75	5
20	Old Folks at Home	81	64	2
17	The Jungle Child	60	61	1
15	The Rummy	67	54	1
21	The Return of Draw Egan	88	86	7
20	The Vagabond Prince	75	70	3
19	Somewhere in France	76	69	1
18	A Corner in Colleens	88	80	7
12	A Sister of Six	69	64	2
21	Fifty-Fifty	89	83	6
4	War's Women	61	48	
13	Alta Bay's Last Race	54	55	
16	American Aristocracy	92	89	9
10	The Microscope Mystery	50	43	
14	Honorable Algy	76	65	3
14	Jim Grimsby's Boy	68	62	2
15	The Devil's Double	91	91	7
12	The Children Paid	72	63	3
14	Children of the Feud	55	52	1
8	The Criminal	49	45	
10	A Gamble in Souls	67	65	3
15	The Wharf Rat	54	55	
20	The Matrimaniac	92	94	10
19	The Sin Ye Do	92	85	10
13	Heiress of Coffee Dan's	60	53	2
10	Three of Many	62	53	
9	House Built Upon Sand	75	67	3
8	Nina the Flower Girl	51	52	
11	The Female of the Species	72	74	2
16	Truthful Tulliver	97	93	9
12	The Weaker Sex	88	83	4
11	The Little Yank	40	52	1
10	The Bride of Hate	78	74	4
11	The Speed Bullet	62	53	
14	The Americano	99	97	11
10	Chicken Casey	75	56	1
14	Jim Bludso	63	41	1
14	The Crab	83	70	3
10	Girl of the Timber Claims	41	39	
16	The Gun-Fighter	76	85	10
13	The Bad Boy	71	54	2
11	The Princess of the Dark	39	41	
6	Stage Struck	41	38	
12	Last of the Ingrams	45	42	
9	Blood Will Tell	64	61	
5	A Love Sublime	47	40	
8	The Little Brother	51	37	2
8	Back of the Man	90	81	5
10	Betsy's Burglar	59	54	
14	The Square Deal Man	96	95	7
11	The Dark Road	60	49	1
5	A Daughter of the Poor	57	55	
9	A Woman's Awakening	61	52	
9	Her Father's Keeper	54	48	
8	Her Official Fathers	53	48	
8	Old-Fashioned Young Man	48	46	
9	Sweetheart of the Doomed	75	68	4
8	Paddy O'Hara	66	54	1
10	The Desert Man	92	91	3
8	Cheerful Givers	44	41	
9	The Pinch Hitter	95	71	1
4	Hands Up!	28	25	
7	The Snarl	51	61	
3	Might and the Man	15	27	
6	Happiness	59	56	
4	The Man Who Made Good	45	39	
4	Wild Winship's Widow	68	56	
5	Souls Triumphant	32	30	
7	The Millionaire Vagrant	78	64	
7	Wolf Lowry	93	95	1
2	The Girl Glory	80	55	
5	Bawbs o' Blue Ridge	38	63	
6	A Hater of Men	79	68	
5	American—That's All	32	32	
5	The Girl Glory	80	58	
5	Love or Justice?	69	69	
1	Her Excellency, the Governor	20	20	
5	Paws of the Bear	62	54	
1	Madcap Madge	100	85	
7	The Clodhopper	97	83	1

Reports	% P.P.	% B.O.	Repeat
4 The Flame of the Yukon	100	94	
2 A Strange Transgressor	80	90	
1 Time Locks and Diamonds	20	20	
1 The Mother Instinct	80	40	
1 Sudden Jim	100	90	
WORLD			
454 World	67.7	61.5	41
4 Hearts Afire	70	78	
1 Daughter of the Sea	60	50	
2 The Warning	88	48	
4 The Little Dutch Girl	80	63	
1 The Price of Her Silence	80	90	
2 The Master of the House	68	53	
1 The Dragon	40	30	
1 The Price	80	65	
1 Love's Cross Roads	85	60	
1 Better Woman	70	45	
1 By Whose Hand	60	55	
1 Her Great Hour	60	40	
1 When it Strikes Home	60	65	
2 Circus Romance	65	55	
2 Old Dutch	75	30	
2 Ballet Girl	82	62	
3 Marrying Money	70	63	
1 Wishing Ring	64	60	
2 The Dollar Mark	55	42	
1 Gentleman from Mississippi	60	40	
1 As Ye Sow	100	45	
1 Stolen Voice	60	80	
1 Face in the Moonlight	80	60	
1 Women and Wine	60	40	
2 Blue Grass	75	68	
1 Fruits of Desire	40	50	
1 Alias Jimmy Valentine	80	60	
7 Trilby	81	68	1
1 Idols	40	40	
2 Master Hand	86	80	
3 Devil's Toy	57	73	
1 Salvation Nell	60	47	
3 Family Cupboard	50	57	1
4 Heart of Blue Ridge	84	73	1
1 Butterfly on Wheel	80	70	
2 Hearts of Men	80	52	
1 Body and Soul	40	45	
2 The Ransom	63	41	
4 The Labyrinth	66	65	
1 Should a Wife Forgive?	90	90	
2 The Senator	83	60	
1 Hearts in Exile	90	90	
1 His Wife's Good Name	25	20	
1 The Chain Invisible	90	5	
1 The Imposter	80	75	
1 Sunday	95	30	
1 As In a Looking Glass	60	40	
1 Over Night	70	70	
3 Sins of Society	76	65	
7 Camille	86	79	3
3 The Rack	89	69	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
3 The Woman in 47	74	80	
5 The Yellow Passport	82	80	2
3 The Price of Happiness	58	50	
2 A Woman's Power	45	50	
1 Cowardly Way	60	60	
2 Passersby	73	55	
3 Man and His Angel	62	45	
4 The Supreme Sacrifice	78	69	
2 The Struggle	60	60	
8 The Hand of Peril	75	67	
5 Then I'll Come Back To You	76	66	1
4 The Reapers	75	65	
2 The Shadow of Doubt	78	65	
3 Social Highwaymen	75	48	
3 Closed Road	87	81	1
7 The Feast of Life	61	73	
7 Her Maternal Right	58	74	
6 Sudden Riches	76	71	
2 The Twin Triangle	83	45	
6 Tangled Fates	57	63	
3 Fate's Boomerang	42	53	
5 His Brother's Wife	83	74	1
10 Perils of Divorce	61	63	
13 La vie de Boheme	47	50	
2 What Happened at 22	82	80	
5 Crucial Test	59	58	
7 The Weakness of Man	61	68	
12 Sally in Our Alley	68	68	
14 Paying the Price	70	70	1
12 Miss Petticoats	59	61	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
13 The Velvet Paw	74	69	1
8 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
4 The Revolt	66	63	
7 The Gilded Cage	75	70	
8 Hidden Scar	77	67	
6 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
8 The Heart of a Hero	59	49	
3 Without a Soul	70	85	
15 Bought and Paid For	91	91	10
10 The Madness of Helen	57	54	
6 Men She Married	58	55	
4 The Deep Purple	81	75	
11 All Man	59	63	2
7 Broken Chains	50	43	
12 The Rise of Susan	79	83	6
6 The World Against Him	52	43	
10 Woman Alone	67	65	1
1 On Dangerous Ground	65	71	
7 The Man Who Forgot	65	61	1
4 Marriage a la Carte	73	73	1
1 The Unpardonable Sin	40	55	
5 The Bondage of Fear	65	63	
8 Tillie Wakes Up	79	78	1
8 The Hungry Heart	87	83	2
8 The Square Deal	69	72	
3 A Girl's Folly	65	75	
5 The Red Woman	49	48	
4 The Web of Desire	78	73	1
5 The Family Honor	66	61	
8 The Dancer's Peril	77	71	1
5 The Social Leper	65	65	
4 Man's Woman	61	61	
4 Darkest Russia	71	75	
6 Forget-Me-Not	63	69	
1 The Bludgeon	87	80	
3 As Man Made Her	62	68	
5 The Page Mystery	55	57	
4 Yankee Pluck	61	48	
4 Moral Courage	61	58	
4 Mothers of France	66	51	
2 Maternity	85	90	
2 The Crimson Dove	60	55	
2 The False Friend	68	68	
2 The Stolen Paradise	50	70	
1 Atonement	70	65	
1 The Pawn of Fate	85	45	
1 The Divorse Game	5	75	
1 The Price of Pride	75	60	
1 The Brand of Satan	75	60	
1 The Golden Lotus	50	50	
METRO			
531 Metro	70.8	67.0	49
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	85	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
3 Shooting of Dan McGraw	81	78	
1 Middleman	90	60	
1 My Best Girl	60	60	
1 Right of Way	70	85	
2 Second In Command	77	80	
1 The Vampire	80	100	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	87	
1 An Enemy of Society	60	40	
2 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	80	60	
2 Final Judgment	80	85	
2 Pennington's Choice	92	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
5 The Yellow Streak	85	64	
3 House of Tears	80	65	
4 Rosemary for Remembrance	73	68	
3 Black Fear	73	57	
8 What'll People Say?	80	84	
4 The Turmoil	70	55	
8 Lure of Heart's Desire	56	56	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
5 The Price of Malice	66	65	
6 The Soul Market	83	75	
2 Blindness of Love	80	85	
3 Lovely Mary	67	83	
1 My Madonna	80	85	
6 Her Great Price	80	68	
8 The Wall Between	78	82	
5 The Kiss of Hate	60	74	
6 Half Million Bribe	69	49	
8 Playing with Fire	78	75	
11 The Come-Back	75	74	
8 Snow Birds	80	77	
8 A Million a Minute	72	84	
4 The Spell of the Yukon	79	71	
6 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	
10 Dorian's Divorce	74	68	
8 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
8 The Purple Lady	82	63	
10 The Eternal Question	76	83	
11 The Quitter	69	73	
15 The River of Romance	87	76	
8 The Child of Destiny	51	57	
13 The Devil at His Elbow	64	61	
14 God's Half Acre	71	62	
14 The Weakness of Strength	68	54	
11 The Pretender	80	72	
7 The Upheaval	57	63	
9 The Light of Happiness	67	61	
10 Mister 44	88	93	
8 The Wheel of the Law	77	66	
10 The Dawn of Love	66	60	
7 The Iron Woman	43	57	
5 Life's Shadows	66	60	
13 In the Diplomatic Service	69	83	
9 The Brand of Cowardice	65	54	
13 The Gates of Eden	68	54	
11 Extravagance	69	82	
10 The Wager	78	64	
1 My Madonna	80	85	
8 The Sunbeam	53	51	
11 Big Tremaine	74	82	
9 The Black Butterfly	70	80	
7 The Stolen Triumph	54	49	
7 Awakening of Helena Ritchie	60	61	
10 Pidgin Island	66	74	
11 Vanity	59	52	
11 The White Raven	86	85	
8 The Wife by Proxy	44	43	
7 Threads of Fate	39	38	
10 Bridges Burned	47	66	
8 The End of the Tour	44	44	
9 One of Many	65	59	
7 The Secret of Eve	34	67	
14 The Promise	82	85	
6 The Barricade	58	57	
6 Hidden Children	43	65	
9 The Mortal Sin	53	58	
7 The Waiting Soul	49	61	
6 The Father's Son	67	62	
4 The Power of Decision	46	51	
6 A Magdalen of the Hills	49	47	
5 God's Law and Man	47	46	
2 The Millionaire's Double	65	58	
4 The Call of Her People	63	56	
4 Sowers and Reapers	56	43	
3 The Soul of a Magdalene	27	34	
4 The Beautiful Lie	25	30	
2 The Duchess of Doubt	58	65	
1 Lady Barnacle	40	40	
3 The Haunted Pajamas	80	75	
1 The Greatest Power	35	40	
1 Aladdin's Other Lamp	60	60	
FOX			
660 Fox	73.1	70.8	
1 Girl I Left Behind Me	0	25	
2 St. Elmo	52	92	
4 Fool There Was	82	96	
2 Dr. Rameau	90	87	
2 Kreutzer Sonata	90	85	
2 The Idler	55	65	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	82	

Re-orts	% P.P.	% B.O.	Re-peat
2 Walls of Jericho	40	15	
1 Woman's Resurrection	80	45	
2 Anna Kerinina	67	65	
2 Life's Shop Window	55	47	
2 The Nigger	100	70	
4 The Gilded Fool	70	75	
3 Devil's Daughter	77	95	
4 Should a Mother Tell?	83	76	
1 Wormwood	80	80	
1 Lady Audley's Secret	90	75	
1 Princess Romanoff	60	60	
1 Valley of the Missing	50	40	
1 Children of the Ghetto	75	45	
1 Samson	56	50	
1 The Thief	90	40	
8 Two Orphans	84	86	3
2 The Song of Hate	92	82	
7 Regeneration	77	72	4
5 Wonwerful Adventure	75	77	
5 Sin	62	82	
2 Little Gypsy	80	74	
5 Soul of Broadway	83	78	1
2 The Family Stain	87	64	
1 Carmen	82	83	
3 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
9 Broken Law	82	65	1
8 Galley Slave	76	75	1
3 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	82	70	
5 Destruction	86	94	1
3 Green-Eyed Monster	53	74	
3 Parisian Romance	65	61	
2 Fourth Estate	80	65	
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fool's Revenge	45	49	
0 Fighting Blood	74	70	
4 The Witch	63	59	
4 Marble Heart	41	60	
0 Gold and the Woman	65	86	1
0 The Bondman	79	64	1
5 A Wife's Sacrifice	55	56	
2 Blue Blood and Red	84	70	1
6 Slander	80	70	
0 A Modern Thelma	59	49	1
9 Man of Sorrow	63	64	1
9 Blazing Love	70	68	
1 The Eternal Sapho	84	87	4
2 Sins of Men	76	61	1
4 Battle of Hearts	68	61	
6 The Spider and the Fly	67	72	1
1 Hypocrisy	76	68	
0 A Woman's Honor	69	71	
2 East Lynne	86	85	9
5 Ambition	71	67	
8 Man From Bitter Roots	82	81	2
1 Caprice of the Mountains	69	63	1
5 Tortured Heart	71	67	
1 The Beast	87	66	6
6 Under Two Flags	94	92	17
9 The End of the Trail	66	79	
0 Sporting Blood	62	57	1
5 Little Miss Happiness	75	68	3
9 Daredevil Kate	74	78	3
4 The Unwelcome Mother	63	66	
6 Her Double Life	86	85	5
9 Where Love Leads	69	61	
3 Fires of Conscience	64	70	1
2 The Straight Way	67	72	
1 The Ragged Princess	77	70	
5 The War Bride's Secret	76	71	3
1 Romeo and Juliet	85	85	4
5 Love and Hate	66	60	
5 The Mischief Maker	66	66	1
3 Jealousy	73	83	
6 The Mediator	73	72	1
8 Sins of the Parents	86	72	3
4 The Battle of Life	72	63	
5 The Vixen	61	73	
4 Love Thief	86	85	
3 The Primitive Call	63	65	
4 The Island of Desire	75	65	1
4 The Price of Silence	80	71	
2 The Bitter Truth	83	80	1
8 The Darling of Paris	66	73	
4 One Touch of Sin	66	76	
6 The New York Peacock	82	76	
2 A Child of the Wilds	85	65	
3 The Scarlet Letter	80	75	1

Re-ports	% P.P.	% B.O.	Re-peat
4 The Tiger Woman	70	81	1
5 Sister Against Sister	61	54	
5 A Tale of Two Cities	93	81	3
3 Melting Millions	80	56	
3 The Victim	64	62	
3 Love's Law	17	27	
4 The Blue Streak	57	61	
2 High Finance	83	65	
1 American Methods	90	85	
2 Her Greatest Love	75	83	
1 Tangled Lives	70	65	
1 Her Temptation	76	78	
1 The Final Payment	20	20	
1 The Silent Lie	90	90	
1 The Slave	20	40	
1 The Broadway Sport	55	40	
1 Two Little Imps	90	90	

MUTUAL

153 Mutual	72.0	71.1	14
1 Buzzard's Shadow	55	60	
1 Death Lock	90	85	
1 On the Night Stage	75	40	
1 The Mating	50	70	
1 Enoch Arden	100	100	
1 Girl from His Town	65	70	
1 Ghosts	80	65	
1 Cup of Life	85	80	
1 Hip Wife	70	75	
1 House of Scandal	90	75	
1 Infatuation	60	50	
1 Miracle of Life	83	91	1
1 Inner Struggle	40	30	
1 Mill of Floss	75	90	
2 The Painted Soul	82	55	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
2 Bird of Prey	85	87	
1 Inspiration	70	100	1
2 As a Woman Sows	80	82	
1 The Decoy	50	45	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	46	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	90	
3 My Partner	72	70	
3 The Bruiser	78	65	1
1 Hidden Law	100	90	1
2 Love Liar	72	81	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	58	
2 Feathertop	90	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	68	
2 Isle of Love	80	85	1
5 Whispering Smith	64	66	
6 Soul Mates	69	63	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
4 Highest Bid	64	66	1
3 Her American Prince	70	67	
5 Doorsteps	65	60	1
2 House of Mirrors	77	75	
2 Wall Street Tragedy	65	80	
6 Youth's Endearing Charm	77	74	1
2 Strength, Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
7 Judith of the Cumberlands	68	68	
2 A Welsh Singer	60	53	
1 Man Who Would Not Die	85	75	
1 The Wolf Man	50	50	
1 The Painted Lie	40	35	
2 Three Pals	73	71	
3 Manager of the B. & A.	63	70	
8 Pearl of Paradise	67	74	1
7 Dulcie's Adventure	88	84	2
1 Bluff	85	80	
8 Faith	76	68	
4 Miss Jackie of the Navy	86	85	1
2 A Dream or Two Ago	88	80	
6 The Innocence of Lizette	85	80	
3 The Butterfly Girl	72	80	

Re-ports	% P.P.	% B.O.	Re-peat
1 The House of Scandal	0	10	
1 The Man From Oregon	95	75	
1 The Girl From Rector's	40	40	
2 The Greater Woman	55	75	
3 Where Love Is	52	48	
6 The Gentle Intruder	77	78	
1 Damaged Goods	40	100	
2 Philip Holden—Waster	59	48	
2 Redeemed	55	30	
1 Lonesome Town	85	85	
1 The Love Hermit	78	78	
5 The Fighting Gentleman	60	44	
1 The Torch Bearer	80	80	
2 The Twinkler	92	88	
2 East Is East	88	60	
1 Immediate Lee	90	82	1
1 Beloved Rogues	95	90	
1 The Valley of Decision	78	80	
1 The Gilded Youth	80	75	
3 The Painted Lie	62	74	
2 Motherhood	38	55	
3 Sunny Jane	67	65	
2 The Devil's Assistant	60	70	
2 High Play	43	53	
2 The Single Code	50	53	
1 The Death	20	20	
2 The Wildcat	65	58	
3 Whose Wife?	47	47	
2 Periwinkle	70	60	
1 A Bit of Kindling	60	70	
1 Annie-for-Spite	40	40	
1 The Mirror	40	20	
1 The Checkmate	20	20	
1 The Serpent's Tooth	20	20	
1 The Dazzling Miss Davidson	40	20	

MUTUAL-CHAPLIN

1 A Night in the Show	100	90	1
4 The Fireman	75	88	
4 The Vagabond	55	88	
5 The Floorwalker	97	100	2
8 One A. M.	63	81	1
16 The Count	88	86	8
10 The Pawnshop	73	74	2
7 Behind the Screen	89	91	5
8 The Rink	97	99	7
8 Easy Street	95	100	8
13 The Cure	94	94	7
7 The Immigrant	51	54	2

PATHE

146 Pathe	68.9	68.1	16
1 Last Volunteer	80	80	
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	60	80	
2 Nedra	55	45	
1 Affair of Three Nations	75	80	
1 The Beloved Vagabond	56	67	
2 Greater Will	50	55	
6 Excuse Me!	90	73	
3 King's Game	56	62	
6 Madame X	71	91	
3 Love Trail	38	52	
3 Hazel Kirk	60	55	
1 Simon the Jester	60	35	
6 New York	80	74	1
2 Precious Packet	67	65	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	78	1
7 Shadow of Her Past	54	81	
4 The Fugitive	75	63	
8 Little Mary Sunshine	90	78	1
1 Divorce and the Daughter	78	75	
1 The World and the Woman	85	90	
7 The Shine Girl	73	64	
2 Fear of Poverty	65	95	
2 The Test	60	48	
3 Saint, Devil and Woman	44	57	
4 The Light That Failed	70	71	1
8 Shadows and Sunshine	93	78	3
4 Prudence the Pirate	54	64	
3 Arms and the Woman	70	53	1
3 The Challenge	73	65	
6 Joy and the Dragon	79	72	1
3 The Romantic Journey	79	65	

Reports	% P.P.	% B.O.	Repeat
4 Her New York	81	62	1
1 Her Life or His	75	70	
5 Kick In	76	74	
1 Sold at Auction	55	65	
1 Modern Monte Cristo	70	65	
2 The Hidden Valley	78	85	
1 Crime and Punishment	65	65	
1 Her Beloved Enemy	67	77	
1 Pots and Pans Peggy	78	70	
2 Twin Kiddies	85	70	
2 The Image Maker	48	40	
4 Told at Twilight	91	80	1
3 Mayblossom	40	85	
1 The Hunting of the Hawk	60	40	
1 Mary Lawson's Secret	77	78	
2 Sunshine and Gold	84	88	
1 Hinton's Double	60	60	
1 The Amateur Orphan	60	40	
1 The Candy Girl	20	60	

BLUEBIRD

240 Bluebird	62.7	63.5	20
2 Jeanne Dore	27	45	
1 The Secret Love	38	40	
2 Hop, the Devil's Brew	40	43	
7 Undine	80	87	1
1 Wrong Door	75	95	
1 Grip of Jealousy	75	85	
2 Rupert of Hentzau	51	60	
2 Strength of the Weak	76	75	
1 The Yaqui	42	58	
4 The Flirt	44	66	
2 Tangled Hearts	44	36	
2 John Necham's Double	54	59	
2 The Great Problem	79	66	
4 Gaylord Waring	51	50	
5 Crippled Hand	58	69	1
2 Gilded Spider	46	64	
1 Elusive Isabel	48	46	
3 The Measure of a Man	63	65	
2 Love Never Dies	65	48	
4 Son of the Immortals	64	71	
5 Eye of God	64	80	1
3 Bobbie of the Ballet	67	79	
3 Evil Women Do	60	62	
9 Three Godfathers	68	74	1
15 Shoes	71	77	1
11 Broken Fetters	64	50	1
1 The Love Girl	63	64	1
6 The Grasp of Greed	71	76	1
8 The Silent Battle	78	84	2
1 Secret of the Swamp	71	56	2
7 Love's Lariat	65	64	1
8 Bettina Loved a Soldier	65	72	
10 Wanted—A Home	74	75	
2 The Chalice of Sorrow	72	65	
7 Little Eve Edgarton	58	61	1
8 The Girl of Lost Lake	65	60	
6 The Unattainable	51	48	
13 Saving a Family Name	81	68	1
9 Behind the Lines	62	65	
4 The Social Buccaneer	72	65	
4 Gloriana	69	70	
6 A Stranger from Somewhere	69	67	
4 The Price of Silence	88	86	
1 The End of the Rainbow	63	48	
6 The Honor of Mary Blake	58	58	
1 The Right to be Happy	50	40	
4 Black Orchids	75	78	1
2 Her Soul's Inspiration	55	39	
3 God's Crucible	81	64	2
1 The Piper's Price	40	20	
1 The Bugler of Algiers	80	69	1
3 The Sign of the Poppy	65	42	
5 Mutiny	58	51	
7 Mysterious Mrs. M.	74	59	1
1 The Reward of the Faithless	72	81	
2 The Saintly Sinner	48	58	
3 The Boy-Girl	63	70	
1 Polly Red Head	61	74	
1 The Gift-Girl	60	75	
3 Susan's Gentleman	62	63	
3 The Clock	77	65	
5 Hell Morgan's Girl	90	88	1
1 The Devil's Pay Day	71	75	
4 A Jewel in Pawn	71	69	
3 Girl With Checkered Coat	72	70	
1 Little Miss Nobody	50	50	
1 Treason	65	75	
1 The White Lights	70	50	
2 Bringing Home Father	70	60	
1 A Kentucky Cinderella	60	60	
1 The Car of Chance	40	40	

UNIVERSAL

1 Little Brother of the Rich	60	65	
1 Business is Business	50	65	
1 Father and the Boys	20	80	
1 The Frame-up	40	45	
1 Judge Not	70	70	
1 Long Chance	85	80	
1 Man of Shame	50	55	
1 My Old Dutch	20	55	
1 Nature Man	95	60	
1 Under Southern Skies	90	75	
3 Langdon's Legacy	65	60	
8 Love's Pilgrimage	62	53	
2 College Orphan	70	63	
1 Colorado	90	100	
2 The Campbells Are Coming	84	83	1
1 Money Madness	67	80	

RED FEATHER

80 Red Feather	64 8	61.6	2
1 It Happened in Honolulu	80	80	
1 The Madcap	70	70	
1 Soul Enslaved	60	80	
1 Knight of the Range	80	4	
2 Beckoning Trail	88	71	
2 Man From Nowhere	75	90	1
3 The Path of Happiness	70	50	
2 The Sphinx	50	50	
8 Pool of Flame	70	75	
1 Lords of High Decision	60	40	
8 Black Sheep of the Family	60	63	
2 Autumn	65	67	
3 Her Bitter Cup	72	71	
1 The Yoke of Gold	45	64	
1 Heritage of Hate	90	55	
1 Thrown to the Lions	60	20	
3 Huntress of Men	49	55	
8 The Youth of Fortune	69	63	1
1 What Love Can Do	50	50	
4 Half a Rogue	78	60	
1 Sons of Satan	60	40	
2 Two Men of Sandy Bar	72	65	
1 Folly of Desire	20	40	
1 Brigadier Gerard	50	40	
2 Romance of Billy Goat Hill	75	55	
4 The Target	76	46	
2 Whirlpool of Destiny	62	55	
2 Narrow Path	82	60	
2 Drugged Waters	57	53	
4 If My Country Should Call	58	62	
2 Black Friday	60	62	
8 The Place Beyond the Winds	60	55	
2 The Isle of Life	50	43	
1 Kinkaid—Gambler	80	85	
3 The Mainspring	71	67	
1 Morals of Hilda	80	80	
2 Mixed Blood	70	55	
1 The Bronze Bride	60	75	
1 The Child of Mystery	45	15	
3 Polly Put the Kettle On	45	57	
5 Fighting for Love	69	65	
2 The Double Room Mystery	55	35	
2 Heart Strings	70	60	
2 Love Aflame	78	80	
1 The Terror	70	60	
1 The Devil's Bondwoman	40	20	
1 Barriers of Society	40	20	
1 Me and Me Pal	85	70	
1 Mister Dolan of New York	65	70	
2 The Girl and the Crisis	73	73	
2 The Scarlet Crystal	60	78	
1 The Girl Who Lost	50	70	
1 The Gates of Doom	60	70	
1 The Birth of Patriotism	65	70	
1 The Hero of the Hour	55	70	

GREATER VITAGRAPH

429 Vitagraph	68.1	66.2	74
12 Battle Cry of Peace	95	80	4
7 The Juggernaut	73	73	2
7 Island of Regeneration	85	81	4
1 Sporting Duchess	40	36	
8 Sins of the Mothers	87	87	
3 Crooky	70	69	
1 Playing Dead	75	75	
5 Dust of Egypt	67	66	
2 The Rights of Men	74	85	
3 Turn of the Road	82	78	
3 The Cave Man	74	60	
3 Heights of Hazard	75	44	
2 A Nation's Peril	86	76	
1 The Man's Making	60	78	
2 Price of Folly	95	95	
7 The Great Divide	80	71	
1 Souls in Bondage	100	80	
2 Thou Art the Man	72	57	
3 Green Stockings	87	88	
1 Milady's Slipper	90	90	
2 Island of Surprise	87	85	
6 Gods of Fate	62	62	
1 What Happened to Father?	60	78	
9 The Night Out	81	75	
1 The Crown Prince's Double	75	60	
2 The Writing on the Wall	70	40	
4 Kennedy Square	88	66	
7 For a Woman's Fair Name	80	85	
5 Hunted Woman	74	54	
4 Hero of Submarine D-2	74	71	
5 Dollars and the Woman	75	56	
1 Supreme Temptation	60	60	
5 Two-Edged Sword	76	53	
3 Vital Question	80	85	
1 Flames of Johannis	40	40	
7 Salvation Joan	78	59	
10 God's Country and Woman	81	85	
1 Love's Toll	80	80	
9 The Law Decides	80	70	
9 The Ne'er Do Well	94	94	
1 Ordeal of Elizabeth	58	50	
10 The Suspect	80	76	
3 Lights of New York	70	78	
7 The Destroyers	68	57	
2 Redemption of Dave Darcey	90	80	
4 Man Behind the Curtain	85	76	
6 The Shop Girl	78	79	
5 The Conflict	67	47	
7 Fathers of Men	71	67	
12 The Tarantula	78	72	
15 The Daring of Diana	61	75	
4 Hesper of the Mountains	57	64	
11 The Light at Dusk	85	72	
8 The Alibi	69	69	
1 The Dawn of Freedom	0	50	
4 Footlights of Fate	68	80	
17 The Combat	80	83	
5 The Kid	60	57	
8 Phantom Fortunes	42	62	
5 His Wife's Good Name	64	76	
12 Through the Wall	78	63	
14 The Chattel	72	83	
8 Prince in a Pawnshop	64	67	
8 The Blue Envelope Mystery	55	59	
4 The Firm of Girdlestone	31	39	
11 The Last Man	82	81	
6 The Devil's Prize	49	62	
6 The Price of Fame	40	46	
6 Dollar and the Law	52	73	
8 An Enemy to the King	61	67	
9 Rose of the South	73	62	
9 Whom the Gods Destroy	59	73	
7 Ninety and Nine	70	69	
5 Indiscretion	53	61	
8 The Man of Mystery	69	64	
8 My Official Wife	90	82	
11 The Glory of Yolanda	72	70	
2 The Enemy	80	70	
11 The Girl Phillipa	68	76	
9 The Courage of Silence	70	71	
8 Money Magic	55	61	
5 Blind Justice	63	60	
10 Arsene Lupin	67	63	
8 Kitty Mackay	57	58	
5 Intrigue	47	54	
7 Aladdin from Broadway	62	67	
4 The Money Mill	51	49	
4 Her Right to Live	49	55	
4 Babette	70	70	
7 The More Excellent Way	67	68	
3 Apartment 29	55	60	
2 Sally in a Hurry	68	68	
1 The Cowardly Way	78	60	
5 Her Secret	55	54	

Re-ports	% P.P.	% B.O.	Re-peat
The Hawk	63	73	
Captain of Grey Horse Troop	63	63	
The Sixteenth Wife?	39	63	
Clover's Rebellion	74	75	
The Soul Master	49	59	
The Magnificent Meddler	40	40	
The Question	60	60	
The Maelstrome	40	40	
Caste	30	30	
The Message of the Mouse	60	60	
Within the Law	100	100	
A Million Bid	90	75	

KEYS

K. E. S. E.	70.1	65.8	23
The Bank	90	90	1
The Woman	60	75	
Work	75	75	
Thou Shalt Not Covet	78	55	
Vultures of Society	80	60	
Between Savages and Tigers	90	100	
Quo Vadis	60	40	
The Spendthrift	80	60	
Officer 666	25	40	
When Love is King	20	25	
The Danger Signal	80	60	
The Magic Skin	85	75	
Woman Next Door	60	90	
The Havoc	5	20	
The Sentimental Lady	73	60	
The Scarlet Road	70	55	
The Destroying Angel	93	85	
Money Masters	90	60	
Commuters	85	60	
Musty Suffer	80	90	
Devil's Prayer Book	50	60	
Children of Evil	70	65	
Green Cloak.	70	60	
The Spoilers	95	91	1
Graustark	88	90	4
The Slim Princess	77	94	1
The Rosary	80	55	1
A Texas Steer	72	65	
House of Thousand Candles	40	30	
The Raven	87	20	
The Alster Case	75	60	
Daughter of the City	60	70	
Misleading Lady	73	50	1
Cycle of Fate	62	75	
Carmen (Chaplin)	50	93	2
The Little Shepherd of Bargain Row	75	63	
Sherlock Holmes	75	50	
Into the Primitive	52	60	
That Sort	70	45	1
Valiants of Virginia	85	75	
The Prince Chap	51	53	
The Return of Eve	72	71	2
Country God Forgot	75	67	
Chaplin Revue	63	79	
The Innocence of Ruth	60	81	
At Piney Ridge	60	60	
The Heart of the Hills	63	60	
Prince of Graustark	84	80	1
The Cossack's Whip	86	67	
Message to Garcia	67	73	
The Last Sentence	55	70	
The Truant Soul	69	76	1
Little Shoes	82	82	
Adventures of Buffalo Bill	45	78	
Skinner's Dress Suit	94	85	4
The Law of the North	50	90	
Royal Pauper	10	100	
The Heart of Texas Ryan	63	70	
Princess of Patches	50	100	
The Master Passion	80	100	
Burning the Candle	80	55	
Skinner's Bubble	90	95	
The Danger Trail	45	60	
The Lad and the Lion	75	60	
The Night Workers	60	63	
The Trufflers	40	80	
The Saint's Adventure	60	50	
Builders of Castles	68	70	
The Little Lost Sister	90	96	
Filling His Own Shoes	45	55	
The Man Who Was Afraid	60	40	
Filling His Own Shoes	40	62	

PARAMOUNT SPEC.

The Christian	81	78	1
Tess of Storm Country	88	84	2
The Typhoon	88	78	1
The Eternal City	93	96	4

SERIALS

Patria	86	82	
Gloria's Romance	78	83	
The Crimson Stain	61	65	
Mysteries of Myra	87	84	
The Yellow Menace	40	40	
Liberty	91	82	
Grip of Evil	73	67	
Who's Guilty	78	78	
The Iron Claw	93	92	
The Diamond Runners	66	82	
The Shielding Shadow	91	92	
Secret of Submarine	73	79	
Peg o' the Ring	50	59	
Scarlet Runner	67	84	
A Lass of the Lumberlands	62	62	
Girl and the Game	73	45	
The Great Secret	64	70	
Pearl of the Army	81	85	
The Secret Kingdom	20	0	
The Voice on the Wire	88	85	
The Purple Mask	73	83	
The Railroad Raiders	50	50	
The Neglected Wife	90	93	
The Double Cross	80	70	

ART DRAMAS

Whoso Taketh A Wife	90	90	
The Lash of Destiny	60	45	
A God of Little Children	67	63	
Infidelity	63	65	
The Great Secret	35	45	
The Rainbow	66	66	
Rosie O'Grady	82	80	
Her Good Name	85	80	

SELZNICK

The Common Law	83	90	1
Vera, the Medium	63	64	2
The Foolish Virgin	39	68	2
War Brides	73	65	10
Panthea	81	76	4
The Price She Paid	95	79	3
The Argyle Case	86	75	2
The Easiest Way	88	87	2
Poppy	40	80	

Mc CLURE

Pride	41	46	
Envy	41	59	
Passion	28	38	
Greed	43	51	
Sloth	20	21	
Wrath	28	32	
The Seventh Sin	10	23	

ARTCRAFT

Less Than the Dust	58	75	5
Poor Little Rich Girl	97	97	10
The Pride of the Clan	73	75	7
Broadway Jones	96	82	4
In Again—Out Again	91	92	5
Romance of the Redwoods	68	69	
The Butcher Boy	73	75	1
Reckless Romeo	89	82	1
The Little American	95	94	2
Wild and Woolly	96	97	3
A Rough House	99	99	1

UNIV. SPEC.

Scandal.	80	72	
Robinson Crusoe	65	70	
Twenty Thousand Leagues Under the Sea	68	86	5
The Dumb Girl of Portici	51	64	
Diana the Huntress	58	75	1
Where Are My Children?	79	84	2
Jewel	85	75	
God's Law	45	40	
The Eagle's Wings	76	71	
Idle Wives	57	88	4
Neptune's Daughter	61	60	1

IVAN

Her Surrender	85	70	
Her Husband's Wife	90	95	
The Flower of Faith	50	25	
Faded Flower	82	74	1

SELIG SPEC.

The Crisis	72	56	

FROHMAN

The Witching Hour	67	65	2
Jaffery	63	53	

FOX SPEC.

A Daughter of the Gods	73	47	

METRO SPEC.

Romeo and Juliet	79	58	3

B. S. MOSS

The Power of Evil	87	70	
One Day	85	80	

SPECIAL FEATURES

Geoffrey Manning	70	75	
Garden of Knowledge	100	100	1
The Unwritten Law	43	78	
The Escape.	67	70	1
Birth of a Nation	100	100	5
The Salamanders	40	58	
The Libertine	81	80	4
My Country First	60	60	
Tillie's Punctured Romance	90	90	2
Race Suicide	67	60	
Shanghaied	90	90	1
Pendleton 1916 Round-Up	90	86	
Cabiria	45	45	
The Marvelous Maciste	90	70	
End of the World	20	57	
Birth of Man	62	88	
Love's Sacrifice	60	60	
The Iron Hand	65	46	
Police	63	81	
Is Any Girl Safe?	90	60	
Salomy Jane	90	100	
The Whirl of Life	69	84	3
Silver Threads Among Gold	84	92	1
Victory of Virtue	50	100	1
The Melting Pot	78	53	2
Ramona	73	63	
Hiawatha	40	100	1
Salisbury's Wild Life in America	60	73	
Hypocrites	60	90	
The Only Son	40	60	
Judge Legard	80	40	
The Alien	98	58	1
The Little Girl Next Door	77	87	3
Alice in Wonderland	76	86	1
Purity	92	96	1
The Eyes of the World	95	100	1
The Immortal Flame	80	72	
Heartaches	70	78	
Birth of Character	20	50	
Fire and Sword	20	60	
America Waiting	10	15	
Beulah	60	60	
The Aftermath	40	40	
Heart of Maryland	0	40	
Doctor Neighbor	53	49	
Ramona	71	63	
The Eyes of the World	88	72	1
Beware of Strangers	58	69	
It May be Your Daughter	95	65	1
The House of Bondage	75	100	
The Barrier	100	80	
The Fall of a Nation	76	83	1
Civilization	76	82	
Joan the Woman	63	70	
Womanhood	84	84	2
The Spoilers	100	90	
The Woman Who Dared	90	80	
The Black Stork	70	70	
Intolerance	100	100	1
The Star Spangled Banner	28	44	
The Spoilers	80	60	
On Trial	80	60	
The Whip	95	100	

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THE BRADSTREET OF FILMDOM

WID'S

INDEPENDENT REVIEWS OF FEATURE FILMS

Always Independent
Issued Every Thursday

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EXCEPTIONAL TREATMENT OF ROMANCE WITH THOUGHT PUNCHES

Lillian Walker in

THE LUST OF THE AGES

Ogden Pictures Corp.—State Rights

DIRECTOR.....Harry Revier
AUTHOR.....Aaron Hoffman
CAMERAMAN.....Joseph Seiden
ART DIRECTOR.....Thomas Brierley
AS A WHOLE.....Interesting and unusual treatment of argumentative theme with timely tying up to war and back-to-nature movement
STORY.....Modern struggle of girl to win man from love of gold, with novel treatment projecting characters into other periods of the past
DIRECTION.....Exceptionally well handled technical dissolves, blends, and multiple exposures which gave distinction to entire offering and held interest throughout; treatment appealed to mind as interesting, rather than to heart as powerful drama
PHOTOGRAPHY.....Generally very good, with many bits excellent
LIGHTINGS.....Some effective bits; generally good
CAMERA WORK.....Exceptionally good, with many very difficult effects perfectly blended
STAR.....Very pleasing personality
SUPPORT.....Good
EXTERIORS.....A few very pretty shots; generally quite satisfactory
INTERIORS.....Several excellent; generally good
DETAIL.....Very good
TIME.....Seventy-two minutes (6 parts)

CERTAINLY this production is interesting, and it is quite an unusual offering, due to the exceptional number of blends, double-exposures, titles superimposed over scenes and other technical bits of artistry which helped to carry the offering along in an atmosphere of distinction which made it decidedly different from the ordinary routine production.

From the start, this film became a story within a story, the modern romance starting, as the title said, where most of them finish—with the engagement of the lovers.

There was then a quarrel caused by the man's decision in favor of protecting capital by discharging an old professor at the college from which Miss Walker, the heroine, had been graduated, which was followed by the girl giving him a book, which she had written for her lover to read. This book presented as an argument the fact that through the ages the lust for money had brought unhappiness, while those who loved nature and the simple things found true happiness without gold.

As the young man started to read the story, the action appeared upon the screen, with Miss Walker, the girl, as the happy shepherdess of the Valley of Content, and we had some very interesting scenes taken in the great outdoors of a picturesque mountain country before the warriors coveting the gold came into the Valley and despoiled it.

There were then a number of arguments presented to register the influence of gold in causing crime, in forcing girls to solicit on the streets and tempting men to ruin through gambling. Then we came to the episode dealing with the great world war, which registered the fact that forty years ago an emperor had planned to make war against the world when his war chest was filled with gold from taxes levied upon the peasants.

When the chest became filled we found a younger emperor declaring war, while Miss Walker as a hoyden princess pleaded with her lover, who had invented liquid fire, to destroy the war chest and so save the world from a disastrous conflict. In the act of destroying this chest with his new invention the couple were discovered. They were executed by order of the emperor.

The reading of this book brought our hero to a realization of the futility of his mad desire for unnecessary wealth, with the result that we found the lovers happy at the end, living in the country where nature could be appreciated.

The most important mark of merit which this film bears is that it is different. It has an element of romance which is effective, but beneath it all there is a thought which will reach home. At no time did the dramatic scenes attain such a height as to pull at the heartstrings particularly, but, nevertheless, the interest is held throughout, and, as a consequence, I believe most any fan will consider this a production quite worth while.

The sequence having to do with the world war will surely appeal decidedly, there being several titles that will be sure-fire. The sequence showing Miss Walker as the happy shepherdess is light romance, with several bits of beauty that will certainly please.

Miss Walker has rather a large following because of her many successful productions at Vitagraph, but never before has she had a production wherein she was called upon to enact a number of characters calling for such essentially different emotion portrayals. Miss Walker has a very pleasing personality, was decidedly beautiful in many of her closeups and gave such a spirit of carefree happiness in the part of the shepherdess that her work in this production will not soon be forgotten.

Jack Mowers, as the money-mad man of modern times, was quite satisfactory in every episode and played with a poise that made his characterizations decidedly pleasing.

Say you saw it in *"WID'S."*

The remainder of the cast were good, although not unusual, and the ensemble scenes were all nicely handled.

The producer is entitled to particular credit for his treatment of the scenes in the theatre, and certainly I have never seen one production in which so much difficult technical work was so intelligently handled.

The Box Office Angle.

Considering the advertising possibilities of this, which include a very good name, a popular star and several timely thoughts, such as the episode dealing with the present war and the back-to-nature movement, I believe that this is a production which should be good for real business if intelligently exploited. The film offers a number of angles for advertising, and, to be sure, it has been well enough done to prove decidedly interesting to any audience, with a general effect which is rather pleasing. The mere fact that the technique is essentially different from the ordinary production makes this stand out.

You can make quite a little fuss over the central theme that money doesn't bring happiness, and amplify it by referring to the world war and the war chest filled by the taxed peasants, to tie up with the present situation.

I believe that Miss Walker's name is worth considerable at the box office, and certainly her appearance fo the first time since leaving Vitagraph should prov particularly interesting to all who have followed he work under the Vitagraph banner for the past few year

You will find that there are some scenes which sho Miss Walker in scant costume, and these can of cours be used in your lobby displays, but I would not pla very strong on that angle. There are one or two sho flashes of her nude which fit into some allegorical scene but these also should be kept down in the advertisir if you have a community audience.

There are several big scenes—that is, a number scenes in which a lot of people appear—and this, course, adds dignity to the production, so that it wou be advisable to give a suggestion of these by using st pictures of them if they are available.

I would make it clear that "The Lust of the Age applies to the lust for gold; because you might othe wise antagonize some people who would get a wror impression from the use of the word lust. For dow town transient business this title should be a sure-fi money-getter.

A few duped war scenes were used in one part the production, but I have been informed that the are to be removed and a few flashes of real war st inserted in their stead.

SYMPATHETIC CHARACTERIZATION WILL INTEREST AND PLEASE

Arthur Hoyt in

MR. OPP

Bluebird

DIRECTOR	Lynn F. Reynolds
AUTHOR	Alice Hegan Rice
SCENARIO BY	Lynn F. Reynolds
CAMERAMAN	Clyde R. Cook
AS A WHOLE	Sympathetic character study that will register very well
STORY	Centered upon small-town character and his influence upon villagers
DIRECTION	Characterizations nicely developed in interesting atmosphere, although gave little that was artistic
PHOTOGRAPHY	Good straight stuff
LIGHTINGS	Occasionally good, but generally too uniform
CAMERA WORK	Mostly old-school technique; not enough closeups
STAR	Sympathetic, appealing characterization
SUPPORT	Good types, but not exceptional
EXTERIORS	Satisfactory
INTERIORS	Acceptable; not unusual
DETAIL	A few good bits
TIME	Sixty-three minutes (5 parts)

THIS should register most anywhere as a very satisfactory production because it is somewhat away from the ordinary run of routine movies, since the entire production is a character study rather than an exposition of action. It is quite possible that the book by Alice Hegan Rice is known in your community, although I wouldn't bank on this except to include in my advertising the statement that this has been adapted from the successful novel.

Small-town stories, to my mind, are greatly to be desired today, since they come nearer to registering as real life. The character of Mr. Opp is an unusual one, and consequently interesting, and throughout the action gets an exceptional amount of sympathy because of l sacrifices for what he thinks is right.

The production is not particularly artistic, since t photography, lightings and camera work are rather f the old school than of the new, but certainly the gener effect of this production is a more favorable one th is recorded by the average routine program release.

The supporting cast was satisfactory, and there we several good types. None of them registered in su a manner as to make their parts stand out particular

The cast included George Chesebro, Jack Curtis, Nea Gerber, George Hernandez, Elise Maison and Are Lockhart.

The Box Office Angle.

You have nothing here to work upon except the na of the story. I would play this for all it is worth starting a little teaser campaign announcing that "M Opp is coming to town." Then when you come to announcement of your theatre and date I would cen upon this sort of a campaign. "Are you building y life with the sole thought of helping yourself . . . or do you try to do something for others? See 'M Opp.'" "Have you any castles in the air? They e better than graves in the cellar. Think it over and e 'Mr. Opp.'"

HEART STIRRING HAND COLORED **PATRIOTIC SLIDES 25c. Eac**

71. If It's Worth Living Under, It's Worth Fighting For.
54. Americans Must Protect America.
95. We Are With You, Mr. President, One Hundred Million Strong.
53. Your Country Needs You.
28. American Flag.
95. President Wilson & Flag.
60. Geo. Washington.
45. The Birth of the Americ Flag.
70. Abraham Lincoln.
76. Spirit of '76—Reflects 1917.
27. If It's Good Enough Live Under, It's Wor Fighting for.
87. Pledge Allegiance.
68. Star Spangled Banner.
42. My Country 'Tis of Th (Flag).

EXCELSIOR ILLUSTRATING CO., 219 Sixth Av New York Ci

EFFECTIVE HANDLING OF HUMAN SITUATIONS MAKE THIS REGISTER

William Desmond in

MASTER OF HIS HOME

Kay Bee—Triangle

DIRECTOR.....Walter Edwards
AUTHOR.....R. Cecil Smith
AS A WHOLE.....Good situations very well treated and effectively played
STORY.....Provided action, human moments and several real kicks
DIRECTION.....Gave excellent tempo to both action and dramatic scenes, with many touches that were quite effective
PHOTOGRAPHY.....Generally pleasing, with some excellent effects
LIGHTINGS.....Generally good; some very artistic and effective
CAMERA WORK.....Good angles, close-ups and general treatment
STAR.....Quite pleasing; gave very good characterization
SUPPORT.....Alma Rueben and Joseph Dowling excellent; others good
EXTERIORS.....Several fine shots; generally good
INTERIORS.....Very good; maintained atmosphere nicely
DETAIL.....Several excellent bits; generally very pleasing
TIME.....Sixty-seven minutes (5 parts)

THIS is decidedly above the average program routine, principally because it is a combination of dramatic and romantic action with a serious thought injected into the story without seeming to have been dragged in.

At the very first they put over some snappy action, beautifully played, having to do with the hero and heroine being caught in a flooded mine. Excellent camera angles and good cutting made this very effective.

The story then moved into a characterization study with the Western millionaire, played by William Desmond, winning the Eastern shero, Alma Rueben, only to learn after many months of married life that she was still dominated by her mother to the extent of realizing his shortcomings as a society tea-hound.

They were on the verge of separation because of the attentions of Bob McKim as the lounge-lizard, when Mr. Desmond learned that his wife was about to become a mother. He came home from the club ready to forgive everything, only to find that his wife's mother had been suggesting a visit to a doctor of shady reputation.

There was a strong dramatic scene in which Mr. Desmond accused his wife of murder, he thinking that she had already visited the doctor, and she taking an independent attitude, because, she said, he had not talked to her like a gentleman.

Mr. Desmond went back to the West, but we had seen already that his wife really wanted to be happy with him, and so on the finish she came with her child to his cabin in the mountains and there was a happy reunion.

Director Walter Edwards is deserving of particular credit for having put over the important scenes in this in a very effective manner. Every dramatic bit was nicely timed and beautifully played, with the high spots ringing true. They were two touches which were particularly good, one being where he speeded the action and cut it in to put over the scene where Mr. Desmond landed on McKim's jaw, and the other where he slowly but surely led up to the discovery of the wife's baby in Desmond's cabin. This final bit was worked up to in such a manner as to get the maximum result out of what some directors might have made a short, inconsequential scene.

There were a number of effective bits of lighting, and the general atmosphere was quite pleasing.

William Desmond, as the Western millionaire, put over the character in a most impressive manner, making it convince at all times. He was pleasing in the lighter scenes and forceful when the situations demanded such treatment.

Alma Rueben, as the Eastern girl, who became Mr. Desmond's wife, was good enough to deserve co-starring in this offering. She handled all of her scenes with a dignity and a delicate timing that made them very effective because of the sincerity displayed, and the little shadings of emotion which frequently conveyed the exact thought necessary to build a scene into something truly dramatic were registered by her as few other of our young girls of the screen can do. Despite the fact that Miss Rueben had an unsympathetic character for a good part of the story, she held the audience with her because of the manner in which she treated it.

Robert McKim as the willunous idler was quite effective, as he always is.

Eleanor Hancock as Miss Rueben's mother was good in some of her scenes, but occasionally missed fire because of an inclination to overplay. She was the weakest spot in the cast.

Joseph J. Dowling, as Mr. Desmond's partner Boggs, was exceptionally pleasing. This bit of character work will get over with a bang anywhere, there being a number of bits where he stood out over everyone else in the scene.

Will H. Bray was Miss Rueben's father.

The Box Office Angle.

I would play this up in my advertising as an exceptionally well handled study of the predicament in which a millionaire found himself when he married expecting his wife to make their house a home. I would play up Alma Rueben almost as big as Mr. Desmond, because most of your fans who have been seeing Triangle productions will remember her work. You can safely guarantee that this has been very well produced, that it is an interesting story with a genuine underlying thought and a very pleasing element of romance and action. There is a bit of kid stuff that is very effective because of its influence upon the characters, and you might go so far as to use this sort of a line: "What would you do if you married for children and a home and found your wife's mother insisting upon her devoting herself to society rather than to the things you desired?"

I would refer to the recent productions in which Mr. Desmond has appeared, if any of them have been particularly pleasing to your fans.

QUICK ANNOUNCEMENTS FOR YOUR SCREEN

SLIDENE OUTFIT: all complete.....$1.00
6 bottles slide ink; 25 cover glasses; 6 special pens; 2 slide charts

Novelty Typewriter Slides.....$3.50 per 100

Handy Slide Holder and Clip FREE.

NOVELTY SLIDE CO., 115 East 23d St., New York.

INTERESTING ATMOSPHERE AND PLEASING CHARACTERS—JUST MISSES BEING GREAT

Marc MacDermott, Mildred Manning and Eulalie Jensen in

MARY JANE'S PA

Vitagraph

DIRECTOR.....William P. S. Earle
AUTHOR.....Edith Ellis
SCENARIO BY.....A. Van Buren Powell
CAMERAMAN.....Jack Brown
TITLE PAINTINGS BY.....Ferdinand Earle
AS A WHOLE.....Pleasing characterizations with some good situations in interesting atmosphere
STORY.....Held interest, although failed occasionally to really convince
DIRECTION.....Gave excellent atmosphere, some effective lightings and detail bits with pleasing characterizations, although occasionally important situations fell just a bit short of definitely convincing
PHOTOGRAPHY.....Quite artistic; many very effective bits of lighting
LIGHTINGS.....Interiors very good; generally pleasing
CAMERA WORK.....Generally very good
STARS.....Very pleasing
SUPPORT.....Some good types; rather well handled
EXTERIORS.....Fitted atmosphere beautifully
INTERIORS.....Very good
DETAIL.....Many effective and pleasing bits
TIME.....Seventy minutes (5 parts)

MOST any audience should consider this a very pleasing production because it has been presented in an atmosphere that is not only interesting but appealing. It is a small-town story that presents a newspaper office as the scene of many of the important clashes.

The plot provides a number of very interesting situations, and these have been rather well handled, with the exception of one or two points. The father of the two children (played by Marc MacDermott) was accepted by the children as a hired man working at the house, washing dishes, etc., without sufficient surprise or interest in such an unusual happening. The bit where the son of the political boss accidentally knocked some books from the table, thereby discovering an important note written on the back of a photograph, was done too deliberately, and as a consequence was made very mechanical.

The story had a whimsical touch because of the character of the father who had gone away due to his wanderlust, traveling for fourteen years through foreign countries, while his wife slaved to rear the two children. The father's return and his subsequent reformation was the central theme of the situations, and this whimsical character was well handled by Mr. MacDermott, who plays this sort of thing better than most any other part.

Eulalie Jensen was an ideal selection for the character of the mother who had gone ahead doing the man's work to support her two grown daughters, and she looked the part of the woman who might run a newspaper and make a fight against a political boss despite all threats of destruction.

Mildred Manning was pleasing as an ingenue and looked the part of the youngster, but her importance in the dramatic moments was decidedly secondary to that of either Miss Jensen or Mr. MacDermott. This character provided a good name for the story, but the character was much more important in the play than it was in the film version, this being due to the possibility of showing a much greater variety of action on the screen than could be done on the stage.

The other members of the cast were very satisfactory, they being well chosen as to type and quite satisfactory as to the handling of the situations, with the exception of one or two instances where the willuns became a bit too emphatic.

The best point about this production was its atmosphere. The story was interesting, but it slipped somewhat in the matter of conviction when Mr. MacDermott was accepted in the family too easily, and slipped again later on when the melodrama began to get under way. As a matter of fact, this was a peculiar combination of very human bits and scenes which just missed fire, with the result that it almost registered as an exceptionally human production, and yet just slid over the edge so that you leave it with a feeling of having been entertained and interested without having been really impressed by the dramatic moments.

The lightings which Producer Earle used in the interior scenes were very good, and several of the exterior shots were exceptionally artistic. The street set used outside of the printing office was quite well constructed and will register as the real thing with most everyone.

Some of the paintings used for the title cards were quite pleasing, although one or two seemed entirely foreign to the subject matter. Most of the titles were very good and the use of closeups for the most part was quite effective.

As program releases go, I would say that this is far superior to the average production. It has many points of merit and fails only in registering absolute conviction, which we find these days in very, very few productions. As soon as all producers learn that the first and most essential point is to make an audience believe the story and the situations, the sooner will we find more 100 per cent. films.

Among those who appeared were Emmett King, Clio Ayres, William Dunn, Mother Maurice, Ed Elkas, and Templar Saxe.

The Box Office Angle.

While it is quite possible that this play never reached your community—and even if it did it may be unknown to a majority of your fans—it is possible for you to center some advertising upon the fact that this has been adapted from a successful play, and in making that statement I would mention particularly the fact that this is a story of small-town life and the fight made by a woman editor to provide for her growing daughters.

You will possibly be surprised at the number of people who are familiar with the work of Eulalie Jensen and I think you can safely give her considerable prominence in billing this. Also play up Marc MacDermott with Miss Jensen, over Miss Manning, because Miss Manning's name will mean very little to your fans whereas the other two have quite a following. I would not, of course, ignore Miss Manning, since she is very pleasing, and by using her name as the third star it gives an added interest to the production, since they will come expecting to see a new ingenue star.

In advertising this you might say: "If your husband had deserted you, and for fourteen years you had struggled to rear properly your two daughters, what would you do it he suddenly reappeared? See "Mary Jane's Pa."

PATRIOTIC APPEAL TITLES AND SITUATIONS WILL REGISTER

Emily Stevens in

THE SLACKER

Rolfe-Metro

DIRECTOR.....William Christy Cabanne
AUTHOR.....William Christy Cabanne
CAMERAMAN.....William E. Fildew
TECHNICAL DIRECTOR.....William H. Stevens
AS A WHOLE.....Patriotic recruiting appeal that has considerable kick; production just good
STORY.....Very little to plot, but footage has been devoted to emphasizing and elaborating on patriotic appeal angles and pointing out weakness of slackers
DIRECTION.....Generally satisfactory; never exceptional; had one or two slips
PHOTOGRAPHY.....Good; not exceptional
LIGHTINGS.....Generally good; occasionally poor; very few effects
CAMERA WORK.....Just good
STAR.....Not beautiful, but interesting personality
SUPPORT.....Quite satisfactory
EXTERIORS.....Good; beach atmosphere interesting
INTERIORS.....Quite satisfactory
DETAIL.....One serious mix-up
TIME.....Seventy-one minutes (7 parts)

PROPERLY handled, this should get big money anywhere, at the present time, because it has been cleverly handled in order to develop quite a substantial kick in relation to the slacker proposition.

The story, figured as to its dramatic values, is a very slender one. Figured on the patriotic angle, however, it has considerable power, because it gives a nice contrast between the brother who enlisted and the one who married so that he would not be drafted.

The action was developed in such a manner as to prove that the slacker really was courageous physically, and in the early part of the film this was demonstrated by having him rescue a man at the beach. The beach atmosphere in this part of the film was very interesting, and gives the production a nice start in classy surroundings. Afterwards the titles were placed so as to put speeches into the mouth of this man similar to those spoken by a great many thoughtless Americans, and then, by a gradual development of characterization partly influenced by his wife, we found this man converted into a fiery patriot who went right out and enlisted as a private.

Naturally this is great stuff at the present time, and there are many bits with titles which will call for applause from most any audience. We have a number of tableaux, such as Lee's Surrender; the North and the South joining hands before President Lincoln after the War; Paul Revere's Ride; Nathan Hale's speech before he was hanged; the authorship of "The Star Spangled Banner," etc., etc. These have been worked in rather smoothly and we did not have any objectionable war scenes at any time.

While Emily Stevens is neither young nor beautiful, she is a very interesting personality and holds attention by the sincerity of her characterizations. Some of her scenes were quite impressive.

Walter C. Miller, as the slacker, gave a very good characterization, building his part from that of the weakling to the patriot in a most convincing manner.

Leo Delaney was forceful as the disappointed lover, patriotic from the start, and the others in the cast were quite satisfactory.

There was one very serious error in detail that will undoubtedly be noticed by everyone and be rather freely commented upon. In one place where Miss Stevens and Mr. Miller as man and wife were host and hostess at a dinner party, we found the guests all marching into the dining-room, where they sat down at the table and enjoyed the feast very much, while Mr. Miller, Miss Stevens and Mr. Delaney were out playing an important dramatic scene in another room and outside of the house. So far as we could tell, the host and hostess never did go back to the dining-room, but went upstairs to their own rooms, there being several cut-backs to the guests apparently having a very good time without ever noticing that their host and hostess were absent.

In the cast were Belle Bruce, Chas. Fang, W. E. Lawrence, Daniel Jarrett, Eugene Borden, Baby Ivy Ward, Sue Balfour, Millicent Fisher, Mathilde Brindage, Evelyn Converse, and G. P. Hamilton, Jr.

The Box Office Angle.

Since the question of slackers is a very timely one at the present moment, and since any audience will be inclined to cheer the patriotic appeals and subtitles presented in this, I would say that this production is a pretty safe bet for getting people in and making them admit that they like it. Figured purely as entertainment of dramatic character, there is nothing much to this. If your community is decidedly patriotic it will probably go very big.

I would not promise too much about this being such a tremendous dramatic subject, but would rather center all of my advertising attention upon its power as a demonstration of the weakness of the position of the slacker, registering the fact that this production proves, without question, the real duty of every American.

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EXCELLENT CHARACTERIZATIONS SLIPPED IN MELLER, BUT SAVED AT END

James Morrison, Grace Valentine and Arthur Donaldson in

BABBLING TONGUES

Ivan Film—State Rights

DIRECTOR.....William J. Humphrey
AUTHORS.....George Edwardes-Hall and William J. Humphrey
CAMERAMAN.....Marcel A. Le Picard
AS A WHOLE.....Rather well balanced cast made action in good atmosphere interesting despite melodramatic spots; producer developed characterizations pleasingly
STORY.....Started with excellent characterizations, became rather wild melodrama, but was saved by trick ending
DIRECTION.....Made characterizations very effective until reached conflict, where permitted some overplaying and action that was too tangled
PHOTOGRAPHY.....Generally very good
LIGHTINGS.....Many quite effective; generally good
CAMERA WORK.....Good; more closeups would have helped
STAR.....Very pleasing, except acted a bit too much in some scenes
SUPPORT.....Presented personalities in minor parts, which helped situations
EXTERIORS.....Some very good; generally satisfactory
INTERIORS.....Very good
DETAIL.....Good, except one slip
TIME.....Seventy-one minutes (7 parts)

THE first two or three reels of this was great. The story was centered upon characterizations, and we found an exceptionally well balanced cast with situations that were not only interesting, but decidedly dramatic and impressive. After the characters had all been established, however, we found the story becoming rather melo through the introduction of a duel scene, and this was followed by other dramatic situations which overreached somewhat, with the result that they fell short of conviction.

The entire action was quite interesting, however, and the trick ending which brought us up from the tragedy to the realization that it was all a play which had been written by Mr. Morrison, gave a nice twist at the end and topped the production off with a smile which will make most anyone forgive a good part of the overacting in the wilder melodramatic moments.

The story was centered about the well-known situation of a young friend living with a married couple where the husband was quite a bit older than his wife. We found relatives and friends gossipping about the guests in the household, and this eventually led up to a situation where the young man overheard a remark about his supposed affair with the wife, which resulted in his challenge to a duel.

News of the duel was brought to the home of the husband and wife, and so the husband hurried to the scene and took the young friend's place, stating that he was there to defend the honor of his wife, this being made more dramatic by the fact that his wife was at that time in the rooms of the friend in the same building.

The husband was wounded and carried away to his home after discovering that his wife was with the friend, and then the friend fought the man who had insulted the wife, killing him. Afterwards the friend came to the home where the husband was dying and was denounced by the dying man, who staggered from his bed down the stairs to state that he now believed what had been said.

This tragic ending was blended into the scene of Mr. Morrison, who had played the friend, at the typewriter, being greeted by the husband and wife who came to hear him read the play which had just been enacted.

There was one detail slip which probably will be caught by your fast-thinking fans. Following the scene where Mr. Morrison resented the insult to the wife, we found Gladden James coming home to tell of the duel. A title at this point said that he told about the coming duel and also where it was to be held. As a matter of fact, the place where the duel was to be fought had not been decided upon up to this time and the story was not agreed upon until later, when the second visited Mr. Morrison. Consequently, the prompt arrival of Arthur Donaldson on the scene, and the arrival of the wife at the home of the friend who was supposed to have dropped out of her life were not satisfactorily explained. This is a technical slip, however, which will undoubtedly be forgiven, and, to my mind, it would have been much better if no attempt had been made to cover it up with a title when the title was absolutely wrong, as any fan will notice.

Considered as a whole, this production is decidedly superior to previous Ivan releases. The first few reels were excellent, and even when the action became melodramatic the players did not overstep as much as they have been accustomed to under the guidance of Producer Abramson. I would say that this is the best film that Ivan has produced to date, and, considering the fact that the title is a good one, it will undoubtedly register very satisfactorily, since the title centers the attention upon the early scenes which have to do with the making much of situations which are really entirely free from any thought of evil.

James Morrison was very pleasing as the friend, and Arthur Donaldson gave an excellent portrayal as the husband.

Paul Capellani, Richard Tucker, Gladden James, and Robert E. Hill were good in their respective parts. Grace Valentine, Louise Beaudet and Carolyn Birch were quite satisfactory despite the fact that they acted a bit too much occasionally.

In the melodramatic moments after the characterizations had been planted and the story got under way, the emotional threads were a bit too tangled up to be effective. Nevertheless, there was action, and, with many interesting action is a satisfactory substitute, providing the characterizations have been nicely established.

Robert E. Hill also appeared among those in the supporting cast.

The Box Office Angle.

While this is far from being a tremendous subject, it is certainly better than the average release, because it starts with an excellent characterization centered around a worth-while theme and holds beautifully for about three reels. The overplaying in the melodramatic moments is not serious enough to condemn the production, and the trick ending will probably save the film from much adverse criticism.

The title should pull some business. If you handle this intelligently, I believe you can figure this as a production that will get results and prove satisfactory. I

would emphasize the fact that the cast is a well balanced one, calling attention to the presence of Arthur Donaldson, Gladden James, Paul Capellani, Richard Tucker, Grace Valentine, Louise Beaudet and Robert E. Hill, in addition to the star, James Morrison.

As a teaser campaign for this you might start off a week in advance with lines like these:

"Have BABBLING TONGUES ever injured you?"
"Have BABBLING TONGUES ever marred your life?"
"Do you believe the BABBLING TONGUES?"

ROUTINE WESTERN OF OLD SCHOOL TYPE FAIRLY DONE

Jack Gardner in

OPEN PLACES

Essanay—K-E-S-E

DIRECTOR.....W. S. Van Dyke
AUTHOR.....W. S. Van Dyke
AS A WHOLE.....Ordinary Western meller of old-school type
STORY.....Mounted Police hero in man hunt for husband of shero; a muchly-used situation
DIRECTION.....Very similar to ordinary two- and three-reel technique of several years past
PHOTOGAPHY.....Generally good straight stuff
LIGHTINGS.....Generally too uniform; no attempt for effects
CAMERA WORK.....Not enough closeups or vignetting
STAR.....Pleasing sometimes, but generally camera-conscious
SUPPORT.....Movie characters
EXTERIORS.....Western atmosphere; fitted story, but not artistic
INTERIORS.....Acceptable; not photographed to advantage
DETAIL.....Routine stuff
TIME.....Sixty-two minutes (5 parts)

CONSIDERED as a feature, this will probably be satisfactory to those who are willnig to accept the ordinary Western movie mellerdrammer, because it is never at any time truly rotten. The production runs along with about the same high spots that one might find in any of the two- or three-reel "Westerns" that have been made by the hundreds in the past few years.

The story was a very familiar one, having to do with the hero Mounted Policeman who was a heller with a gun despite the fact that he seemed quiet and pleasant when not in action. The willun was a highwayman who had married a nice little "thing" who ran away to Canada after her hubby had eluded a posse who had wanted him for shooting up a saloon and murdering a few men.

Obligingly, they all got together in a Canadian town, with the Mounted Policeman falling in love with the wife, who had become a school teacher, and the willun drifting in so as to keep the plot interesting. The wife made the Mounted Policeman promise that he would have no trouble with the willun, which gave us the good old stuff of willun insulting the hero who held himself in check after a terrific mental struggle.

We had had one man-hunt when the willun escaped to Canada and now we led up to the grand finale where the willun went out into the open, inviting hero to follow him. Of course, shero came right after and the willun trapped the hero, thus getting the first shot, although, as we expected, hero got the better of the argument because of his wonderful accuracy.

The best bit in the picture was the scene where the girl came through the doorway of the hut after the hero had been shot, with the girl's figure thrown out of focus to register the inability of the hero to realize that it was his sweetheart instead of the willun, this being occasioned by the result of the bullet wound and his loss of blood. This technical trick of gradually bringing the girl's face into focus was well handled, and I believe it will be very effective with the average audience.

Jack Gardner was pleasing at times, but unfortunately he seemed camera-conscious and very often tried to "act," with disastrous results. If he could be placed under a director who would keep him working naturally, I believe his work would register in a more satisfactory manner.

There was nothing particularly distinctive about any part of this, and the story and treatment of the offering hardly justify it being put in five reels; yet the natural love of the average film fan for action may justify the existence of this in preference to a good many of the sex "society" offerings.

It is an unfortunate fact that this production will fail to impress your audience principally because the characters registered their points in a routine melodramatic manner, the willun, for instance, putting over everything the Western movie willuns have done for years, from the bit of sitting down on a table with one leg on a chair as he looked mean at the shero, to the bit of coming through the door and swaying from one side to the other after he had an encounter with the hero.

Those who appeared in support of Mr. Gardner were Ruth King and Carl Stockdale.

The Box Office Angle.

I doubt if Jack Gardner's name is worth anything at the box office at the present time, although the name of the production, "Open Places," may pull you a little business if you explain that this is a story about the great outdoors of Canada.

If you have been playing program stuff as it comes, you can get this by satisfactorily, but it is hardly more than a "filler" any way you consider it. It wouldn't be advisable for you to make much noise about this.

The chief angle to center any advertising on would be the love for the open air, using lines after this fashion: "Do you appreciate the great outdoors? Have you ever lived in the OPEN PLACES? A line or two like that preceding the announcement of the production, would center some attention upon the title "Open Places."

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BEST PETROVA YET; DRAMATIC SUSPENSE STORY IN CLASSY ATMOSPHERE

Mme. Olga Petrova in

THE LAW OF THE LAND

Lasky—Paramount

DIRECTOR	Maurice Tourneur
AUTHOR	Charles Everard Whittaker
CAMERAMAN	John Vanderbroeck
AS A WHOLE	Exceptionally well done drama played at effective tempo in distinctive atmosphere
STORY	Started weak, but finished very strong
DIRECTION	Made scenes and bits very effective; provided atmosphere of class
PHOTOGRAPHY	Excellent
LIGHTINGS	Many very effective
CAMERA WORK	Excellen
STAR	Impressive; probably her best picture
SUPPORT	Very good; some bits excellen
EXTERIORS	Few, but acceptable
INTERIORS	Distinctive and classy
DETAIL	Very good
TIME	Sixty-four minutes (5 parts)

I BELIEVE you will be very safe in stating that this is the best picture Petrova has ever appeared in.

The story starts off rather badly, because we have Petrova forced into a marriage through her mother's financial difficulties, but after the real action gets under way we find the scenes from the play decidedly effective.

Producer Tourneur has handled the situations with an excellent tempo and has made small bits stand out, so that the cast seemed particularly powerful.

The plot had to do with Petrova murdering her husband, who had been very brutal to her and had whipped their boy unmercifully, with the dramatic investigation which followed the murder being developed into an excellent bit of suspense.

At the finish the officer in charge, who had just been celebrating the christening of his twins, came to a realization of the situation and announced that he had decided that the killing was an accident due to Petrova having dropped the gun, which was accidentally discharged. As a finish this was a good twist.

The atmosphere, for the most part, was particularly pleasing, although in one of the early scenes Producer Tourneur insisted on giving us a back drop. It was an excellent back drop, but, nevertheless, a drop is always a drop, and it seemed to me that it would have been much better to have made this in the open.

Mme. Petrova was very effective in all of her scenes and registered more sincerely in this than in anything I have ever seen her do.

Mahlon Hamilton was decidedly pleasing and not camera-conscious, as he has been in other productions.

Wyndham Standing as the husband was effective, and William Riley Hatch made the part of the officer stand out.

J. D. Haragan, as the butler Chetwood, registered one of the best bits I have ever seen. He put over some touches that should result in his being kept busy forever in such parts.

The entire cast was decidedly satisfactory.

The Box Office Angle.

Go to this and make a fuss about it and promise that it is the best Petrova picture ever made. It will deliver. Tell them that it is a dramatic suspense story presented in a distinctive atmosphere, and tell them, too that it was made by Producer Maurice Tourneur, mentioning some of the past productions which he has made.

You might say in your advertising: "Would a wife be justified in killing her husband if they were unhappy and he brutally beat their boy with a whip? See THE LAW OF THE LAND."

There is enough comedy in this to relieve at the right moments, and I believe that you can safely declare this a production that is decidedly above the average.

PITIFULLY CRUDE STORY AND TREATMENT HANDICAP STAR

Lew Fields in

THE BARKER

Selig—K-E-S-E

DIRECTOR	J. A. Richmond
AUTHOR	Charles K. Harris
AS A WHOLE	Crude, cheap movie meller pitifully poor from all angles
STORY	Unconvincing meller mess
DIRECTION	Painfully old-school in every way
PHOTOGRAPHY	Fair
LIGHTINGS	Poor
CAMERA WORK	Poor
STAR	Pitifully handicapped
SUPPORT	Weak
EXTERIORS	Ordinary
INTERIORS	Poor
DETAIL	Not effective
TIME	Sixty-one minutes (5 parts)

CERTAINLY it is a shame to see so capable an artist as Lew Fields presented in such a crude and cheaply-made production as this. Most anyone may be attracted by the possibilities of seeing Lew Fields on the screen, and the title of the "Barker" suggests possibilities. The disappointment will be all the more keen, however, for your fans if they come in hoping to see something worth while.

Starting off with an anarchists' meeting which was raided, we found that this was an excuse for getting Mr. Fields to America. Later on they drifted into some circus atmosphere with the willun brutally forcing Mr. Fields' daughter to become an acrobat. There was a suggestion that the willun had been some sort of a nobleman early in the picture, but later on he was just an ordinary circus acrobat, because of his need for funds despite the fact that a previous title had suggested that he was turning the child over to a woman who was to place her in the circus, which surely didn't suggest that he was going to join the circus himself.

In that part of the film having to do with the circus Pat O'Malley was introduced as the hero owner of the show, and then we found Mr. Fields conveniently brought into the same surroundings by becoming the sideshow barker for the aggregation with whom his daughter was compelled to work. The willun got ruff, and the hero swatted him one, and then after an accident, when about to die, the willun confessed that the child he had been carrying with him was Mr. Fields' daughter.

To anyone who remembers having seen Lew Fields in "Old Dutch," which was made for World Film several years ago by Frank H. Crane, this production will seem almost criminal. Certainly Mr. Fields is capable of do-

ing decidedly worth while work on the screen, and, just as surely, it is impossible for him to register effectively when presented in such an atmosphere with such crude support and technical treatment. The production looks like one which might have been made several years ago, so far as the handling of the atmosphere and the treatment of the dramatic moments is concerned.

As a sample of the crude manner in which this story was presented, they wanted to register an arrival in this country in one place, and screened a shot at a "Statue of Liberty" constructed in the studio. It is bad enough at any time to show the real thing for this purpose, but when they show a "phoney" it is going about the limit.

In the cast were Amy Dennis, Floria Fielding, A. Francis Lenz, Mabel Bardine and Anna Cohen.

The Box Office Angle.

This is a very crude production and one which I certainly would advise you not to show, particularly because your fans will expect a Lew Fields feature to be rather good.

If you are running a house where you work on the basis of getting them in without worrying about what they think about you and your show, then you can probably get some money with this. Certainly, however, if you have to make good with your fans, it would be inadvisable to play this.

There were real possibilities here, and once or twice they showed a flash of life when they got to the sideshow scenes, because it would have been impossible to have gone through this stuff without registering one or two point; but, instead of halfway realizing the possibilities of this, they didn't even scratch the outside shell, so far as the sideshow stuff was concerned.

Your decision on this must rest entirely upon the question of whether or not the films you play must please your fans. I feel very sure that any intelligent fan will feel that this is painfully crude.

WRONGED GOIL MELLER IN VERY GOOD ATMOSPHERE

Mollie King in

THE ON-THE-SQUARE-GIRL

Astra—Pathe

DIRECTOR	George Fitzmaurice
AUTHOR	Ouida Bergere
CAMERAMAN	Arthur C. Miller
AS A WHOLE	A lot of stuff that they do in the movies, in good atmosphere but never convinced
STORY	Chessboard melodrama with very convenient finish
DIRECTION	Gave good atmosphere, some distinctive sets and rather interesting action at times, but missed human note throughout
PHOTOGRAPHY	Generally good, except faces too white at times
LIGHTINGS	Many very effective on sets, but frequently poor on faces
CAMERA WORK	Varied
STAR	Suffering shero, wronged goil, displaying lily-white shoulder very frequently
SUPPORT	Acted quite a lot
EXTERIORS	Some good snow scenes; generally rather interesting
INTERIORS	Some very good; generally distinctive
DETAIL	Very convenient
TIME	Sixty-one minutes (5 parts)

THEY had about all of the routine movie meller in this, from the poor woiking goil whose mother was an invalid and had to go to the country, with the wicked, wealthy employer who sent mother and then tried to wrong daughter, down to the finish where we learned that the employer was the goil's father, and that the wife of the sympathetic hero, who was trying to bawl hero out for having heroine in his studio, was the daughter of the naughty employer who we thought had been killed when he tried to wrong her, only to be apprised this time, as stated above, that he was also the father of shero, who now learned that she had not killed him, after all.

There was one title which struck me as rather funny, where Miss King was explaining to Donald Hall that she couldn't be his wife for "grave" reasons. The reason was that she thought she'd killed a man. Of course that is a bit suggestive of the grave.

Producer Fitzmaurice gave us a lot of atmosphere in this that was rather interesting. They had some scenes taken at a winter resort, with some pretty snow shots, and a lot of junk having to do wit hsome fast sassiety folk who were having a little party that was not nearly as funny as it was intended to be, but still was interesting.

Miss King was presented in several L. & B. H. gowns and she managed on frequent occasions to see to it that her shoulder came into prominence. Yes, it is rather a pretty shoulder!

Richard Tucker was presented as an actor who has a wife and four kids, but insisted that he must play with the women to remain popular. I'm not sure whether the producer was taking a shot at some of our movie stars in this bit, but, anyway, this domestic tragedy gathered a few laughs as it went by.

L. Rogers Lytton, Richard Tucker and Donald Hall in the principal parts in support, were quite satisfactory, although they all acted upon any and all occasions. Mr. Hall had several serious struggles trying to carry Miss King, one or two of these being rather funny. Others who appeared were Aimee Dalamores and Ernest Lawford.

The Box Office Angle.

If they stand for movie melo with you, you can probably get this by very satisfactorily, because the atmosphere is rather good and some of the lightings were sufficiently effective to give the general impression of a distinctive production. The scenes in which the wicked villun managed to lure Miss King into one of them there "Oriental rooms," where he offered her wine (the doity thing!), was a little bit rough, but it has been done so frequently in the meller movies that I have a hunch that most fans—and even the censors—have become so hardened to this situation that it may get by. The rest of the film was nothing of much importance, except just a lot of action to make up five reels.

Mollie King's chief claim to box office value is that she has been featured in a couple of Pathe serials which brought a lot of advertising. The name of this may get you a little bit of business, although the plot fails to get away from the good old routine of all these wronged-shero mellers.

HAROLD LOCKWOOD

Yorke--Metro

TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
660	Fox	73.1	70.8	85
531	Metro	70.8	67.0	49
1813	Triangle	70.6	65.2	354
429	Vitagraph	68.1	66.2	74
2079	Paramount	68.7	62.9	336
454	World	67.7	61.5	41
240	Bluebird	62.7	63.5	20

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

2079 Paramount 68.7 62.9 336

Reports		% P.P.	% B.O.	Repeat
3	**In Bishop's Carriage**	85	93	
2	The Lost Paradise	50	73	
8	The Virginian	81	73	2
2	Such a Little Queen	78	78	1
1	Marta of the Lowlands	50	70	
3	Where the Trail Divides	93	90	1
11	Wildflower	89	82	6
1	The County Chairman	80	80	
1	**What's His Name**	75	100	
5	Behind the Screens	81	78	
5	**Man from Mexico**	90	70	3
1	The Man From Home	70	70	
1	**Circus Man**	94	95	
2	Rose of the Rancho	84	77	
5	The Bargain	80	74	3
2	Ghost Breakers	60	63	
7	The Crucible	92	84	3
1	False Colors	50	80	
5	The Sign of the Cross	79	85	
4	Cameo Kirby	61	50	
8	Cinderella	85	93	4
1	**The Million**	70	90	
5	Girl of the Golden West	79	77	2
3	The Dancing Girl	65	65	
1	**The Italian**	77	62	1
1	**No Laughing Matter**	90	85	
1	**Morals of Marcus**	60	50	
5	The Goose Girl	95	95	4
2	After Five	51	50	
1	Mistress Nell	88	95	
2	Buckshot John	60	60	
1	**Her Triumph**	60	75	1
3	The Warrens of Virginia	70	71	1
1	**Country Boy**	60	40	
6	David Harum	82	78	1
1	A Gentleman of Leisure	80	70	
2	The Caprices of Kitty	63	70	
1	**Love Route**	60	60	
1	**Sunshine Molly**	40	20	
1	The Governor's Lady	97	85	
2	Gretna Green	100	100	2
3	Are You a Mason?	78	84	
1	Pretty Mrs. Smith	65	90	
1	**The Unafraid**	80	75	
1	**When We Were 21**	75	63	
4	Snobs	64	52	
1	**Captain Courtesy**	94	94	1
3	Captive	81	67	
1	**Niobe**	75	55	1
1	**Help Wanted**	80	75	
1	The Woman	86	59	1
5	**House of Lost Court**	82	84	2
4	Fanchon, The Cricket	89	92	3
3	**Betty in Search of Thrill**	83	87	
2	Stolen Goods	78	75	
1	**Wild-Goose Chase**	40	55	1
6	Pretty Sister Jose	84	82	2
5	**Jim the Penman**	84	65	
6	The Dawn of a To-morrow	83	88	1
5	**Arab**	80	56	2
1	Clarissa	75	80	
2	**The Dictator**	45	45	
5	Wild Olive	82	69	
6	Chimmy Fadden	91	75	1
3	Little Pal	79	85	
4	**Rugmaker's Daughter**	40	50	
2	The Clue	74	88	
6	Kindling	81	82	
1	**The Running Fight**	60	70	
3	The Fighting Hope	77	80	
5	Kilmeny	75	73	
8	Seven Sisters	86	74	1
3	**Puppet Crown**	83	85	
19	Rags	91	93	5
2	Sold	83	72	
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
2	**Poor Schmaltz**	42	37	
8	Helene of the North	87	81	2
3	The Majesty of the Law	56	60	
3	**Heart of Jennifer**	66	55	
2	**Incorrigible Dukane**	75	55	
4	Esmeralda	89	80	2
2	The Case of Becky	65	65	
1	**Out of Darkness**	60	40	
1	**Peer Gynt**	42	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	68	
2	**Voice in the Fog**	75	67	
8	**Fatal Card**	65	50	
4	**Zaza**	91	67	2
6	The Girl of Yesterday	89	88	3
7	White Pearl	71	75	
4	**Blackbirds**	57	28	
7	Chorus Lady	73	68	
6	The Secret Sin	69	74	1
7	Yankee Girl	52	57	
6	**Masqueraders**	56	56	
12	Carmen	82	83	4
12	Still Waters	94	83	7
9	Madame Butterfly	82	86	3
7	**Mummy and Humming Bird**	64	50	
7	Bella Donna	92	77	4
8	Armstrong's Wife	79	65	
5	**Chimmie Fadden Out West**	88	76	2
8	A Gentleman From Indiana	86	78	
10	Prince and the Pauper	93	87	5
10	Mr. Grex from Monte Carlo	84	80	1
8	**Jane**	76	51	
9	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
9	The Immigrant	73	62	
10	The Old Homestead	85	84	7
8	**Lydia Gilmore**	82	61	1
10	Temptation	82	77	2
10	The Foundling	78	76	3
6	Tongues of Men	77	53	1
8	Mice and Men	84	80	5
7	The Golden Chance	77	61	2
2	My Lady Incog	50	35	
5	Ragamuffins	77	53	
5	Call of the Cumberlands	79	64	
8	The Spider	87	64	
10	Puddin' Head Wilson	84	62	
9	Tennessee's Pardner	65	58	
8	Madame Le President	24	46	
9	Nearly a King	52	49	
13	Trail of the Lonesome Pine	75	77	
8	Fell In Love With His Wife	63	51	
8	Blacklist	62	52	
10	Out of the Drifts	89	86	
8	**Diplomacy**	88	56	
14	Poor Little Peppina	88	84	
16	To Have and To Hold	74	69	
12	Ben Blair	72	63	
10	For the Defense	68	62	
7	The Code of Marcia Grey	64	59	
9	The Lost Bridegroom	69	60	
8	The Saleslady	72	62	
13	Audrey	73	70	
9	The Sowers	64	59	
11	The Heart of Paula	71	54	
12	The Race	69	59	
8	The Eternal Grind	70	78	
10	The Love Mask	59	54	
10	Molly Make-Believe	87	82	
7	The Red Widow	62	55	
12	The Heart of Nora Flynn	72	60	
8	A Moment Before	52	64	
12	David Garrick	68	46	
9	The Innocent Lie	56	51	
16	Marie Rosa	81	80	
12	Alien Souls	69	67	
13	The Feud Girl	60	56	
16	Pasquale	78	53	
16	Sweet Kitty Bellairs	72	62	
20	Saints and Sinners	51	49	
17	Thousand-Dollar Husband	66	62	
22	A Gutter Magdalene	62	54	
10	Evil Thereof	44	44	
15	The Making of Maddalena	63	57	
23	Silks and Satins	85	88	1
14	Destiny's Toy	90	51	
19	The Clown	79	54	
20	Susie Snowflakes	69	59	
16	The World's Great Snare	73	78	
19	The American Beauty	61	61	
22	The Dupe	64	64	
22	The Smugglers	53	50	
26	The Selfish Woman	72	68	
29	Davy Crockett	67	67	
28	The Dream Girl	60	64	
28	Under Cover	70	75	
27	International Marriage	55	51	
27	Common Ground	64	64	
35	Hulda from Holland	95	94	2
30	House of Golden Windows	73	64	
22	A Woman in the Case	72	72	
25	Little Lady Eileen	87	89	1
23	The Stronger Love	53	52	
21	Public Opinion	82	72	
21	Rolling Stones	67	60	
21	The Honorable Friend	65	62	
19	The Victory of Conscience	60	60	
21	Each Pearl a Tear	74	69	
22	The Parson of Panamint	79	70	
14	The Big Sister	48	59	

rts	% P.P.	% B.O.	Re- peat
The Reward of Patience	65	55	
The House of Lies	73	65	1
The Daughter of McGregor	56	45	
Ashes of Embers	85	83	7
The Quest of Life	59	61	
Anton, the Terrible	46	45	
The Lash	57	55	
The Storm	75	65	1
The Intrigue	81	61	2
Her Father's Son	74	68	2
Witchcraft	55	55	
The Kiss	74	68	2
The Rainbow Princess	82	74	3
Seventeen	85	74	2
Miss George Washington	95	95	11
The Heir to the Hoorah	82	69	5
The Soul of Kura San	80	73	1
A Son of Erin	79	73	2
Unprotected	53	55	1
The Years of the Locust	49	50	
The Plow Girl	77	63	
The Yellow Pawn	66	57	1
Nanette of the Wilds	50	57	2
Martyrdom of Philip Strong	53	55	1
The Coney Island Princess	62	63	1
The Road to Love	72	59	1
Oliver Twist	85	69	6
The Victoria Cross	44	54	1
The Traveling Salesman	78	60	3
The Right Direction	76	61	2
Snow White	95	95	13
Redeeming Love	63	60	1
The Slave Market	74	70	5
The Evil Eye	30	44	1
Great Expectations	74	55	1
Happiness of Three Women	73	58	1
Betty to the Rescue	55	48	
A Girl Like That	55	51	
Lost and Won	59	50	
The Golden Fetter	50	56	
His Sweetheart	83	57	2
The Wax Model	67	56	
Each To His Kind	62	60	
Her Own People	72	52	
The Black Wolf	35	41	
The American Consul	53	50	1
Fortunes of Fift	64	76	2
On Record	62	56	2
Winning of Sally Temple	40	48	
Those Without Sin	51	50	1
Castles For Two	51	48	1
Out of the Wreck	60	54	
Sapho	74	53	3
Prison Without Walls	52	51	
The Dummy	70	54	
The Spirit of Romance	63	52	
As Men Love	73	53	
The Bottle Imp	75	66	2
The Bond Between	50	39	
A School for Husbands	49	46	1
The Lonesome Chap	51	44	
Sleeping Fires	56	63	1
The Tides of Barnegat	49	43	
The Cost of Hatred	40	38	
The Valentine Girl	73	76	
Unconquered	14	18	
The Girl at Home	45	39	
Heart's Desire	24	34	
Sacrifice	27	42	
The Primrose Ring	30	38	
The Silent Partner	30	34	
Marcellini Millions	43	28	
The Highway of Hope	29	25	
Her Better Self	55	58	
The Undying Flame	27	40	
Freckles	65	53	
The World Apart	38	31	
Giving Becky a Chance	70	51	
The Jaguar's Claws	40	47	
The Inner Shrine	38	58	
The Roadside Impresario	28	17	
The Heir of the Ages	23	22	
Her Strange Wedding	20	30	
The Little Boy Scout	40	20	
At First Sight	40	34	
Big Timber	60	60	
Love That Lives	70	80	
Forbidden Paths	40	40	
What Money Can't Buy	40	40	

Reports	% P.P.	% B.O.	Re- peat
TRIANGLE			
1813 Triangle	70.6	65.2	354
10 The Iron Strain	81	66	2
9 The Lamb	84	75	3
9 Old Heidelberg	72	63	1
11 The Coward	84	67	1
9 Martyrs of the Alamo	67	57	2
14 The Disciple	85	76	2
7 Matrimony	81	74	2
5 Sable Lorcha	64	53	
6 The Golden Claw	61	72	
9 Double Trouble	64	64	2
7 Aloha Oe	63	65	1
8 Lily and Rose	61	53	
8 Jordan is a Hard Road	56	52	
6 Winged Idol	53	52	
8 Penitents	28	32	
11 The Edge of the Abyss	67	61	
8 Submarine Pirate	85	78	1
5 Cross Currents	48	45	
11 Between Men	72	70	1
14 Let Katy Do It	87	66	6
5 The Corner	56	47	
5 The Missing Link	55	43	1
3 Beckoning Flame	65	48	
9 The Wood Nymph	54	50	1
8 The Conqueror	71	70	
9 Price of Power	55	51	
10 The Green Swamp	80	78	1
12 Acquitted	69	51	
6 D'Artagnan	59	54	
18 His Picture in the Papers	90	75	5
13 Honor's Altar	77	67	2
14 Betty of Greystone	77	65	2
23 Peggy	94	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	1
18 Hell's Hinges	93	89	11
17 The Flying Torpedo	88	80	8
14 Bullets and Brown Eyes	85	75	3
14 Martha's Vindication	79	72	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
15 The Raiders	79	70	
14 The Habit of Happiness	92	85	5
5 Waifs	70	59	1
8 Little Meena's Romance	64	60	1
17 The Aryan	59	80	6
10 Sold for Marriage	71	72	1
17 Stepping Stones	85	75	2
10 Sunshine Dad	36	46	
9 Civilzation's Child	68	64	1
14 Children In the House	80	66	2
11 The Beggar of Cawnpore	61	49	
19 The Good-Bad Man	90	92	4
12 The No-Good Guy	74	60	3
17 Susan Rocks the Boat	69	63	
20 Not My Sister	79	77	4
18 Child of Paris Streets	76	64	
22 The Primal Lure	82	76	7
8 Mr. Goode, the Samaritan	53	53	
26 The Market of Vain Desire	79	64	5
22 Going Straight	77	78	3
29 The Bugle Call	93	79	9
26 Reggie Mixes In	93	80	11
16 The Sorrows of Love	66	69	1
21 An Innocent Magdalene	71	71	2
18 The Dividend	70	68	1
21 The Wild Girl of Sierras	45	53	
25 An Apostle of Vengeance	88	83	4
18 Casey at the Bat	44	48	
28 The Phantom	83	72	7
30 Flirting With Fate	87	86	11
31 The Deserter	85	69	11
26 The Little School Ma'am	74	67	2
26 The Eye of the Night	74	58	5
19 Stranded	60	50	
27 The Captive God	65	70	2
23 The Halfbreed	72	74	2
22 The Payment	81	70	3
18 The Marriage of Molly O	48	47	
24 Honor Thy Name	87	73	4
22 The Devil's Needle	64	64	1
30 Shell 43	87	68	6
26 Hell-to-Pay Austin	83	66	6
21 Lieutenant Danny, U. S. A.	79	69	
16 Pillars of Society	59	56	1
22 Home	91	80	9

Reports	% P.P.	% B.O.	Re- peat
16 Gretchen the Greenhorn	64	62	2
21 The Patriot	79	80	6
24 The Social Secretary	89	75	8
17 The Thoroughbred	82	72	1
11 The Little Liar	69	57	
19 The Wolf Woman	86	89	6
16 The Dawnmaker	58	78	3
20 Diane of the Follies	71	72	2
27 Manhattan Madness	94	92	12
22 Plain Jane	88	75	5
20 Old Folks at Home	81	64	2
17 The Jungle Child	60	61	1
15 The Rummy	67	54	1
21 The Return of Draw Egan	88	86	7
20 The Vagabond Prince	75	70	3
19 Somewhere in France	76	69	1
18 A Corner in Colleens	88	80	7
12 A Sister of Six	69	64	2
21 Fifty-Fifty	89	83	6
4 War's Women	61	48	
12 Atta Boy's Last Race	54	55	
16 American Aristocracy	92	89	9
10 The Microscope Mystery	50	43	
14 Honorable Algy	76	65	3
14 Jim Grimsby's Boy	68	62	5
15 The Devil's Double	91	91	7
12 The Children Paid	72	63	3
14 Children of the Feud	55	52	1
8 The Criminal	49	45	
10 A Gamble in Souls	67	65	3
15 The Wharf Rat	54	55	
20 The Matrimaniac	92	94	10
19 The Sin Ye Do	92	85	10
13 Heiress of Coffee Dan's	60	53	2
10 Three of Many	62	53	
9 House Built Upon Sand	75	67	3
8 Nina the Flower Girl	51	52	
11 The Female of the Species	72	74	2
16 Truthful Tulliver	97	93	9
12 The Weaker Sex	88	83	4
7 The Little Yank	40	52	1
10 The Bride of Hate	78	74	4
11 The Iced Bullet	62	53	
14 The Americano	99	97	11
10 Chicken Casey	75	56	1
14 Jim Bludso	63	41	1
14 The Crab	83	70	5
10 Girl of the Timber Claims	41	39	
16 The Gun-Fighter	76	85	10
13 The Bad Boy	71	54	2
11 The Princess of the Dark	39	41	
6 Stage Struck	41	38	
12 Last of the Ingrams	45	42	
9 Blood Will Tell	64	61	
5 A Love Sublime	47	40	
8 The Little Brother	51	37	2
14 Back of the Man	90	81	5
10 Betsy's Burglar	59	54	
14 The Square-Deal Man	96	95	7
11 The Dark Road	60	49	1
5 A Daughter of the Poor	57	55	
9 A Woman's Awakening	61	52	
9 Her Father's Keeper	54	48	
9 Her Official Fathers	56	48	
9 Old-Fashioned Young Man	48	47	
10 Sweetheart of the Doomed	74	68	4
9 Paddy O'Hara	67	56	1
11 The Desert Man	92	91	4
9 Cheerful Givers	47	41	
10 The Pinch Hitter	96	71	2
5 Hands Up	35	35	
8 The Snarl	54	63	
4 Might and the Man	25	30	
6 Happiness	59	56	
4 The Man Who Made Good	45	39	
4 Wild Winship's Widow	68	56	
5 Souls Triumphant	32	30	
7 The Millionaire Vagrant	78	64	
7 Wolf Lowry	93	95	1
2 The Girl Glory	80	55	
5 Bawbs o' Blue Ridge	38	63	
6 A Hater of Men	79	68	
5 American—That's All	32	32	
5 The Girl Glory	80	58	
5 Love or Justice?	69	69	
1 Her Excellency, the Governor	20	20	
5 Paws of the Bear	62	54	
1 Madcap Madge	100	85	
7 The Clodhopper	97	83	1

Reports	P.P.	B.O.	peat
4 The Flame of the Yukon	100	94	
2 A Strange Transgressor	80	90	
1 Time Locks and Diamonds	20	20	
1 The Mother Instinct	80	40	
1 Sudden Jim	100	90	

WORLD

454 World	67.7	61.5	41
4 Hearts Afire	70	78	
1 Daughter of the Sea	60	50	
2 The Warning	55	45	
4 The Little Dutch Girl	80	60	
1 The Price of Her Silence	80	90	
2 The Master of the House	68	53	
1 The Dragon	50	30	
1 The Price	80	65	
1 Love's Cross Roads	55	50	
1 Better Woman	75	80	
1 By Whose Hand	60	55	
1 Her Great Hour	60	40	
1 When it Strikes Home	60	65	
2 Circus Romance	65	55	
2 Old Dutch	75	30	
1 Ballet Girl	52	42	
3 Marrying Money	79	82	
1 Wishing Ring	64	90	
1 The Dollar Mark	55	42	
1 Gentleman from Mississippi	60	40	
1 As Ye Sow	100	45	
1 Stolen Voice	90	90	
1 Face in the Moonlight	50	50	
1 Women and Wine	60	40	
2 Blue Grass	75	60	
1 Fruits of Desire	40	50	
1 Alias Jimmy Valentine	80	50	
7 Trilby	81	64	1
1 Idols	40	40	
2 Master Hand	86	80	
3 Devil's Toy	57	73	
1 Salvation Nell	40	47	
1 Family Cupboard	50	57	1
4 Heart of Blue Ridge	84	73	1
1 Butterfly on Wheel	80	70	
2 Hearts of Men	50	52	
1 Body and Soul	40	45	
1 The Ransom	63	42	
4 The Labyrinth	66	65	
3 Should a Wife Forgive?	90	90	
2 The Senator	83	60	
1 Hearts in Exile	90	90	
1 His Wife's Good Name	25	20	
1 The Chain Invisible	10	6	
1 The Imposter	80	75	
1 Sunday	95	30	
1 As In a Looking Glass	60	40	
1 Over Night	70	70	
3 Sins of Society	76	65	
7 Camille	86	79	3
3 The Rack	89	69	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
3 The Woman in 47	74	80	
5 The Yellow Passport	82	80	2
3 The Price of Happiness	58	50	
2 A Woman's Power	45	50	
1 Cowardly Way	60	60	
2 Passersby	73	55	
3 Man and His Angel	62	45	
4 The Supreme Sacrifice	78	69	
2 The Struggle	60	60	
3 The Hand of Peril	75	67	
5 Then I'll Come Back To You	76	66	1
4 The Reapers	75	65	
2 The Shadow of Doubt	78	65	
2 Social Highwaymen	75	48	
3 Closed Road	87	81	1
7 The Feast of Life	61	73	
7 Her Maternal Right	58	74	
6 Sudden Riches	76	71	
1 The Twin Triangle	83	45	
1 Tangled Fates	57	63	
3 Fate's Boomerang	42	53	
1 His Brother's Wife	83	74	1
10 Perils of Divorce	61	63	
13 La vie de Boheme	47	50	
1 What Happened at 22	82	80	
5 Crucial Test	59	58	
7 The Weakness of Man	61	68	
12 Sally in Our Alley	68	63	
14 Paying the Price	70	70	1
12 Miss Petticoats	59	61	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
13 The Velvet Paw	74	69	1
5 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
4 The Revolt	66	63	
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
6 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
8 The Heart of a Hero	59	49	
3 Without a Soul	70	85	
15 Bought and Paid For	91	91	10
10 The Madness of Helen	57	54	
6 Men She Married	58	55	
4 The Deep Purple	81	75	
11 All Man	59	63	2
7 Broken Chains	50	43	
12 The Rise of Susan	79	83	6
6 The World Against Him	52	43	
10 Woman Alone	67	65	1
7 On Dangerous Ground	65	71	
7 The Man Who Forgot	65	61	1
4 Marriage a la Carte	73	73	1
1 The Unpardonable Sin	40	55	
5 The Bondage of Fear	65	63	
5 Tillie Wakes Up	79	78	1
8 The Hungry Heart	87	83	2
8 The Square Deal	69	72	
3 A Girl's Folly	65	75	
5 The Red Woman	48	48	
4 The Web of Desire	78	73	1
5 The Family Honor	66	61	
8 The Dancer's Peril	77	71	1
5 The Social Leper	65	65	
4 Man's Woman	61	61	
4 Darkest Russia	71	75	
6 Forget-Me-Not	63	69	
1 The Bludgeon	87	80	
3 As Man Made Her	62	68	
5 The Page Mystery	55	57	
4 Yankee Pluck	61	48	
4 Moral Courage	61	58	
4 Mothers of France	66	51	
2 Maternity	85	90	
2 The Crimson Dove	60	55	
2 The False Friend	68	68	
2 The Stolen Paradise	50	70	
1 Atonement	70	65	
1 The Pawn of Fate	85	45	
1 The Divorse Game	5	75	
1 The Price of Pride	75	60	
1 The Brand of Satan	75	60	
1 The Golden Lotus	50	50	

METRO

531 Metro	70.8	67.0	49
1 Her Reckoning	60	48	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	90	
3 Shooting of Dan McGraw	81	78	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	80	
2 Second in Command	77	80	
1 The Vampire	80	90	
6 Soul of a Woman	93	80	1
1 Silent Voice	77	87	
1 An Enemy of Society	60	40	
2 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	80	60	
2 Final Judgment	80	85	
2 Pennington's Choice	92	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
5 The Yellow Streak	85	64	
3 House of Tears	80	85	
4 Rosemary for Remembrance	73	68	
3 Black Fear	73	57	
5 What'll People Say?	80	84	
4 The Turmoil	70	55	
8 Lure of Heart's Desire	56	56	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
5 The Price of Malice	66	65	
6 The Soul Market	83	75	
2 Blindness of Love	80	85	
3 Lovely Mary	67	83	
1 My Madonna	80	85	
6 Her Great Price	80	68	
8 The Wall Between	78	82	
6 The Kiss of Hate	62	74	
6 Half Million Bribe	69	49	
8 Playing with Fire	78	75	
11 The Come-Back	75	74	
8 Snow Birds	80	77	
8 A Million a Minute	72	84	
4 The Spell of the Yukon	79	71	
6 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	
10 Dorian's Divorce	74	68	
8 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
8 The Purple Lady	82	63	
10 The Eternal Question	76	83	
11 The Quitter	69	73	
15 The River of Romance	87	76	
9 A Child of Destiny	53	56	
13 The Devil at His Elbow	64	61	
14 God's Half Acre	71	62	
14 The Weakness of Strength	68	54	
11 The Pretender	80	72	
7 The Upheaval	57	63	
10 The Light of Happiness	67	66	
10 Mister 44	88	90	
8 The Wheel of the Law	77	66	
10 The Dawn of Love	66	60	
8 The Iron Woman	44	57	
5 Life's Shadows	66	60	
13 In the Diplomatic Service	69	83	
9 The Brand of Cowardice	65	54	
13 The Gates of Eden	68	54	
11 Extravagance	69	82	
10 The Wager	78	64	
1 My Madonna	80	85	
8 The Sunbeam	53	51	
11 Big Tremaine	74	82	
9 The Black Butterfly	70	80	
8 The Stolen Triumph	56	48	
7 Awakening of Helena Ritchie	60	61	
11 Pigin Island	68	74	
12 Vanity	61	53	
12 The White Raven	85	81	
9 A Wife by Proxy	46	41	
9 Threads of Fate	41	34	
12 Bridges Burned	47	62	
9 The End of the Tour	45	44	
10 One of Many	66	61	
8 The Secret of Eve	37	66	
14 The Promise	82	84	
6 The Barricade	58	57	
7 The Hidden Children	43	62	
9 The Mortal Sin	53	58	
8 The Waiting Soul	49	61	
6 The Father's Son	67	62	
5 The Power of Decision	51	53	
7 A Magdalene of the Hills	51	50	
6 God's Law and Man's	49	49	
3 The Millionaire's Double	67	60	
4 The Call of Her People	63	56	
5 Sawers and Reapers	61	48	
3 The Soul of a Magdalene	27	34	
4 The Beautiful Lie	25	30	
2 The Duchess of Doubt	58	65	
1 Lady Barnacle	40	40	
3 The Haunted Pajamas	80	75	
1 The Greatest Power	35	40	
1 Aladdin's Other Lamp	60	60	

FOX

660 Fox	73.1	70.8	
1 Girl I Left Behind Me	0	25	
2 St. Elmo	52	92	
4 Fool There Was	82	96	
2 Dr. Rameau	90	87	
2 Kreutzer Sonata	90	85	
2 The Idler	55	65	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	82	

Reports	% P.P.	% B.O.	Repeat
Walls of Jericho	40	35	
Woman's Resurrection	80	45	
Anna Kerinina	67	65	
Life's Shop Window	45	47	
The Nigger	100	70	
The Gilded Fool	70	75	
Devil's Daughter	77	95	
Should a Mother Tell?	83	76	
Wormwood	80	80	
Lady Audley's Secret	90	75	
Princess Romanoff	60	60	
Valley of the Missing	50	45	
Children of the Ghetto	75	40	
Samson	80	50	
The Thief	90	40	
Two Orphans	84	86	3
The Song of Hate	92	82	
Regeneration	77	72	4
Wonwerful Adventure	75	77	
Sin	62	82	
Little Gypsy	80	74	
Soul of Broadway	83	78	1
The Family Stain	87	64	
Carmen	82	83	2
Blindness of Devotion	56	53	
Woman's Past	63	43	
Broken Law	82	65	1
Galley Slave	76	75	1
Unfaithful Wife	73	61	
Her Mother's Secret	73	57	
A Soldier's Oath	82	70	
Destruction	86	94	1
Green-Eyed Monster	53	74	
Parisian Romance	65	61	
Fourth Estate	80	68	
Serpent	92	93	1
Ruling Passion	53	59	
Merely Mary Ann	52	45	
Fool's Revenge	45	49	
Fighting Blood	74	70	
The Witch	63	50	
Marble Heart	41	60	
Gold and the Woman	65	86	1
The Bondman	79	64	1
A Wife's Sacrifice	55	56	
Blue Blood and Red	84	70	1
Slander	80	70	
A Modern Thelma	59	49	1
Man of Sorrow	63	64	1
Blazing Love	70	68	
The Eternal Sapho	84	87	4
Sins of Men	76	61	1
Battle of Hearts	63	61	
The Spider and the Fly	67	72	1
Hypocrisy	76	68	
A Woman's Honor	69	71	
East Lynne	86	85	9
Ambition	71	67	
Man From Bitter Roots	82	81	2
Caprice of the Mountains	69	63	1
Tortured Heart	71	67	
The Beast	87	66	6
Under Two Flags	94	92	17
The End of the Trail	66	79	
Sporting Blood	62	57	1
Little Miss Happiness	75	68	3
Daredevil Kate	74	78	3
The Unwelcome Mother	63	66	
Her Double Life	86	85	5
Where Love Leads	69	63	1
The Fires of Conscience	65	71	1
The Straight Way	67	72	
The Ragged Princess	77	70	
The War Bride's Secret	76	71	3
Romeo and Juliet	86	86	5
Love and Hate	66	60	
The Mischief Maker	70	70	2
Jealousy	63	81	
The Mediator	73	70	1
Sins of the Parents	86	72	3
The Battle of Life	67	62	
The Vixen	59	73	
The Love Thief	82	80	1
The Island of Desire	74	67	1
A Modern Cinderella	80	75	1
The Price of Silence	82	76	1
The Bitter Truth	79	80	1
The Primitive Call	58	63	
The Darling of Paris	67	74	
One Touch of Sin	65	73	
The New York Peacock	83	79	
2 A Child of the Wilds	85	65	
4 The Scarlet Letter	78	69	1
5 The Tiger Woman	72	83	2
6 Sister Against Sister	82	58	1
6 A Tale of Two Cities	93	83	4
3 Melting Millions	80	56	
4 The Victim	65	64	
4 Loves Law	20	35	
5 The Blue Streak	58	60	
3 High Finance	77	63	
1 American Methods	90	85	
3 Her Greatest Love	78	85	
2 Tangled Lives	65	65	
1 The Derelict	90	45	1
2 Her Temptation	83	59	
1 The Final Payment	20	20	
1 The Silent Lie	90	90	
1 The Slave	20	40	
1 The Broadway Sport	55	40	
1 Two Little Imps	90	90	

MUTUAL

153 Mutual	72.0	71.1	14
1 Buzzard's Shadow	85	80	
1 Death Lock	90	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	65	70	
1 Ghosts	80	65	
1 Cup of Life	85	40	
1 His Wife	70	85	
1 House of Scandal	90	75	
1 Infatuation	60	50	
3 Miracle of Life	83	83	1
1 Inner Struggle	40	20	
1 Mill of Floss	75	90	
3 The Painted Soul	85	85	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
1 Bird of Prey	85	87	
2 Inspiration	70	100	1
2 As a Woman Sows	80	82	
1 The Decoy	50	55	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	46	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	90	
3 My Partner	72	70	
3 The Bruiser	78	65	1
1 Hidden Law	100	90	1
1 Love Liar	72	82	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	55	
2 Feathertop	90	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	68	
2 Isle of Love	80	85	1
5 Whispering Smith	64	66	
6 Soul Mates	69	63	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
4 Highest Bid	64	66	1
3 Her American Prince	70	67	
5 Doorsteps	65	60	1
2 House of Mirrors	77	75	
3 Wall Street Tragedy	65	80	
7 Youth's Endearing Charms	77	71	1
2 Strength, Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
7 Judith of the Cumberlands	68	68	
2 A Welsh Singer	60	53	
1 Man Who Would Not Die	55	75	
1 The Wolf Man	50	50	
1 The Painted Lie	40	35	
2 Three Pals	73	71	
3 Manager of the B. & A.	63	70	
9 Pearl of Paradise	68	76	1
8 Dulcie's Adventure	87	83	2
2 And the Law Says	58	64	
1 Bluff	85	80	
9 Faith	76	72	
5 Miss Jackie of the Navy	87	85	1
4 A Dream or Two Ago	81	87	
6 The Innocence of Lizette	85	80	
4 The Butterfly Girl	75	85	
1 The House of Scandal	0	10	
1 The Man From Oregon	95	75	
1 The Girl From Rector's	40	40	
2 The Greater Woman	55	75	
3 Where Love Is	52	45	
6 The Gentle Intruder	77	78	
1 Damaged Goods	40	100	
3 Philip Holden-Waster	59	65	
2 Redeemed	55	30	
1 Lonesome Town	85	85	
1 The Love Hermit	78	78	
5 The Fighting Gentleman	60	44	
1 The Torch Bearer	80	80	
2 The Twinkler	92	88	
2 East Is East	88	60	
1 Immediate Lee	90	82	1
1 Beloved Rogues	95	90	
2 The Valley of Decision	69	82	
2 The Gilded Youth	60	75	
3 The Painted Lie	62	74	
2 Motherhood	38	55	
3 Sunny Jane	67	65	
2 The Devil's Assistant	60	70	
2 High Play	43	53	
2 The Single Code	50	53	
1 The Death	20	20	
2 The Wildcat	65	58	
3 Whose Wife?	47	47	
2 Periwinkle	70	60	
1 A Bit of Kindling	60	70	
1 Annie-for-Spite	40	40	
1 The Mirror	40	20	
1 The Checkmate	20	20	
1 The Serpent's Tooth	20	20	
1 The Dazzling Miss Davidson	40	20	

MUTUAL-CHAPLIN

2 A Night In the Show	80	67	1
5 The Fireman	70	78	
4 The Vagabond	55	88	
6 The Floorwalker	89	90	2
8 One A. M.	63	81	1
16 The Count	88	86	5
10 The Pawnshop	73	74	2
7 Behind the Screen	89	91	5
8 The Rink	97	99	7
8 Easy Street	95	100	8
14 The Cure	94	95	8
7 The Immigrant	51	54	2

PATHE

146 Pathe	68.9	68.1	16
1 Last Volunteer	80	80	
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	60	80	
2 Nedra	55	45	
1 Affair of Three Nations	75	80	
3 The Beloved Vagabond	76	67	
2 Greater Will	50	55	
6 Excuse Me!	90	78	1
5 King's Game	56	60	
8 Madame X	71	91	3
3 Love Trail	38	52	
3 Hazel Kirk	60	55	
1 Simon the Jester	60	25	
1 The Jockey of Death	68	55	
1 A Woman's Fight	70	60	
1 The Life of Our Savior	35	55	
6 New York	80	74	1
1 Precious Packet	67	45	
4 Shrine of Happiness	78	72	
6 Woman's Law	68	46	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	73	1
7 Shadow of Her Past	34	81	
4 The Fugitive	75	41	
8 Little Mary Sunshine	90	78	1
1 Divorce and the Daughter	78	75	
1 The World and the Woman	85	90	
7 The Shine Girl	53	64	
2 Fear of Poverty	85	95	

Reports	% P.P.	% B.O.	Repeat
2 The Test	60	48	
3 Saint, Devil and Woman	44	57	
4 The Light That Failed	70	71	1
3 Shadows and Sunshine	93	78	3
4 Prudence the Pirate	54	64	
3 Arms and the Woman	70	53	1
3 The Challenge	73	65	
7 Joy and the Dragon	78	71	1
4 The Romantic Journey	77	66	
4 Her New York	82	62	2
2 Her Life or His	72	65	
6 Kick In	78	71	1
2 Sold at Auction	48	58	
2 Modern Monte Cristo	68	63	
3 The Hidden Valley	65	68	
2 Crime and Punishment	58	63	
2 Her Beloved Enemy	69	71	
2 Pots and Pans Peggy	79	68	
3 Twin Kiddies	82	70	
3 The Image Maker	38	40	
4 Told at Twilight	91	80	1
3 Mayblossom	40	85	
2 The Hunting of the Hawk	66	55	
1 Mary Lawson's Secret	77	78	
3 Sunshine and Gold	83	82	
1 When Love Was Blind	70	65	
2 Hinton's Double	70	63	
1 The Amateur Orphan	60	40	
1 The Candy Girl	20	60	
1 The Recoil	68	65	

BLUEBIRD

240 Bluebird	62.7	63.5	20
2 Jeanne Dore	27	45	
3 The Secret Love	38	40	
3 Hop, the Devil's Brew	40	43	
7 Undine	80	87	3
1 Wrong Door	75	95	
1 Grip of Jealousy	75	85	
2 Rupert of Hentzau	51	60	
3 Strength of the Weak	76	75	
1 The Yaqui	42	58	
4 The Flirt	44	66	
2 Tangled Hearts	44	36	
2 John Necham's Double	54	59	
1 The Great Problem	79	66	
4 Gaylord Waring	51	50	
3 Crippled Hand	58	69	1
3 Gilded Spider	46	64	
3 Elusive Isabel	38	46	
3 The Measure of a Man	63	65	
2 Love Never Dies	65	48	
4 Son of the Immortals	64	71	
5 Eye of God	64	80	1
3 Bobbie of the Ballet	67	79	
3 Evil Women Do	60	62	
3 Three Godfathers	68	74	1
15 Shoes	71	77	3
11 Broken Fetters	64	56	1
3 The Love Girl	63	64	1
3 The Grasp of Greed	71	76	1
3 The Silent Battle	78	84	
3 Secret of the Swamp	71	56	2
1 Love's Lariat	65	64	1
8 Bettina Loved a Soldier	65	72	
10 Wanted—A Home	74	75	
3 The Chalice of Sorrow	72	65	
7 Little Eve Edgarton	58	61	1
3 The Girl of Lost Lake	65	60	
3 The Unattainable	51	48	
13 Saving a Family Name	81	68	1
9 Behind the Lines	62	65	
4 The Social Buccaneer	72	65	
4 Gloriana	69	70	
6 A Stranger from Somewhere	69	67	
4 The Price of Silence	88	86	
2 The End of the Rainbow	63	48	
3 The Honor of Mary Blake	58	55	
1 The Right to be Happy	50	40	
4 Black Orchids	75	78	1
2 Her Soul's Inspiration	55	39	
3 God's Crucible	88	84	1
1 The Piper's Price	40	20	
5 The Bugler of Algiers	80	69	1
3 The Sign of the Poppy	65	65	
5 Mutiny	58	51	
8 The Mysterious Mrs. M	76	57	1
1 The Reward of the Faithless	72	81	
2 The Saintly Sinner	48	58	
4 The Boy Girl	58	58	
5 Polly Red Head	61	68	
1 The Gift-Girl	60	75	
3 Susan's Gentleman	62	63	
3 The Clock	77	65	
5 Hell Morgan's Girl	90	88	1
1 The Devil's Pay Day	71	75	
4 A Jewel In Pawn	71	69	
4 Girl With Checkered Coat	66	63	
1 Little Miss Nobody	80	50	
1 Treason	65	75	
1 The White Lights	70	50	
2 Bringing Home Father	70	60	
1 A Kentucky Cinderella	60	60	
1 The Car of Chance	40	10	

UNIVERSAL

1 Little Brother of the Rich	60	65	
1 Business is Business	50	65	
1 Father and the Boys	20	80	
1 The Frame-up	40	45	
1 Judge Not	70	70	
1 Long Chance	85	80	
1 Man of Shame	50	55	
1 My Old Dutch	20	55	
1 Nature Man	95	60	
1 Under Southern Skies	90	75	
2 Langdon's Legacy	56	60	
8 Love's Pilgrimage	62	53	
2 College Orphan	70	63	
1 Colorado	90	100	
2 The Campbells Are Coming	84	83	1
1 Money Madness	67	80	

RED FEATHER

80 Red Feather	64.8	61.6	2
1 It Happened in Honolulu	80	80	
1 The Madcap	70	70	
1 Soul Enslaved	60	80	
1 Knight of the Range	80	4	
2 Beckoning Trail	66	71	
2 Man From Nowhere	75	90	1
3 The Path of Happiness	70	50	
2 The Sphinx	50	50	
1 Pool of Flame	70	75	
1 Lords of High Decision	60	40	
2 Black Sheep of the Family	60	63	
1 Autumn	65	67	
3 Her Bitter Cup	72	71	
1 The Yoke of Gold	45	64	
1 Heritage of Hate	90	85	
1 Thrown to the Lions	60	20	
1 Huntress of Men	49	55	
3 The Youth of Fortune	69	63	1
1 What Love Can Do	50	80	
3 Half a Rogue	78	60	
1 Sons of Satan	60	40	
2 Two Men of Sandy Bar	72	68	
1 Folly of Desire	20	40	
1 Brigadier Gerard	50	40	
2 Romance of Billy Goat Hill	75	55	
4 The Target	76	46	
2 Whirlpool of Destiny	62	45	
2 Narrow Path	82	60	
3 Drug'd Waters	57	52	
3 If My Country Should Call	58	62	
2 Black Friday	60	62	
3 The Place Beyond the Winds	66	55	
3 The Isle of Life	50	43	
1 Kinkaid—Gambler	80	85	
3 The Mainspring	71	67	
1 Morals of Hilda	80	80	
2 Mixed Blood	70	55	
1 The Bronze Bride	60	75	
1 The Child of Mystery	45	15	
3 Polly Put the Kettle On	45	57	
5 Fighting for Love	69	65	
2 The Double Room Mystery	55	35	
2 Heart Strings	70	60	
2 Love Aflame	78	80	
1 The Terror	70	65	
1 The Devil's Bondwoman	40	20	
1 Barriers of Society	40	20	
1 Me and Me Pal	85	70	
1 Mister Dolan of New York	65	70	
2 The Girl and the Crisis	73	73	
2 The Scarlet Crystal	60	78	
1 The Girl Who Lost	50	70	
1 The Gates of Doom	60	70	
1 The Birth of Patriotism	65	70	
1 The Hero of the Hour	55	70	

GREATER VITAGRAPH

429 Vitagraph	68.1	66.2	
12 Battle Cry of Peace	95	80	
7 The Juggernaut	73	73	
7 Island of Regeneration	85	81	
1 Sporting Duchess	40	30	
3 Sins of the Mothers	87	87	
3 Crooky	70	69	
1 Playing Dead	75	75	
5 Dust of Egypt	67	66	
2 The Rights of Men	74	85	
3 Turn of the Road	82	78	
3 The Cave Man	74	60	
3 Heights of Hazard	75	44	
2 A Nation's Peril	86	76	
1 The Man's Making	60	78	
2 Price of Folly	95	95	
7 The Great Divide	80	71	
1 Souls in Bondage	100	80	
3 Thou Art the Man	72	57	
3 Green Stockings	87	88	
1 Milady's Slipper	90	90	
3 Island of Surprise	87	85	
5 Gods of Fate	62	62	
1 What Happened to Father?.	60	78	
9 The Night Out	81	75	
1 The Crown Prince's Double	75	60	
2 The Writing on the Wall	70	70	
4 Kennedy Square	88	66	
3 For a Woman's Fair Name	80	85	
5 Hunted Woman	74	54	
4 Hero of Submarine D-2	74	71	
5 Dollars and the Woman	75	56	
1 Supreme Temptation	60	60	
5 Two-Edged Sword	76	53	
3 Vital Question	80	55	
1 Flames of Johannis	40	40	
7 Salvation Joan	78	59	
10 God's Country and Woman	81	85	
1 Love's Toll	80	80	
9 The Law Decides	80	70	
10 The Ne'er Do Well	91	93	
4 Ordeal of Elizabeth	58	50	
10 The Suspect	80	76	
3 Lights of New York	70	78	
7 The Destroyers	68	57	
2 Redemption of Dave Darcey	90	80	
4 Man Behind the Curtain	85	76	
9 The Shop Girl	78	79	
3 The Conflict	67	47	
7 Fathers of Men	71	67	
12 The Tarantula	78	72	
15 The Daring of Diana	61	75	
4 Hesper of the Mountains	57	64	
11 The Light at Dusk	85	72	
8 The Alibi	69	69	
1 The Dawn of Freedom	0	50	
4 Footlights of Fate	68	80	
17 The Combat	80	83	
5 The Kid	60	57	
2 Phantom Fortunes	42	62	
5 His Wife's Good Name	64	76	
12 Through the Wall	78	63	
14 The Chattel	72	83	
5 Prince in a Pawnshop	64	67	
8 The Blue Envelope Mystery	55	59	
4 The Firm of Girdlestone	31	39	
11 The Last Man	82	81	
8 The Devil's Prize	49	62	
6 The Price of Fame	40	46	
6 Dollar and the Law	52	73	
8 An Enemy to the King	61	67	
9 Rose of the South	73	62	
9 Whom the Gods Destroy	59	73	
7 Ninety and Nine	70	69	
5 Indiscretion	53	61	
8 The Man of Mystery	69	64	
8 My Official Wife	90	82	
11 The Glory of Yolanda	72	70	
2 The Enemy	80	70	
11 The Girl Phillipa	68	76	
9 The Courage of Silence	70	71	
8 Money Magic	55	61	
5 Blind Justice	63	60	
10 Arsene Lupin	67	63	
8 Kitty Mackay	57	58	
5 Intrigue	47	54	
7 Aladdin from Broadway	62	67	

Reports	% P.P.	% B.O.	Repeat
4 The Money Mill	51	49	
4 Her Right to Live	49	55	
4 Babette	70	70	
7 The More Excellent Way	67	68	1
3 Apartment 29	55	60	1
2 Sally in a Hurry	68	68	
1 The Cowardly Way	78	60	
5 Her Secret	55	54	
3 The Hawk	63	73	
4 Captain of Grey Horse Troop	63	63	
4 The Sixteenth Wife?	39	63	
5 Clover's Rebellion	74	75	
4 The Soul Master	49	59	
1 The Magnificent Meddler	40	40	
1 The Question	60	60	
1 The Maelstrome	40	40	
2 Caste	30	30	
1 The Message of the Mouse	60	60	
3 Within the Law	100	100	
1 A Million Bid	90	75	

KEYS

120 K. E. S. E.	70.1	65.8	23

1 The Bank	90	90	1
1 The Woman	60	75	
1 Work	75	75	
3 Thou Shalt Not Covet	78	55	
1 Vultures of Society	80	45	
1 Between Savages and Tigers	90	100	
1 Quo Vadis	60	40	
1 The Spendthrift	80	60	
1 Officer 666	25	40	
1 When I Love	20	25	
1 The Danger Signal	80	60	
2 The Magic Skin	85	75	
1 Woman Next Door	60	90	
1 The Havoc	5	20	
2 The Sentimental Lady	73	69	
2 The Scarlet Road	70	55	
3 The Destroying Angel	90	85	
1 Money Masters	90	90	
1 Commuters	85	60	
1 Musty Suffer	80	90	
1 Devil's Prayer Book	50	60	
1 Children of Evil	70	65	
1 Green Cloak	70	60	
4 The Spoilers	95	91	1
6 Graustark	89	91	5
2 The Slim Princess	77	94	1
3 The Rosary	80	55	1
3 A Texas Steer	72	85	
1 House of Thousand Candles	40	30	
2 The Raven	87	20	
2 The Alster Case	75	60	
2 Daughter of the City	60	70	
3 Misleading Lady	73	50	1
3 Cycle of Fate	62	75	
3 Carmen (Chaplin)	50	90	1
3 The Little Shepherd of Bargain Row	75	63	
1 Sherlock Holmes	75	50	
3 Into the Primitive	52	60	
3 That Sort	70	45	1
4 Vallants of Virginia	85	75	
5 The Prince Chap	51	53	
2 The Return of Eve	72	71	2
9 Country God Forgot	75	67	
4 Chaplin Revue	63	79	
1 The Innocence of Ruth	60	81	
1 At Piney Ridge	60	60	
2 The Heart of the Hills	63	60	
6 Prince of Graustark	85	85	2
7 The Cossack Whip	84	61	
3 Message to Garcia	67	73	
2 The Last Sentence	55	70	
4 The Truant Soul	69	76	1
4 Little Shoes	81	71	
3 Adventures of Buffalo Bill	47	77	
9 Skinner's Dress Suit	95	84	6
1 The Law of the North	50	90	
1 Royal Pauper	10	100	
5 The Heart of Texas Ryan	62	66	
1 Princess of Patches	50	100	
1 The Master Passion	80	100	
1 Burning the Candle	80	55	
3 Skinner's Bubble	88	78	
2 The Danger Trail	45	60	
1 The Lad and the Lion	75	60	
2 The Night Workers	60	63	
2 The Trufflers	40	80	
1 The Saint's Adventure	60	50	
1 Builders of Castles	68	70	
1 The Little Lost Sister	90	96	
2 Filling His Own Shoes	45	55	
2 The Man Who Was Afraid	75	45	1
3 Filling His Own Shoes	40	62	

PARAMOUNT SPEC.

5 The Christian	81	78	1
5 Tess of Storm Country	88	84	2
2 The Typhoon	88	78	1
7 The Eternal City	93	96	4
3 The Alien	95	83	2

SERIALS

13 Patria	84	77	
16 Gloria's Romance	78	83	
3 The Crimson Stain	61	65	
4 Mysteries of Myra	87	86	
2 The Yellow Menace	40	40	
5 Liberty	91	82	
3 Grip of Evil	73	67	
3 Who's Guilty	73	73	
10 The Iron Claw	93	92	
3 The Diamond Runners	66	82	
9 The Shielding Shadow	91	92	
6 Secret of Submarine	73	79	
4 Peg o' the Ring	50	59	
3 Scarlet Runner	67	64	
6 A Lass of the Lumberlands	62	62	
1 Girl and the Game	73	48	
6 The Great Secret	59	64	
4 Pearl of the Army	81	85	
1 The Secret Kingdom	20	0	
2 The Voice on the Wire	88	85	
2 The Purple Mask	73	83	
1 The Railroad Raiders	50	50	
2 The Neglected Wife	90	93	
1 The Double Cross	80	70	

ART DRAMAS

1 Whoso Taketh A Wife	90	90	
2 The Lash of Destiny	60	45	
3 A God of Little Children	67	63	
4 Infidelity	59	55	
2 The Great Secret	35	45	
3 The Rainbow	63	62	
2 Rosie O'Grady	75	68	
1 Her Good Name	85	86	
4 Gods of Little Children	65	57	
1 A Mother's Ordeal	60	60	
1 The Great Bradley Mystery	30	45	
1 Adventure	55	60	
1 The Cloud	60	55	
1 The Accomplice	60	40	
1 Pride and the Devil	65	60	

SELZNICK

16 The Common Law	83	90	5
9 Vera, the Medium	64	62	2
10 The Foolish Virgin	39	68	2
20 War Brides	76	67	11
9 Panthea	81	76	4
12 The Price She Paid	95	79	3
7 The Argyle Case	82	71	2
6 The Easiest Way	88	87	2
1 Poppy	10	80	

Mc CLURE

7 Pride	41	44	
8 Envy	40	57	
7 Passion	31	41	
9 Greed	43	49	
8 Sloth	18	24	
7 Wrath	31	33	
7 Seventh Sin	9	25	

ARTCRAFT

18 Less Than the Dust	58	75	5
14 Poor Little Rich Girl	97	97	10
19 The Pride of the Clan	73	75	7
12 Broadway Jones	96	82	4
13 In Again—Out Again	91	92	5
11 Romance of the Redwoods	68	68	
10 The Butcher Boy	75	71	2
9 A Reckless Romeo	89	78	2
7 The Little American	95	94	2
8 Wild and Woolly	94	96	4
5 A Rough House	93	90	1

UNIV. SPEC.

1 Scandal	80	72	
1 Robinson Crusoe	65	70	
11 20,000 Leagues Under Sea	66	81	5
10 The Dumb Girl of Portici	51	64	
2 Diana the Huntress	58	75	1
8 Where Are My Children?	79	84	3
3 Jewel	85	75	
3 God's Law	53	42	
5 The Eagle's Wings	76	71	
8 Idle Wives	57	88	4
2 Neptune's Daughter	61	60	1

IVAN

1 Her Surrender	85	70	
2 Her Husband's Wife	90	95	
2 The Flower of Faith	50	25	
1 Faded Flower	82	74	1

SELIG SPEC.

4 The Crisis	72	56	

FROHMAN

6 The Witching Hour	66	62	2
4 Jaffery	63	53	
1 The Conquest of Canaan	75	46	

FOX SPEC.

4 A Daughter of the Gods	75	48	1

METRO SPEC.

14 Romeo and Juliet	78	58	3

B. S. MOSS

1 The Power of Evil	87	70	
1 One Day	85	80	

SPECIAL FEATURES

3 The Unwritten Law	43	78	
2 The Escape	67	70	1
8 Birth of a Nation	100	100	3
2 The Salamanders	40	58	
7 The Libertine	81	80	4
1 My Country First	60	60	
3 Tillie's Punctured Romance	90	90	2
1 Race Suicide	67	60	
2 Cabiria	45	43	
3 The Marvelous Maciste	90	70	
5 End of the World	20	57	
1 Love's Sacrifice	51	60	
1 The Iron Hand	65	46	
8 Police	63	81	
1 Is Any Girl Safe?	90	60	
1 Salomy Jane	90	100	
4 The Whirl of Life	69	84	1
5 The Melting Pot	78	53	2
4 Ramona	73	63	
1 Hiawatha	40	100	1
1 Hypocrites	60	90	
1 The Only Son	40	60	
1 Judge Legard	80	40	
5 The Little Girl Next Door	77	87	3
5 Alice in Wonderland	76	81	1
1 Purity	92	84	1
1 Heartaches	70	78	
1 Birth of Character	20	56	
1 Fire and Sword	20	50	
1 Beulah	60	60	
1 The Aftermath	40	41	
1 Heart of Maryland	0	40	
3 Doctor Neighbor	53	49	
6 Ramona	71	63	
5 Beware of Strangers	58	69	
1 It May be Your Daughter	95	65	1
1 The House of Bondage	75	100	
1 The Barrier	100	80	
6 The Fall of a Nation	76	83	1
12 Civilization	75	82	5
2 Joan the Woman	63	70	
5 Womanhood	84	84	2
1 The Spoilers	100	90	
2 The Woman Who Dared	90	80	
1 The Black Stork	70	70	
1 Intolerance	100	100	1
4 The Star Spangled Banner	28	44	
1 The Spoilers	80	60	
2 On Trial	80	60	
1 The Whip	95	100	
1 Rip Van Winkle	85	100	1
1 The Masque of Life	90	79	1

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A MAGAZINE—IN FACT A SERVICE

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FEATURES AND FOOTAGE

For a number of years the question of what constitutes a "feature" has been one that has caused a lot of trouble. Most of us remember the time when a two-reeler was a feature, and then three reels was exceptional.

Recently the five-reel has become the standard of the program release, with the result that it was considered necessary to make any subject which was not to be marketed through the program method of distribution more than five reels in length, in order to prove that that subject was a "special," and, consequently, a fitting release for State rights distribution.

I believe that this is a very serious matter and one which every exhibitor should consider very carefully. This is the time to reform on this point, because conditions stand to-day where it is possible to come to a realization of the error of this idea at a time when many independent producers can be saved much misspent money.

For some months now, after much discussion with the most prominent exhibitors over the country, I have come to the conclusion that market conditions seldom justify the making of a film over six reels in length when that film is to be played in the picture houses.

In other words, the exhibitors must come to a realization that a special production should not be judged by the footage, but by merit. Many a film which has been offered in eight or nine reels in the past few months would have been at least 100 per cent. better in 5,000 feet. The producers have been afraid to make a State rights subject of 5,000-foot length, however, for fear that the exhibitor would say, "But it is only program length."

In a way, the independent producer has been justified in this because of such remarks having been made by the exhibitors in outlying sections. But I know it to be a fact at the present time that the more prominent exhibitors have made very clear their desire, wherever possible, for subjects that will run about one hour, with a time limit of about one hour and twenty minutes.

As a concrete example as to why this is good business, I can tell you that in any big theatre where they are doing real business, the difference in running time on a feature between an hour and an hour and twenty minutes will mean from three to five thousand dollars in receipts on the week. The reason for this is that it is impossible to turn the crowds over fast enough when the feature runs an hour and twenty minutes, even though the show be only two hours in length, as usual.

The point about this is that when the feature runs an hour and twenty minutes the portion of the audience which missed the first part of it will sit through two hours in order to catch the twenty minutes at the beginning. This holds out those who are standing in line on the outside.

I am thoroughly convinced that the Open Market—and by that I mean the real Open Market, and not the "Star Series" bunk which requires that you take all of the stars—will be in operation before next spring—possibly by the first of the year.

I have had an avalanche of letters commending my remarks about the method of distribution adopted by Paramount-Artcraft, under the misleading name of "Open Booking," and I feel sure that these distributors will soon be forced to book every picture independently without attempting to force upon an exhibitor those productions which he does not want.

There are many others who believe that the Open Market is coming soon, and, because of this fact, there will be many independent productions made within the next few months. I am sounding this note of warning at this time because I feel that it is decidedly to the best interests of all concerned that a feature be made in less than 6,000 feet wherever possible.

I am making an appeal to all of you real distributors to back up this idea with the statement that you will book a real production and pay the same price whether it be five reels or eight.

I would like to have some expression from you live wires on this particular line of thought, because it is a very vital issue at the present time.

I can tell you that the Paramount-Artcraft group intend to keep their productions under 6,000 feet—which, I think, is good business—and I believe that every independent State rights producer should be given to understand that it will be considered an advantage to have pictures in less than 6,000 feet, rather than insisting upon having them in 7,000 or 8,000 feet.

We will, of course, always have with us the independent producer who has some money and an idea and an ever-existent hope of making a second "Birth of a Nation." As a rule, this man thinks that the first requirement in duplicating "The Birth of a Nation's" success is to make a ten-reel picture. That's a very dangerous state of mind.

I sincerely hope that I can stir up enough discussion on this point to save many a man from foolish errors, and I feel that it is, to a great extent, up to the exhibitors to get on record on the essential point that you prefer productions of quality rather than quantity, and that a footage of more than 6,000 feet is really unwieldly for your theatre, and so results in getting you less money at the box office.

The idea that it was necessary to make a long picture in order to provide an evening's entertainment is wild stuff. Two hours is as long as any show need be, and it is a simple matter for anyone anywhere to choose, intelligently, short stuff to fill in, with the result that a

one-hour feature and a well-chosen variety of subjects and music to fill in the other hour will, as a general rule, provide a much more satisfactory evening's entertainment than a film that runs a steady two hours.

This is not a fine little "theory" on my part. I am speaking as a result of talks with men who have booked long subjects and men who have played long subjects. I know that, commercially, it is decidedly advisable to keep features under 6,000 feet. Speaking from the viewpoint of a film editor, I will go on record as saying that nine out of ten of the productions that have been made to date in footage exceeding 6,000 feet would have been decidedly improved from an entertainment viewpoint had they been reduced to a running time of one hour and twenty minutes or less, and, certainly, without the possibility of qpestion, they would have brought more money to the box office, because the film would have been better and because it would have given a better turnover to the audience.

Now, don't sit back on the base of what is supposed to be your backbone and say, "Yes, that's a good idea," because your saying so won't get anybody anywhere. Come through with some letters, addressing them to the independent producers of State rights films, who will be overjoyed to get an expression from representative exhibitors on this point.

I want you fellows from the big cities and you from the smallest towns to get in on this, as well as the men in towns of 30,000. It is absolutely essential that you all take a little time to write a few letters on this vitally important subject of feature footage. One letter will be sufficient, with carbon copies going to the various companies, because this is the way to **help yourself.**

It does no good to stand around and "beef" with the salesman about his production being too long when he is there ready to book it. The time to do things is before the film goes out for distribution, and, where possible, before the producer has begun to "shoot."

NOW, GET ON THE JOB; IT'S UP TO YOU!

CRUDE ATTEMPT AT ALLEGORY ORDINARY AND TIRESOME

Crane Wilbur in

THE EYE OF ENVY

Horsley-Art Drama

DIRECTOR	Harrish Ingraham
AUTHOR	J. Francis Dunbar
CAMERAMAN	Robert A. Turnbull
AS A WHOLE	Very crude attempt at allegory poorly treated
STORY	Fairly good idea; very poorly handled
DIRECTION	Decidedly old-school, with lack of class and many crudities
PHOTOGRAPHY	Acceptable, but varied decidedly
LIGHTINGS	A few good; generally too uniform
CAMERA WORK	Varied decidedly; never excellent
STAR	Matinee hero stuff; didn't impress, partly because of situations and atmosphere
SUPPORT	Poor
EXTERIORS	A few very good; generally ordinary
INTERIORS	Some good; others crude
DETAIL	Failed to register
TIME	Sixty-four minutes (5 parts)

THIS was a very ordinary movie melo with an awful willun and a very cheap atmosphere that tried to register an allegory having to do with the adventures of Youth and Ambition on the road to Success, where he met Avarice and his wife Innocence.

The allegory failed utterly to register satisfactorily, because the young man playing Avarice was supposed to be an old man with a feeble body, and he certainly didn't look the part. In addition to this, he wore one of the worst mustaches I can remember having seen in "several" months, and this mustache was brought into the limelight several times in unnecessary close-ups.

As a sample of the manner in which this was treated, we had the good old ballroom stuff with a lot of $2.00-a-day extras on the job, and they shot several hundred feet of this, afterward slipping it in every so often as "something to cut to."

Crane Wilbur was called upon to appear as the hero, and afterward he portrayed the changed man who had traded his soul for the riches of another, but Mr. Wilbur was unable to register in an impressive manner at any time, partly because the production as a whole was painfully ordinary.

Others who appeared in the cast were F. A. Thompson, Julia Jackson, Lillian Webster, Jode Mullally and Gene Crosby.

The Box Office Angle.

While the average of program releases is pretty low at the present time, I hardly think that this hits the average as to quality. It is allegory that is very crude in spots and I fear that the average patron will become decidedly bored before it is halfway over. Many may accept it as a routine movie without serious complaint, but certainly no one will ever try to argue that it is a good picture.

If Crane Wilbur is popular in your community, it may be feasible for you to take this as a routine production, announcing it as a fanciful study of "The Adventures of Ambition on the Road to Success." Be careful not to be rash in your promises, however, if it is essential that you keep the good will of your patrons.

Charles Turner Dazey
AUTHOR

RECENT RELEASES.

Wolf Lowry.
Manhattan Madness. (In collaboration with Frank Dazey.)
The Redemption of Dave Darcey.
The Flower of Faith. (In collaboration with Frank Dazey.)

COMING RELEASES.

Behind the Mask.
The Three Tests.
A Daughter of America.
The Guilty Man.
A Modern Hagar.

VERY CLEVER CHILD STAR IN OLD PLOT WITH GOOD AND BAD SPOTS

Madge Evans in

THE LITTLE DUCHESS

Peerless—World

DIRECTOR	Harley Knoles
AUTHOR	Julia Burnham
CAMERAMAN	Alfred Moses
AS A WHOLE	Excellent light entertainment
STORY	Very ancient plot given a new twist
DIRECTION	Registered many good bits but slipped a few times
PHOTOGRAPHY	Generally very pleasing; occasionally flat
LIGHTINGS	Varied from fine to fair
CAMERA WORK	Generally good; although a few shots poor
STAR	Delightfully clever youngster
SUPPORT	Generally excellent, with one or two bad spots
INTERIORS	Some very pleasing; others ordinary
EXTERIORS	Generally good
DETAIL	Bad gruesome bit at end and several spots that didn't register, but generally satisfactory
TIME	Sixty-seven minutes (5 parts)

CONSIDERING the popularity today of kid stuff and also of light entertainment, I believe that this will go rather big anywhere.

Unfortunately, at the very end they pulled some rather gruesome junk, registering the fact at the grouchy old man's wife had died because of an cident, instead of eloping, as he thought. In doing is they showed us two skeletons lying in a room, and en dissolved in and out the bodies of the missing per- ns. After having watched an hour of pleasing com- y it certainly seems to me that this was an unneces- ry bit of killjoy to hang onto the end. Nobody cared yway about this guy's wife—whether she'd eloped or t. The interest was all centered in the cleverness of tle Madge Evans.

The plot of this was the good old junk about the ealthy Englishman whose child had married against s will, and so when death came the grandfather was eaded with to acknowledge his grand-daughter, who d been reared in the slums of New York.

As usual, we found the willun and the old hag plan- ng to rob the righteous heiress of her estate by sub- tuting another girl, but they gave this a little twist having the real heiress located without much diffi- lty, and, as a consequence, when the imposters finally rived they were entirely too late.

The preparation of the fake heiress for the part of the ly got a number of laughs, and this kid, Maxine Hicks, deserving of special mention, since she has appeared a number of productions lately, including "The Poor ttle Rich Girl," "Parentage" and "Mary Jane's Pa," ere she made bits stand out.

This started off in the slums, coming soon to the ath of mother, and they gave us a little touch here at was also unnecessary, it being the willun robbing e body of the dead mother in closeup detail.

Madge Evans has appeared in a number of World lm productions, generally showing to decided advantage, but this is the first opportunity she has ever had to appear in a sufficiently prominent part that permitted the action to center about her entirely. She is a very clever child and plays naturally, with a wholesome freedom of expression which convinces and pleases. I believe that she can be made an exceptional favorite in a very short time if given the proper material and direction. It is my opinion that audiences are generally quite partial to clever kid stuff and good light comedy. I am sure that they prefer it decidedly to the ordinary melodrama.

In the plot, in order to make it a little more intrikut, Little Madge ran away from the orphanage, where she was placed after mother's death, and joined the circus about the time the lawyer came to find her. We saw two circuses. One provided a parade and the other scenes showed our heroine joining. It looked like this might have been intended to be the parade of that circus, with the result that after it got on the screen it was found necessary to make it two circuses, because the size of the parade and the size of the circus shown didn't tally.

Most of this circus stuff was very pleasing, except for the mustache of the guy who owned the little show. It was very bad and had an annoying habit of changing its style and size in various scenes.

In the cast were Pinna Nesbit, Mrs. Nellie Anderson, Jack Drumier, James Davis, Charles Hartley, Patrick Foy, Richard Clarke, Harry Bartlett, Nora Cecile, Ivan Dobble and Sheridan Tousey.

The Box Office Angle.

While I don't consider the name of this of much value in getting business, I believe that you can safely plug it pretty hard in your advertising, centering the attention upon Madge Evans. It is great stuff for the average audience.

In billing Madge Evans I would make considerable of the fact that this is her first appearance as a star, she having been advanced to this position after many excellent small parts played with World Film. Get over the fact definitely that she is a child, since that will appeal to many who might otherwise dodge the first appearance of a grown-up ingenue star.

Because of the few bad spots, this cannot be considered a truly exceptional production. However, when you figure it on the basis of the average program release it is certainly far superior.

HAROLD LOCKWOOD

Yorke--Metro

HART AND FAIRBANKS BUSINESS MIXED WITH OLD TIME WESTERN

Dustin Farnum in

DURAND OF THE BAD LANDS

Fox Film

DIRECTOR.....Richard Stanton
AUTHOR.....Mabelle Heikes Justice
CAMERAMAN.....J. D. Jennings
AS A WHOLE.....Combination of Hart and Fairbanks character in fearful Western meller of type popular years ago
STORY.....Hart bad-man situations with addition of old Indian massacre and train hold-up junk
DIRECTION.....Introduced old-school junk and some attempts at comedy which were fearful; failed to make offering distinctive at any time
PHOTOGRAPHY.....Sometimes excellent; generally satisfactory
LIGHTINGS.....Some very good; others too uniform
CAMERA WORK.....Some good exterior shots; generally satisfactory
STAR.....Smiled too much; failed to register convincing characterization
SUPPORT.....Overdrawn types
EXTERIORS.....Many very beautiful shots; generally satisfactory
INTERIORS.....Acceptable
DETAIL.....Decidedly overdrawn
TIME.....Seventy minutes (5 parts)

IT seems to me that Dustin Farnum should know better than to appear in such an ordinary, old-school Western meller containing everything from the Indian massacre to the train hold-up, where he rescued the governor's daughter who had been kidnapped by an Injun, with the daring hero, after saving the girl, nonchalantly firing one shot which made the reckless redskin bite the dust.

In many places in the first two or three reels it looked like Dusty was trying to steal Bill Hart's stuff, since he even went so far as to pull the famous Hart one-hand-cigarette-rolling bit with the one-hand-match-striking to follow, although it took Dusty several shots to get away with the striking of the match. Somebody should have saved him on this by either re-taking or cutting. Possibly he thought it wise to follow the good old acrobatic-act stall of missing it once or twice to prove that it was a hard trick.

All the time Dusty was pulling the Bill Hart situations and bits of business, however, he was registering a smile that reminded me of Franklyn Farnum's attempts to imitate Doug Fairbanks. The net result was very little until they got to the Injun massacre, and then some kids were introduced who helped the production somewhat until they arrived at the good old Injuns again on the job robbing a train. As a matter of fact, the story was finished before this train robbery was pulled, because Dusty had just made one of those wild getaways, leaving word for the heroine where she could write to him.

They put over the train robbery, however, with the rescue of the governor's daughter, and then brought Dusty to trial in a burlesque courtroom scene that audiences will laugh *at* rather than *with*. The judge ordered the jury to find Dusty guilty, but of course good old Gov was right on the job in the room with daughter, so that we knew he would be pardoned immediately—and, by heck, he was!

Winifred Kingston, who used to work with Dusty his Paramount releases, was again on the job, and s didn't register much better in this than she used to the Paramount films. She lacks that something wh we call personality that lifts a girl who is just pret out of the acceptable class and puts her in with favorites.

Tom Mix as the sheriff had an awful time trying look mean.

The kids were rather cute, Frankie Lee playing little boy.

A burlesque preacher who was introduced should ne have been brought into the action, because such a ch acter will offend many people, and this preacher w never at any time funny, because the character was badly overdrawn. The one scene where the preacher w supposed to be speaking to a lot of trees that he h named after the apostles was surely dragged in by heels, and all of this bit should be, and could be, eli nated.

Dusty as a star wanted to act too much, with ma of his flashes making the character even more artifici than it was because of the poor situations.

They pulled one bit of hokum comedy where Du fed the kids milk direct from "producer to consum after he had stolen a cow, and this was funny at fi but it must have been that the cameraman laughed wh he took it, because they used this bit entirely too ma times afterwards to keep it good.

In the cast were Lee Morris, Amy Jerome and Ba Cressman.

The Box Office Angle.

The kids, on Saturday afternoon, would probably th that this is great. It has a smiling hero who puts red bannadanna over his face, lots of Injuns, a fur preacher, hold-ups, massacres, etc. Whether y grownups will appreciate this rather ancient movie ju is another question, and I am inclined very much to belief that they have seen too many good films to c sider this sort of hokum entertainment.

The most pleasing bit of merit that this production h is the number of very pretty exterior shots which h been used. Some of these locations were taken fr angles that gave an artistic effect, and, in a way, t helped the production quite a little.

I would be very careful, however, about handling t and, unless Dusty Farnum is a great big favorite w you and you feel that you can stand the old-time West stuff, it would seem to me to be advisable to forget t

If you have to play this I believe the smart thing to would be to state plainly that this is a good old West melodrama with a little burlesque comedy thrown in, a make that statement so plain that no one will hav possible comeback after seeing the film. It is qu likely that many of your regulars will feel that ma such a production will seem interesting after they h seen some of the recent "sassiety" dramas, and if have been honest with them in telling just what film is, it will be impossible for them to come out argue with you that it is "old stuff."

You might use a line like this: "Do you remem the good old Injun-cowboy-holdup mellerarammers of pep, good riding, daring escapes and a few laug Well, that's the kind of film 'Durand of the Bad Lands and Dusty Farnum is the smiling, good-natured bad m If you like the good action melo, don't miss this on

ANCIENT PLOT AND ORDINARY ATMOSPHERE WITH B. O. STAR

Mme. Olga Petrova in

TO THE DEATH

Pop. P. & P.—Metro

IRECTOR.....Burton L. King
UTHORS.....Mme. Petrova and L. Case Russell
AMERAMAN.....Harry B. Harris
S A WHOLE.....Movie melo that failed to impress
TORY.....Heroine seeking lover's life, thinking he ruined sister,—an old standby for many years
IRECTION.....Failed to make action convince and allowed most of dramatic moments to miss fire; became ordinary melodrama
HOTOGRAPHY.....Occasionally good; generally too contrasty or flat
IGHTINGS.....Some good; generally a bit off
AMERA WORK.....Varied
FAR.....About as always has been in Merto productions
UPPORT.....Routine movie types, acting as such
XTERIORS.....Acceptable; not artistic
NTERIORS.....Acceptable; mostly dark sets
ETAIL.....Several slips
ME.....Fifty-three minutes (5 parts)

YOU who have been playing the Metro-Petrovas regularly will know just about what the atmosphere of this is, because most of them have been quite a lot alike so far as lightings, etc., are concerned.

The plot is the good old theme of a misunderstanding ranged by the willun whereby the heroine, Petrova, is seeking the man who had ruined her sister and used her to "suicide," this man being her lover who d used an assumed name while on government business. The willun, who was the guilty guy, had used the ro's assumed name in order to trap the sister.

In order to bring in all the good old stuff, the willun manded that the heroine give up to him in order get the "info" about the guy she sought, and then en she learned that it was her lover, she stuck a ife in him, anyway, afterwards being dragged away a hotel by the willun.

The willun's wife had been hanging about, sort of ysterious-like, waiting for this moment, and now she pped in and denounced the willun, had him arrested, d saved the heroine from his wickedness. Of course, en Petrova landed back at her flat she found that ro was a "tough" guy, because the knife hadn't killed n, after all. The last title was "The Sweetest Joy . . Love."

Petrova was satisfactory in this when you figure the ork she has done in other Metro films, but certainly her rformance was nothing like the one she recently gave "The Law of the Land."

As usual, Mahlon Hamilton played opposite the star, d, although his performance was acceptable, it was t truly good, since he acted quite a little and some- w his eyes seemed very squinty in most of his scenes. trova had the bulk of the close-ups, so that the other yers were decidedly secondary.

Evelyn Brent was satisfactory as the sister who had be wronged, although she had little to do.

Wyndham Standing, playing a wery wicious willun, cted" quite some.

There were a few detail slips, such as, for instance, ere the willun dragged Petrova from her apartment go to a hotel with him, because she arrived there with hat which she was not wearing when she left.

We also found the willun confessing to Petrova that he was the guy who had wronged her sister, when it was entirely unnecessary for him to do so, since he was taking an awful chance knowing that she had just stabbed one gink whom she thought a lot of, because she believed him to be the one who had wronged sister.

They gave us the old situation of an anonymous letter coming to hero, which stated that shero needed him "much and soon." There had been many telephone conversations prior to this, and I'd like to know why a gink getting a letter like this wouldn't take a chance and call up to find out what it was all about before hurrying away in response to an anonymous letter signed "A Friend."

Others who appeared were Henry Leone, Marion Finger, Violet Reed and Boris Korlin.

The Box Office Angle.

I have been told by many exhibitors that they could get money with Petrova despite the fact that her pictures have been rotten a good part of the time. I must leave it to you as to possibilities in your community, and can only tell you that this is a very old story done in routine movie meller fashion with very little to commend it save the fact that Petrova appears.

This plot is based on the revengeful spirit of the Corsican, and you might add a little interest to this by asking, in your ads, "Did you ever know a Corsican? Petrova appears as one in 'To the Death.'"

You might say: "What would you do if you had sworn to kill the man who wronged your sister, and received proofs that your fiancee was that man? See Mme. Petrova in 'To the Death.'"

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STAR AND TREATMENT MAKE OLD PLOT QUITE EFFECTIVE

Louise Glaum in

GOLDEN-RULE KATE

Kay Bee—Triangle

DIRECTOR.....Reginald Barker
AUTHOR.....Monte M. Katterjohn
CAMERAMAN.....Robert Newhard
AS A WHOLE.....Made pleasing by treatment of dramatic moments
STORY.....Reformation of girl dance-hall owner, with many little touches and effective bits of business
DIRECTION.....Gave satisfactory atmosphere and made scenes register by good close-ups and effective tempo
PHOTOGRAPHY.....Generally satisfactory; not exceptional
LIGHTINGS.....Some very effective; others ordinary
CAMERA WORK.....Good close-ups and generally satisfactory
STAR.....Put over important moments with excellent dramatic register
SUPPORT.....Good types
EXTERIORS.....Satisfactory
INTERIORS.....Satisfactory
DETAIL.....What we generally accept for Western dance-hall town
TIME.....Sixty-two minutes (5 parts)

TO my mind, Louise Glaum is a distinctive personality. She knows how to step into a scene and hold it.

In this production Miss Glaum appears as the owner of a roughneck dance-hall in a Western town, and although the plot is our good old friend the wronged sister with the misunderstanding which makes the shero think the hero minister guilty instead of the willun, we find that the treatment given to the situations by the director and the players has lifted this ancient subject from the depths and mac it rather an interesting production. The atmosphe was about the same as we have found in most danc hall stories, with the customary street of shacks ar the little church where the minister held forth.

The production is made distinctive by the intelligei use of close-ups and the effective changes of tem between the dramatic moments and those of pure a tion. The scenes where Miss Glaum came into t church to kill the minister when she thought him guil of wronging her sister held perfectly, because of t treatment.

I really believe that the major portion of credit f putting this old plot over should go to Miss Glaum, d spite the fact that the director has handled his situ tions intelligently.

William Conklin as the minister held his scenes nice and helped Miss Glaum make the big moments registe

There were a number of very good types, some them being quite funny through the comedy bits th were put over. Some good titles helped in both t comedy and dramatic moments.

Among those who appeared were Jack Richardso J. P. Lockney, Mildred Harris, Gertrude Claire, H. Mi ton Ross and Josephine Headley.

The Box Office Angle.

I consider Louise Glaum a very good bet. If yc haven't been getting business with her, I have a hunc that it is partly due to the fact that you haven't a vertised her properly. Take my tip and go after thi billing her above everything else, because the story an old-timer. Understand, the film isn't a tremendo production, but it is an effective melodrama of t dance-hall days, giving plenty of opportunity for Mi Glaum to put over a female Bill Hart character.

You might even say in your advertising: "You lil Bill Hart, don't you? See Louise Glaum do a Bi Hart character in 'Golden-Rule Kate.'"

STAR LIFTS WHAT JUST MISSES BEING VERY HUMAN FILM

Ella Hall in

THE CHARMER

Bluebird

DIRECTOR.....Jack Conway
AUTHOR.....J. Grubb Alexander
SCENARIO BY.....Fred Myton
CAMERAMAN.....Ed Kull
AS A WHOLE.....Had excellent touches but were not tied together with uniformly pleasing scenes
STORY.....Acceptable but not impressive or convincing
DIRECTION.....Registered many good bits, but marred them by inferior scenes in between
PHOTOGRAPHY.....Varied, but acceptable
LIGHTINGS.....Some excellent; many too uniform
CAMERA WORK.....Varied
STAR.....Pleasing personality; bolstered action decidedly
SUPPORT.....Some good kids and several fine types, although many types overplayed
EXTERIORS.....Some very pleasing; others ordinary
INTERIORS.....Good, except lacked true touch of realism
DETAIL.....Acceptable
TIME.....Sixty-two minutes (5 parts)

ELLA HALL is always pelasing. Her presence this will save it from slipping too decidedl and there were a lot of little touches that g over sufficiently well to have the average aud ence decide that the production is worth whil A little pickaninny and his pet monkey helped decidedl in a lot of scenes, and a number of bits in which an a sortment of youngsters figured, will get over very we despite the fact that a number of these small-tow touches fell just short of ringing true.

The plot had to do with Miss Hall's activities in brin ing together a man and wife who were on the verge divorce because the wife liked society and the ma didn't. Miss Hall was an orphan picked up from torpedoed ship, and the first part of the film was d voted to getting her planted in a New England hom along with the pickaninny and his pet monkey wh caused considerable difficulty around the house.

Every once in a while we saw some little fairies floa ing around in double-exposure scenes, this being due the fact that Miss Hall read a book of fairy tales quit a lot and had some imagination.

The young son of the couple who were having the ro was Miss Hall's "Prince Charming" in the action.

Among those who appeared were Martha Matto Belle Bennett, Frank McQuarrie, Jacob MacCandlas an George Webb.

The Box Office Angle.

Ella Hall is generally a good box office bet, and, although this is quite a bit short of being as good as many productions she has had in the past, I believe that it will satisfy the average audience sufficiently to justify your billing her as usual. The film just misses being genuinely good, but that lack of the necessary touch does pull it down to the average to such an extent that the wise fans will hardly think it "average" because of the crude spots that appear.

I do hope that the directors who attempt to do films which are suppose to be real life will quit presenting families like the fighting pair in this, in a home where they have a lot of servants, including one poor "extree" who was forced to wear a livery that looked like the costume the tenor singers used to wear in the first part of Al G. Fields' Minstrels. You know, one of those long coats that comes down to the knees with all kinds of fancy stuff on it, knickerbockers, etc. I hope someone will take one of these directors out into a few honest-to-goodness American homes some day to prove to him that wealthy people don't have such curiosities.

TREATMENT AND PERSONALITIES MAKE THIS ENTERTAINING

Anna Lehr and Jack Devereaux in

GRAFTERS

Eastern Triangle

DIRECTOR	Arthur Rosson
ASSISTED BY	Dick Rosson
SUPERVISED BY	Allan Dwan
AUTHOR	James W. Adams
CAMERAMAN	Roy Overbaugh
AS A WHOLE	Mystery comedy that held nicely and will please generally
STORY	Constructed so that suspense was maintained; generally was really good except "mortgage" excuse
DIRECTION	Registered some very good little touches at tempo that made it please
PHOTOGRAPHY	Quite satisfactory; a few good effects
LIGHTINGS	Some very good; others ordinary
CAMERA WORK	Acceptable; not remarkable
STARS	She very appealing; he pleasing
SUPPORT	Some good types
EXTERIORS	Satisfactory; not unusual
INTERIORS	Satisfactory
DETAIL	A few good bits
TIME	Fifty-two minutes (5 parts)

THIS is a fast-moving little trick mystery story with a comedy romance finish that will undoubtedly go over very satisfactorily anywhere. It swings along at a rapid pace through the first four reels, holding the attention and interest of the audience by keeping them guessing as to just how it is going to end.

The plot is based on a little "confidence" game operated by a couple of vicious looking plotters who forced a young girl to tempt a young man into a frame-up so that he might be blackmailed.

When uncle, who had cautioned the boy against the wiles of wicked women, went to square matters, we found the boy trailing along with a couple of plain-clothes men to save uncle, and then we learned that uncle had arranged the whole thing as a lesson for the boy.

As a second twist, the crooks, finding how easy the method of operation was, decided to trim uncle for fair, and were succeeding very well with a check cashed at the bank when the youth stepped in with the officers and took charge of the situation, taking over the girl at the same time.

The only bad spot in this story was the fact that they explained the presence of Anna Lehr as the tempter working for the plotters, by a statement that she had to do it because the mortgage on mother's farm was due. If I couldn't think up a better reason than that, I would drink an extra cup of coffee at dinner and plan to stay up a little later until I got a good one.

The general atmosphere of this was satisfactory, but not remarkable. The titles maintained the suspense nicely and carried the story along without telling too much at any time.

Miss Lehr as the girl was decidedly pleasing, because she has an innocent, appealing personality that is sure-fire.

Jack Devereaux, as the young hero, handled his part very satisfactorily, registering just enough pep to make it please without unnecessary hokum that might have made it slip.

Frank Currier, as the uncle, was very good.

George A. Siegmann really looked like a menace, and the other types were quite satisfactory.

Others who appeared were Irene Leonard and Robert Crimmins.

The Box Office Angle.

Considering the fact that Anna Lehr has been starred by Triangle in the past and is one of the stars of "Parentage," I believe that you will be justified in making a little fuss about her presence along with Jack Devereaux. I should think that Devereaux would have somewhat of a following if you have played his other Triangle pictures. I note that in some of the advertising Triangle announces this as an all-star Triangle cast without mentioning either of the players. I believe this is a mistake, because both Mr. Devereaux and Miss Lehr have friends and you can certainly take advantage of this with some result.

You might go after this in advance by questions such as these: "Are all women GRAFTERS? Think it over." "Should a young man trust to the innocent eyes of a beautiful little stranger? See GRAFTERS." "Could these eyes tempt you?" Show a photograph of Anna Lehr. She HAS some eyes!

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STAR'S PERSONALITY LIFTS VERY CRUDE COMEDY MELO

Jackie Saunders in

BAB, THE FIXER

Balboa—Mutual

DIRECTOR.....Sherwood Macdonald
AUTHOR.....Lee Arthur
CAMERAMAN.....William Beckway
AS A WHOLE.....Rather crude comedy meller will get by because of star
STORY.....Unconvincing and crude
DIRECTION.....Ordinary atmosphere and painfully unimpressive treatment of situations
PHOTOGRAPHY.....Varied from just good to poor
LIGHTINGS.....A few excellent but frequently fuzzy and contrasty, with faces chalky
CAMERA WORK.....Varied decidedly
STAR.....A real personality who lifted her scenes decidedly
SUPPORT.....Camera-conscious and actory, with some poor extras
EXTERIORS.....Ordinary
INTERIORS.....Some rather good, but bad composition in shooting them
DETAIL.....Routine movie stuff
TIME.....Sixty-one minutes (5 parts)

OUTSIDE of the fact that Jackie Saunders has a good time through most of this, the production is painfully crude and ordinary. They gave us a lot of the boarding-school hokum, which in spots went over very satisfactorily, and then on the finish the story became one of those stock exchange battles where they fooled around with a lot of tickers and juggled fortunes in the subtitles.

Towards the end Jackie stole her mother's securities just when mother was getting ready to invest them into a bum mine, and we had a wild automobile chase while she was getting them to the office where her sweetheart was saving father from ruin. Of course, the net result was that Jackie brought her father and mother, who had been battling, together again.

We had a lot of extras who were not sure of what they were doing in various scenes, and all of the characters except Miss Saunders were decidedly camera-conscious and inclined to act upon any and all occasions. Your intelligent fans will figure that this is pretty rotten, but some of your I-don't-care automatic arrivers may accept it.

In the cast were R. Henry Gray, Mollie McConnell, Capt. Leslie T. Peacocke and Ruth Lackaye.

The Box Office Angle.

If Jackie Saunders gets you any business I would take a chance on this and sneak it by despite the fact that it is pretty ordinary. She has had very few exceptional productions and has had to carry most everything on her own personality, so that those who like her will expect that to a certain extent, and consequently will not be seriously disappointed.

If you are trying to build carefully and keep your fans from losing confidence in the standard of your offerings, I would pass this by and dig up something worth-while. If you have found that it is safe to play this sort of a production once in a while, take a chance on getting it over, using lines something like this in your advertising: "Have you ever tried to be a 'fixer'? It's a fine way to stir up trouble. See Jackie Saunders in 'Bab, the Fixer.'"

The titles in this were very, very crude. Many of them were statements explaining just what the ensuing action was to be, and some of the phrases used were painfully worded.

DELIGHTFUL STAR IN PLEASING COMEDY AT LEAST A BIT DIFFERENT

Marguerite Clark in

THE AMAZONS

Famous Players—Paramount

DIRECTOR.....Joseph Kaufman
AUTHOR.....Sir Arthur Wing Pinero
SCENARIO BY.....Frances Marion
CAMERAMAN.....William Marshall
AS A WHOLE.....Pleasing light entertainment; clever star in situations that registered goodly number of laughs
STORY.....A bit different and quite satisfactory as foundation for tomfoolery
DIRECTION.....Gave distinctive atmosphere and kept action interesting
PHOTOGRAPHY.....Occasionally excellent; generally good
LIGHTINGS.....Some very fine; generally pleasing
CAMERA WORK.....Good
STAR.....Delightful personality
SUPPORT.....Registered some good touches
EXTERIORS.....Some very pretty shots; generally acceptable
INTERIORS.....Rather distinctive
DETAIL.....Some good touches
TIME.....Sixty-five minutes (5 parts)

WHILE this is not the best Marguerite Clark feature ever made, it is a classy production based on an idea that is somewhat different and the star has plenty of opportunity for the little hokum bits of business which please generally.

Producer Kaufman has provided an atmosphere of class, and the sets and locations were generally artistic and distinctive. Some of the lightings were particularly effective.

The plot idea centers about three girls who have been reared as boys, with Miss Clark as an adventurous spirit who wandered into the world trying to start something. She had a couple of exciting adventures and bumped into a cousin hero who afterwards won out—as was to be expected.

Several big sets were used to advantage, and the production as a whole registered big enough to satisfy most any one.

Occasionally some of the character types overplayed, and, as a matter of fact, it could hardly be said that the production as a whole was particularly human, but I believe any one will get enough laughs out of it to be quite well satisfied.

Miss Clark made an adorable boy at times, and the production is clean-cut and wholesome, which has been one of the most important items in connection with all of her offerings.

The titles throughout were good, some of them regising laughs that might have been missed except for se well-written captions. The careful planting of the ring "Don't do that" was nicely handled, in a man- to make it sure-fire as a laugh for the last half of production.

The cast was satisfactory throughout, figured on a is of light comedy. Among those who appeared were ie Lawson, Helen Greene, William Hinckley, Edgar rton and Andre Bellon.

The Box Office Angle.

t is unnecessary for me to tell you how good Marrite Clark's name is at the box office. In many secns of the country she stands to-day as one of the very t bets. You can rest assured that this production is going to please, although some may not think it is as good as other past releases, while others may think it as good as anything Miss Clark has ever done.

Certainly the film is classy enough to register as satisfactory, and the difference in opinion as to whether it is one of Miss Clark's very best or not, will come for the most part because of personal likes and dislikes as to story material.

I would emphasize the fact that this was a famous stage success and speak of it as if every one was of course familiar with this famous old play "The Amazons."

I would mention the fact that this was produced by Joe Kaufman, who directed "Dollars and the Woman" and George M. Cohan's first screen success, "Broadway Jones."

DUAL PERSONALITY PART FOR STAR IN POOR BACKGROUND

Viola Dana in

THE GIRL WITHOUT A SOUL

Rolfe—Metro

RECTOR.....John H. Collins
THOR.....John H. Collins
MERAMAN.....John Arnold
A WHOLE.....Fairly interesting dual role stuff with good and bad spots
ORY.....Routine melo situations with twin sisters—one good, one bad—and regulation hero and willun
RECTION.....Had some great touches and excellent closeups, with other spots that were very bad; failed to register at the heart
OTOGRAPHY.....Generally excellent; occasionally poor
GHTINGS.....Some very fine; others ordinary
MERA WORK.....Varied from fine to fair
AR.....Interesting personality; held nicely in twin sister parts; quite pretty at times
PPORT.....Some types very effective; others failed to register
TERIORS.....Acceptable; not distinctive
TERIORS.....Satisfactory
TAIL.....Acceptable
IE.....Sixty-two minutes (5 parts)

N the first place, I would like to know just why this was called "The Girl Without a Soul." Miss Dana played two parts, but, so far as I could see, each character was apparently possessed of the usual proof of the presence of that thing which we call a ul." I presume it was decided that the name sounded iting, and so it was used. In front of the theatre re I saw this, the sign read "An Empty Soul."

nyway, it didn't really matter much what the man ht have called it, since one name would have been good as another. The plot was the good old melomatic situation of the wicked tempter trying to lure y from the small town the girl who desired to see

And there was the stalwart village smithy who paid the education of the good little twin, with compli- ng results, since she thought that father had paid her clothes and schooling.

he willun persuaded the bad twin to pilfer the church ds, which were in possession of the hero, with the ult that hero's having paid for the schooling of the d twin made it appear as if he had spent the church ls for that purpose.

They pulled a trial on the finish, and finally the bad little twin came rushing in to confess. They finished off with a chase after the willun, with hero on horseback and willun in a bum Ford, which he was working as hard as he knew how to drive all over the road in order to make it more intrickut.

In this chase hero made two or three stabs at jumping from the horse to the automobile before they finally got away with it, and then the Ford was allowed to run wild, and it bumped into a stone wall, with resultant damage to the wall and little to the Ford—which I will say is a good ad for Henry.

Of course, they lived happily ever after when the hero got through choking the willun.

The only justifiable reason for the existence of this, so far as I can see, is the fact that Miss Dana is rather a pleasing little trick presented in a dual characterization which provides opportunity for many closeups wherein she is good and bad by turns. The hero and the willun both acted, and most of the types were decidedly artificial, but they did, every once in a while, slip over a touch which rang true and registered.

The cast included Robert Walker, Henry Hallam and Fred Jones.

The Box Office Angle.

If Viola Dana gets you money, you can figure this as just an acceptable program release that will probably sneak by because your fans are good-natured. The plot is pitifully poor, in that it never at any time registers as real life, and the only possible chance of this registering favorably is that your fans will be sufficiently pleased with Miss Dana's personal work not to worry about the rest of the cast of the situations.

I would lay off that title. "The Girl Without a Soul," putting the emphasis on the star, because you may be asked some very embarrassing questions about what proof there is that either one of the twins has no soul.

You might in your advertising say: "Why is it that parents generally favor one twin over the other? Think it over and see 'The Girl Without a Soul.'"

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VERY WEAK OLD PLOT HELPED BY STAR AND ATMOSPHERE

Bessie Barriscale in

WOODEN SHOES

Kay Bee—Triangle

DIRECTOR.....Raymond B. West
AUTHOR.....J. G. Hawks
CAMERAMAN.....Charles Stumar
AS A WHOLE.....Painfully ancient story in interesting atmosphere helped by star
STORY.....Heiress-brought-to-grandfather plot, with imposters unmasked on finish; surely an old-timer
DIRECTION.....Made atmosphere pleasing and held interest fairly well despite crude convenience of situations
PHOTOGRAPHY..Occasionally excellent; generally good
LIGHTINGS.....Some very effective; although frequently too uniform
CAMERA WORK.....Varied decidedly
STAR.....Pleasing—although acted too much, with gestures, in some scenes
SUPPORT.....Just good; some characters inclined to overact
EXTERIORS.....Registered atmosphere fairly well
INTERIORS.....Satisfactory; not remarkable
DETAIL.....Painfully convenient, but acceptable
TIME.....Sixty-one minutes (5 parts)

CERTAINLY it is time that this good old standby among film plots be buried deep in a metal casket so that it can never come back. This plot of the heiress restored to grandfather's arms has been overworked for many years, with several such productions offered recently. They always pull the imposters who attempt to claim the coin, with the sure-enough heiress triumphant finally. I would like to see some one do one of these things where the imposter was actually accepted. Somehow the grandfather is always made to know by instinct that the imposter can't possibly be his granddaughter. I'll say that these "filum" grandfathers have some "instinct."

This opened up in a Dutch village with a little atmosphere that was pleasing, and the first shots which were taken with night photography were particularly pleasing.

The film began to run wild, however, when they got to the love story, because this was not handled in a truly human manner. For instance, we had the unsophisticated heroine walking out into the woods to pin a note on a tree advising her lover that she would meet him on the "corner of North America." It would be hard to make any sensible American audience accept this sort of junk.

In order to "thicken" the plot a little, the heiress and her boob friend calmly lost the grandfather's address on shipboard, this making it impossible for them to lo the gentleman upon arrival. If a fortune was depen upon an address, I think even a Dutch boob would member that address without having it written d any place.

To make the chessboard action work out smoothly, t then brought in a painting which the hero artist made of our shero in Holland, and for the entertainm where this painting, among others, was to be shown all the people in New York to pick for the orchestra t selected the green Dutch boy just landed. Of cours recognized the painting and brought the shero into own.

The twist where Miss Barriscale, after being ackn edged as the heiress, bawled the old man out for ha allowed her mother to die in a faraway land, was g for a minute, but not good enough to in any way a for the general weakness of the story.

The attempt to register dialect titles missed fired cause most of these were beyond the limit which be readily accepted by the average audience.

Jack Livingston as the American artist, acted qui bit and consequently failed to be particularly impress

Howard Hickman was a satisfactory willun, and M garet Thompson was acceptable as the girl presente the fake heiress.

Others who appeared were Gertrude Claire, Josep Dowling, Don Likes, Will H. Bray, Tom S. Guise Frank Burke and J. H. Gotch.

The Box Office Angle.

As a program release this may get by because of atmosphere and star, although the story is certainl serious handicap. Most of your fans will have seen plot a number of times, and so they will guess the e ing soon after it starts, which is always an unsurmou able handicap.

If Bessie Barriscale gets you money, however, you afford to show this as a routine production, being c ful not to make any extravagant promises as to merit of the offering. If you are generally particul truthful with your patrons, I would go so far as to that it is an old theme made attractive by the atm phere, treatment and a very pleasing star. If you say that in your ads I think you will get as much busi as if you had said that it was a wonderfully orig production, etc., and you will have a safe alibi in anybody comes out and kicks about the age of the p

Personally, I always believe in advertising in suc way as to permit of no comeback. Make your ads truthfully, because you'll find that if you do so, you get real results when you have something that is w while.

Center the attention upon Miss Barriscale being tractive as a cute little blonde Dutch girl.

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70. Abraham Lincoln.
76. Spirit of '76—Reflects in 1917.
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POPULAR BEAUTY IN FAIRLY PLEASING LIGHT COMEDY

Billie Burke in

THE MYSTERIOUS MISS TERRY

Famous Players—Paramount

DIRECTOR.....J. Searle Dawley
AUTHOR.....Gelett Burgess
CAMERAMAN.....H. Lyman Broening
AS A WHOLE.....Interesting and fairly pleasing, but did not register with a bang
STORY.....Masquerading heiress playing good fairy to hero and two friends, with mystery-farce touches
DIRECTION.....Gave rather pleasing atmosphere and some good touches, keeping action interesting
PHOTOGRAPHY.....Generally very good
LIGHTINGS..Many very effective; generally satisfactory
CAMERA WORK.....Good
STAR.....Quite pleasing, but didn't register particularly magnetic personality
SUPPORT....Some pleasing types; generally satisfactory
EXTERIORS.....A few very good shots
INTERIORS.....Generally very good
DETAIL.....A number of good bits
TIME.....Sixty-two minutes (5 parts)

WHILE this will please generally as a production, it seems to me that Billie Burke has failed to come back with a bang to follow up the slump resultant from "Gloria's Romance."

She started off in the film world with a grand hurrah as a result of "Peggy," but hit the toboggan hard on the serial. She needs some very good pictures now to put her back on the map in such a way as to figure her as a real box office attraction.

The plot of this was the more-or-less familiar situation of the heiress who decided to masquerade a bit, with the result that she stirred up quite a little mystery through robbing her own home. Later in the story her gifts of things she had taken from her own home caused trouble for some of her new-found friends, but it all ended happily, with proper explanations, after the wishes of the hero and two of his friends had been granted by the good fairy heroine.

One of the friends wanted to have enough money to buy swell clothes, and we got a number of laughs out of the fulfillment of his wish, and another friend wanted to go West and be a cowboy, but he changed his mind when his girl told him that she would marry him.

Essentially this is a comedy, and so will be accepted as good light entertainment without much regard for the fact that it never at any time registers as anything except an interesting bit of light entertainment.

It is quite possible that, if Miss Burke gives us a number of productions as pleasing as this, she will eventually win back. She was very pretty in many close-ups and did not register unpleasantly at any time.

Tom Meighan as the attorney hero was quite satisfactory, although his was, for the most part, a stick-around-and-wait-for-the-finish character.

Walter Hiers, that smiling fat boy, was very pleasing as the hardware store clerk who wanted to be a cowboy.

The ribbon clerk, Percy, was a good type and registered a number of laughs.

One of the funniest situations in the entire production was the burlesque burglary, where we found Fatty and the ribbon clerk preparing to stage a burglary after a couple of reel crooks had just been arrested for trying to rob the same safe. We saw a half dozen cops crouched inside the window awaiting the approach of the comedy cracksmen, and I think that this situation will pull many giggles and a few snickers from any audience.

Others in the cast were Gerald O. Smith, George A. Wright and Bessie Hearn.

The Box Office Angle.

If you will handle this right in advertising it, it should pull some business. Billie Burke is a name that is known by most everyone who has ever paid much attention to either theatricals or films, and if you will announce this as her first Paramount release and remind your fans of her work in "Peggy" rather than in "Gloria's Romance," you will probably find that you will do a very nice business.

I doubt whether this film will receive any enthusiastic welcome, but I do believe that most fans will accept it without serious kicks.

In advertising this you might use lines something like these: "Do you really believe the rich are idle?" "Do you know any rich man who is actually idle? Think it over and see 'The Mysterious Miss Terry.'" "If you were rich, would you want to be idle? See 'The Mysterious Miss Terry.'" "If you were a good burglar, and a beautiful girl at that, would you become a cashier in a hardware store? See 'The Mysterious Miss Terry.'"

Only Yesterday

An Executive who signs the contracts for Players, Directors, Scenarioists, Cameramen, etc., turned to **WID'S** Alphabetical Directory and **Found There** the man he wanted.

See the Point?

Address all letters pertaining to Advertising and Directory cards to

HARRY P. DIGGS
Advertising Manager
WID'S Films and Film Folk, Inc.
510 Times Bldg., New York City

TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
660	Fox	73.1	70.8	85
531	Metro	70.8	67.0	49
1813	Triangle	70.6	65.2	354
429	Vitagraph	68.1	66.2	74
2079	Paramount	68.7	62.9	336
454	World	67.7	61.5	41
240	Bluebird	62.7	63.5	20

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

2079 Paramount 68.7 62.9 336

Reports		% P.P.	% B.O.	Repeat
1	In Bishop's Carriage	85	93	
2	The Lost Paradise	50	73	
8	The Virginian	81	73	2
2	Such a Little Queen	78	78	1
1	Marta of the Lowlands	50	70	
3	Where the Trail Divides	93	90	1
11	Wildflower	89	82	6
1	The County Chairman	80	80	
1	What's His Name	75	100	
5	Behind the Screens	81	78	
5	Man from Mexico	90	70	1
1	The Man From Home	70	70	
1	Circus Man	94	95	
2	Rose of the Rancho	84	77	
5	The Bargain	80	74	3
2	Ghost Breakers	60	63	
7	The Crucible	92	84	3
1	False Colors	50	80	
5	The Sign of the Cross	79	85	
4	Cameo Kirby	61	50	
8	Cinderella	85	93	4
1	The Million	70	90	
5	Girl of the Golden West	79	77	2
3	The Dancing Girl	65	65	
3	The Italian	77	62	1
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
5	The Goose Girl	95	95	4
2	After Five	51	50	
1	Mistress Nell	88	95	
2	Buckshot John	60	60	
8	Her Triumph	60	74	1
3	The Warrens of Virginia	70	71	
1	Country Boy	60	60	
6	David Harem	82	78	1
1	A Gentleman of Leisure	80	70	
2	The Caprices of Kitty	63	70	
1	Love Route	60	60	
1	Sunshine Molly	40	20	
1	The Governor's Lady	97	85	
8	Gretna Green	100	100	2
3	Are You a Mason?	78	84	
1	Pretty Mrs. Smith	65	90	
1	The Unafraid	80	75	
1	When We Were 21	75	60	
4	Snobs	64	52	
5	Captain Courtesy	84	66	1
5	Captive	82	67	
8	Niobe	75	55	1
3	Help Wanted	80	75	
5	The Woman	86	59	1
5	House of Lost Court	82	54	2
4	Fanchon, The Cricket	89	92	3
3	Betty in Search of Thrill	83	87	
5	Stolen Goods	78	75	
2	Wild-Goose Chase	55	55	1
6	Pretty Sister Jose	84	82	2
5	Jim the Penman	64	65	
6	The Dawn of a To-morrow	83	88	1
5	Arab	89	86	2
1	Clarissa	75	80	
2	The Dictator	45	45	
5	Wild Olive	82	69	
6	Chimmy Fadden	91	75	1
3	Little Pal	79	85	
4	Rugmaker's Daughter	40	50	
2	The Clue	74	88	
6	Kindling	81	82	
1	The Running Fight	60	70	
3	The Fighting Hope	77	80	
5	Kilmeny	75	73	
8	Seven Sisters	86	74	1
3	Puppet Crown	83	85	
19	Rags	91	93	5
2	Sold	83	72	
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
3	Poor Schmaltz	63	57	
8	Helene of the North	87	81	2
3	The Majesty of the Law	56	60	
3	Heart of Jennifer	55	55	
2	Incorrigible Dukane	75	55	
4	Esmeralda	89	89	2
2	The Case of Becky	65	65	
1	Out of Darkness	60	40	
1	Peer Gynt	82	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	68	
2	Voice in the Fog	75	67	
6	Fatal Card	65	59	
4	Zaza	91	67	
6	The Girl of Yesterday	89	88	3
7	White Pearl	71	75	
4	Blackbirds	57	58	
7	Chorus Lady	73	68	
6	The Secret Sin	69	74	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
12	Carmen	82	83	4
12	Still Waters	94	83	7
9	Madame Butterfly	82	86	3
7	Mummy and Humming Bird	64	56	
7	Bella Donna	92	77	4
8	Armstrong's Wife	79	65	
8	Chimmie Fadden Out West	85	76	2
8	A Gentleman From Indiana	86	78	
10	Prince and the Pauper	92	87	5
10	Mr. Grex from Monte Carlo	84	69	1
9	Jane	75	54	
9	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
9	The Immigrant	73	62	
10	The Old Homestead	88	84	7
8	Lydia Gilmore	82	61	2
10	Temptation	82	77	2
10	The Foundling	78	76	3
6	Tongues of Men	77	53	1
8	Mice and Men	84	80	5
7	The Golden Chance	77	61	2
2	My Lady Incog	50	35	
5	Ragamuffins	77	53	
5	Call of the Cumberlands	79	64	
8	The Spider	87	64	1
10	Puddin' Head Wilson	81	62	4
9	Tennessee's Pardner	65	58	
8	Madame Le President	24	46	
9	Nearly a King	52	49	1
13	Trail of the Lonesome Pine	75	77	3
8	Fell In Love With His Wife	63	51	1
8	Blacklist	62	52	1
10	Out of the Drifts	89	86	4
8	Diplomacy	50	54	1
14	Poor Little Peppina	88	84	8
16	To Have and To Hold	74	69	4
12	Ben Blair	72	63	
10	For the Defense	68	62	1
7	The Code of Marcia Grey	64	59	2
9	The Lost Bridegroom	69	60	2
8	The Saleslady	72	62	1
15	Audrey	73	70	3
9	The Sowers	64	59	
11	The Heart of Paula	71	54	1
12	The Race	69	59	
8	The Eternal Grind	70	78	3
10	The Love Mask	59	54	2
10	Molly Make-Believe	87	82	6
7	The Red Widow	62	55	2
12	The Heart of Nora Flynn	72	60	4
8	A Moment Before	52	64	1
12	David Garrick	68	46	2
9	The Innocent Lie	56	51	
16	Marie Rosa	81	80	4
12	Alien Souls	69	67	1
13	The Feud Girl	60	56	
16	Pasquale	78	53	3
16	Sweet Kitty Bellairs	72	62	2
20	Saints and Sinners	51	49	
17	Thousand-Dollar Husband	69	62	4
22	A Gutter Magdalene	62	54	1
10	Evil Thereof	44	44	
15	The Making of Maddalena	63	57	3
23	Silks and Satins	85	88	16
14	Destiny's Toy	60	51	
19	The Clown	79	54	3
20	Susie Snowflakes	69	59	2
16	The World's Great Snare	73	73	4
19	The American Beauty	61	61	3
22	The Dupe	64	64	1
22	The Smugglers	53	50	1
26	The Selfish Woman	72	68	4
29	Davy Crockett	67	62	
28	The Dream Girl	69	64	2
28	Under Cover	79	75	5
27	International Marriage	55	51	1
27	Common Ground	64	64	1
35	Hulda from Holland	95	94	23
30	House of Golden Windows	73	64	3
22	A Woman in the Case	72	72	3
25	Little Lady Eileen	87	89	10
28	The Stronger Love	53	52	
24	Public Opinion	82	72	4
21	Rolling Stones	67	60	2
21	The Honorable Friend	63	62	1
19	The Victory of Conscience	60	60	2
21	Each Pearl a Tear	74	69	2
22	The Parson of Panamint	79	70	7
14	The Big Sister	48	59	

Reports	% P.P.	% B.O.	Repeat
14 The Reward of Patience	65	55	
15 The House of Lies	73	65	1
14 The Daugther of McGregor	56	45	
18 Ashes of Embers	85	83	7
16 The Quest of Life	59	61	
14 Anton, the Terrible	46	45	
17 The Lash	57	55	
13 The Storm	75	65	1
19 The Intrigue	81	61	2
16 Her Father's Son	74	68	2
14 Witchcraft	55	55	
14 The Kiss	74	68	2
16 The Rainbow Princess	82	74	3
15 Seventeen	85	74	2
14 Miss George Washington	95	95	11
15 The Heir to the Hoorah	82	69	5
16 The Soul of Kura San	80	73	1
12 A Son of Erin	79	73	2
10 Unprotected	53	55	1
11 The Years of the Locust	49	50	
12 The Plow Girl	77	63	
9 The Yellow Pawn	66	57	1
9 Nanette of the Wilds	50	57	2
7 Martyrdom of Philip Strong	53	55	1
10 The Coney Island Princess	62	63	1
10 The Road to Love	72	59	1
14 Oliver Twist	85	69	6
13 The Victoria Cross	44	54	1
17 The Traveling Salesman	78	60	3
20 The Right Direction	76	61	2
21 Snow White	95	83	13
16 Redeeming Love	63	60	1
21 The Slave Market	74	70	5
18 The Evil Eye	30	44	1
19 Great Expectations	74	55	1
17 Happiness of Three Women	73	58	1
14 Betty to the Rescue	46	48	
1 What Money Can't Buy	40	40	
16 A Girl Like That	55	51	
16 Lost and Won	59	50	
19 The Golden Fetter	50	56	
19 His Sweetheart	83	57	2
19 The Wax Model	67	56	
19 Each To His Kind	62	60	
16 Her Own People	72	52	
14 The Black Wolf	35	41	
17 The American Consul	53	50	1
19 Fortunes of Fifi	64	76	2
20 On Record	62	56	2
17 Winning of Sally Temple	40	48	
17 Those Without Sin	51	50	1
15 Castles For Two	51	48	1
13 Out of the Wreck	60	54	
13 Sapho	74	83	3
10 Prison Without Walls	52	51	
11 The Dummy	70	54	
8 The Spirit of Romance	63	52	
8 As Men Love	73	53	
10 The Bottle Imp	75	66	2
7 The Bond Between	50	39	
8 A School for Husbands	49	46	1
8 The Lonesome Chap	51	44	
9 Sleeping Fires	56	63	1
8 The Tides of Barnegat	49	43	
8 The Cost of Hatred	40	38	
10 The Valentine Girl	73	76	
4 Unconquered	14	18	
5 The Girl at Home	45	39	
8 Heart's Desire	24	34	
7 Sacrifice	27	42	
5 The Primrose Ring	30	38	
7 The Silent Partner	30	34	
5 Marcellini Millions	43	28	
5 The Highway of Hope	29	25	
5 Her Better Self	55	58	
6 The Undying Flame	27	40	
5 Freckles	65	53	
4 The World Apart	38	31	
2 Giving Becky a Chance	70	51	
3 The Jaguar's Claws	40	47	
4 The Inner Shrine	38	58	
3 The Roadside Impresario	28	17	
5 The Heir of the Ages	23	22	
2 Her Strange Wedding	20	30	
2 The Little Boy Scout	40	20	
3 At First Sight	40	34	
2 Big Timber	60	60	
2 Love That Lives	70	80	
2 Forbidden Paths	40	40	

TRIANGLE

1813 Triangle	70.6	65.2	354
10 The Iron Strain	81	66	2
9 The Lamb	84	75	3
8 Old Heidelberg	72	63	1
11 The Coward	84	67	1
9 Martyrs of the Alamo	67	57	2
14 The Disciple	85	76	2
7 Matrimony	81	74	2
5 Sable Lorcha	64	53	
6 The Golden Claw	61	72	
9 Double Trouble	64	64	2
7 Aloha Oe	63	65	1
5 Lily and Rose	61	53	
8 Jordan is a Hard Road	56	52	
6 Winged Idol	53	52	
8 Penitents	28	32	
11 The Edge of the Abyss	67	61	
8 Submarine Pirate	85	78	1
5 Cross Currents	48	45	
11 Between Men	72	70	1
14 Let Katy Do It	87	66	6
5 The Corner	56	47	
5 The Missing Link	55	43	1
3 Beckoning Flame	65	48	
9 The Wood Nymph	54	50	1
8 The Conqueror	71	70	
9 Price of Power	55	51	
10 The Green Swamp	80	78	1
12 Acquitted	69	51	
6 D'Artagnan	59	54	
18 His Picture in the Papers	90	75	5
13 Honor's Altar	77	67	2
14 Betty of Greystone	77	65	2
23 Peggy	94	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	1
18 Hell's Hinges	93	89	11
17 The Flying Torpedo	88	80	8
14 Bullets and Brown Eyes	85	75	3
14 Martha's Vindication	79	72	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
15 The Raiders	79	70	
14 The Habit of Happiness	92	85	5
8 Waifs	70	59	1
8 Little Meena's Romance	64	60	1
17 The Aryan	59	80	6
10 Sold for Marriage	71	72	1
17 Stepping Stones	85	75	2
10 Sunshine Dad	36	46	
9 Civilzation's Child	68	64	1
14 Children In the House	80	66	2
11 The Beggar of Cawnpore	61	49	
19 The Good-Bad Man	90	92	4
12 The No-Good Guy	74	60	3
17 Susan Rocks the Boat	69	63	
20 Not My Sister	79	77	4
18 Child of Paris Streets	76	64	
22 The Primal Lure	82	76	7
8 Mr. Goode, the Samaritan	53	53	
26 The Market of Vain Desire	79	64	5
22 Going Straight	77	78	3
29 The Bugle Call	93	79	9
26 Reggie Mixes In	93	80	11
16 The Sorrows of Love	66	69	1
21 An Innocent Magdalene	71	71	2
18 The Dividend	70	68	1
21 The Wild Girl of Sierras	45	53	
25 An Apostle of Vengeance	88	83	4
18 Casey at the Bat	44	48	
28 The Phantom	83	72	7
30 Flirting With Fate	87	86	11
31 The Deserter	85	69	11
26 The Little School Ma'am	74	67	2
26 The Eye of the Night	74	58	5
19 Stranded	60	50	
27 The Captive God	65	70	2
23 The Halfbreed	72	74	2
22 The Payment	81	70	3
18 The Marriage of Molly O	48	47	
24 Honor Thy Name	87	73	4
22 The Devil's Needle	64	64	1
30 Shell 43	87	68	6
26 Hell-to-Pay Austin	83	66	6
21 Lieutenant Danny, U. S. A.	79	69	
16 Pillars of Society	59	56	1
22 Home	91	80	9
16 Gretchen the Greenhorn	64	62	2
21 The Patriot	79	80	6
24 The Social Secretary	89	75	8
17 The Thoroughbred	82	72	1
11 The Little Liar	69	57	
19 The Wolf Woman	86	89	6
16 The Dawnmaker	58	78	3
20 Diane of the Follies	71	72	2
27 Manhattan Madness	94	92	12
22 Plain Jane	88	75	5
20 Old Folks at Home	81	64	2
17 The Jungle Child	60	61	1
15 The Rummy	67	54	1
21 The Return of Draw Egan	88	86	7
20 The Vagabond Prince	75	70	3
19 Somewhere in France	76	69	1
18 A Corner in Colleens	88	80	7
11 A Sister of Six	69	64	2
21 Fifty-Fifty	89	83	6
4 War's Women	61	48	
12 Atta Boy's Last Race	54	55	
16 American Aristocracy	92	89	9
10 The Microscope Mystery	50	43	
14 Honorable Algy	76	65	3
14 Jim Grimsby's Boy	68	62	3
15 The Devil's Double	91	91	7
12 The Children Paid	72	63	3
14 Children of the Feud	55	52	1
8 The Criminal	49	45	
10 A Gamble in Souls	67	65	3
15 The Wharf Rat	54	55	
20 The Matrimaniac	92	94	10
19 The Sin Ye Do	92	85	10
13 Heiress of Coffee Dan's	60	53	2
10 Three of Many	62	53	
9 House Built Upon Sand	75	67	3
8 Nina the Flower Girl	51	52	
11 The Female of the Species	72	74	2
16 Truthful Tulliver	97	93	9
12 The Weaker Sex	88	83	4
7 The Little Yank	40	52	1
10 The Bride of Hate	78	74	4
11 The Iced Bullet	62	53	
14 The Americano	99	97	11
10 Chicken Casey	75	56	1
14 Jim Bludso	63	41	1
14 The Crab	83	70	5
13 Girl of the Timber Claims	71	39	
16 The Gun-Fighter	76	85	10
13 The Bad Boy	71	54	2
11 The Princess of the Dark	39	41	
6 Stage Struck	41	38	
12 Last of the Ingrams	45	42	
9 Blood Will Tell	64	61	
5 A Love Sublime	47	40	
8 The Little Brother	51	37	2
14 Back of the Man	90	81	5
10 Betsy's Burglar	59	54	
14 The Square-Deal Man	96	95	7
11 The Dark Road	60	49	1
5 A Daughter of the Poor	57	55	
9 A Woman's Awakening	61	52	
9 Her Father's Keeper	54	48	
9 Her Official Fathers	56	48	
9 Old-Fashioned Young Man	48	47	
10 Sweetheart of the Doomed	74	68	4
9 Paddy O'Hara	67	56	1
11 The Desert Man	92	91	4
9 Cheerful Givers	47	41	
10 The Pinch Hitter	96	71	2
5 Hands Up	35	35	
8 The Snarl	54	63	
4 Might and the Man	25	30	
6 Happiness	59	56	
4 The Man Who Made Good	45	39	
4 Wild Winship's Widow	68	56	
5 Souls Triumphant	32	30	
7 The Millionaire Vagrant	78	64	
7 Wolf Lowry	93	95	1
2 The Girl Glory	80	55	
5 Bawbs o' Blue Ridge	38	63	
6 A Hater of Men	79	68	
5 American—That's All	32	32	
5 The Girl Glory	80	58	
5 Love or Justice?	69	69	
1 Her Excellency, the Governor	20	20	
5 Paws of the Bear	62	54	
1 Madcap Madge	100	85	
7 The Clodhopper	97	83	1

Reports	% P.P.	% B.O.	Repeat
4 The Flame of the Yukon	100	94	
2 A Strange Transgressor	80	90	
1 Time Locks and Diamonds	20	20	
1 The Mother Instinct	80	40	
1 Sudden Jim	100	90	

WORLD

454 World	67.7	61.5	41
4 Hearts Afire	70	78	
1 Daughter of the Sea	60	50	
2 The Warning	88	88	
1 The Little Dutch Girl	80	63	
1 The Price of Her Silence	80	90	
2 The Master of the House	68	53	
1 The Dragon	60	30	
1 The Price	80	65	
1 Love's Cross Roads	85	60	
1 Better Woman	75	65	
1 By Whose Hand	60	55	
1 Her Great Hour	60	40	
1 When it Strikes Home	60	68	
1 Circus Romance	65	55	
2 Old Dutch	75	30	
2 Ballet Girl	88	88	
3 Marrying Money	79	92	
1 Wishing Ring	64	80	
1 The Dollar Mark	55	48	
1 Gentleman from Mississippi	60	48	
1 As Ye Sow	100	45	
1 Stolen Voice	80	80	
1 Face in the Moonlight	80	90	
1 Women and Wine	60	40	
2 Blue Grass	75	68	
1 Fruits of Desire	40	50	
1 Alias Jimmy Valentine	90	90	
7 Trilby	81	63	1
1 Idols	40	40	
2 Master Hand	86	80	
1 Devil's Toy	57	72	
1 Salvation Nell	60	47	
1 Family Cupboard	50	57	1
4 Heart of Blue Ridge	84	73	1
1 Butterfly on Wheel	80	70	
1 Hearts of Men	60	52	
1 Body and Soul	40	45	
1 The Ransom	42	43	
4 The Labyrinth	66	65	
1 Should a Wife Forgive?	90	96	
2 The Senator	83	60	
1 Hearts in Exile	90	90	
1 His Wife's Good Name	25	20	
1 The Chain Invisible	90	5	
1 The Imposter	80	75	
1 Sunday	95	30	
1 As In a Looking Glass	60	40	
1 Over Night	70	70	
3 Sins of Society	70	65	
7 Camille	86	79	3
3 The Rack	89	69	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
3 The Woman in 47	74	80	
5 The Yellow Passport	82	80	2
3 The Price of Happiness	58	50	
2 A Woman's Power	45	50	
1 Cowardly Way	60	60	
2 Passersby	73	55	
1 Man and His Angel	62	45	
4 The Supreme Sacrifice	78	69	
1 The Struggle	60	60	
1 The Hand of Peril	75	67	
5 Then I'll Come Back To You	76	66	1
4 The Reapers	75	65	
2 The Shadow of Doubt	78	65	
2 Social Highwaymen	75	48	
3 Closed Road	87	81	1
7 The Feast of Life	61	73	
7 Her Maternal Right	58	74	
6 Sudden Riches	76	71	
2 The Twin Triangle	83	45	
6 Tangled Fates	57	63	
3 Fate's Boomerang	42	58	
1 His Brother's Wife	83	74	1
10 Perils of Divorce	61	63	
13 La vie de Boheme	47	50	
2 What Happened at 22	82	80	
1 Crucial Test	58	58	
7 The Weakness of Man	61	68	
12 Sally in Our Alley	66	65	
14 Paying the Price	70	70	1
12 Miss Petticoats	59	61	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
1 Almighty Dollar	76	72	1
13 The Velvet Paw	74	69	1
8 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
4 The Revolt	66	63	
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
5 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
8 The Heart of a Hero	59	49	
3 Without a Soul	70	85	
15 Bought and Paid For	91	91	10
10 The Madness of Helen	57	54	
1 Men She Married	58	55	
4 The Deep Purple	81	75	
11 All Man	59	63	2
7 Broken Chains	50	43	
12 The Rise of Susan	79	83	6
6 The World Against Him	52	43	
10 Woman Alone	67	65	1
7 On Dangerous Ground	65	71	
7 The Man Who Forgot	65	61	1
4 Marriage a la Carte	73	73	1
1 The Unpardonable Sin	40	55	
5 The Bondage of Fear	65	63	
8 Tillie Wakes Up	79	78	1
5 The Hungry Heart	87	83	2
8 The Square Deal	69	72	
3 A Girl's Folly	65	75	
5 The Red Woman	49	48	
4 The Web of Desire	78	73	1
5 The Family Honor	66	61	
8 The Dancer's Peril	77	71	1
5 The Social Leper	65	65	
4 Man's Woman	61	61	
4 Darkest Russia	71	75	
6 Forget-Me-Not	63	69	
1 The Bludgeon	87	80	
3 As Man Made Her	62	68	
5 The Page Mystery	55	57	
4 Yankee Pluck	61	48	
4 Moral Courage	61	58	
4 Mothers of France	66	51	
2 Maternity	85	90	
2 The Crimson Dove	60	55	
2 The False Friend	68	68	
2 The Stolen Paradise	50	70	
1 Atonement	70	65	
1 The Pawn of Fate	85	45	
1 The Divorse Game	5	75	
1 The Price of Pride	75	60	
1 The Brand of Satan	75	60	
1 The Golden Lotus	50	50	

METRO

531 Metro	70.8	67.0	49
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
3 Shooting of Dan McGraw	81	78	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	85	
2 Second in Command	77	80	
1 The Vampire	80	90	
8 Soul of a Woman	93	80	1
1 Silent Voice	77	87	
1 An Enemy of Society	60	40	
1 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	80	60	
1 Final Judgment	80	85	
2 Pennington's Choice	92	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
5 The Yellow Streak	85	64	
3 House of Tears	80	65	
4 Rosemary for Remembrance	72	68	
3 Black Fear	73	57	
5 What'll People Say?	80	84	
4 The Turmoil	70	55	
8 Lure of Heart's Desire	56	60	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	1
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
5 The Price of Malice	66	65	
6 The Soul Market	83	75	2
2 Blindness of Love	80	85	1
3 Lovely Mary	67	83	
1 My Madonna	80	85	
6 Her Great Price	80	68	1
8 The Wall Between	78	82	1
6 The Kiss of Hate	62	74	
6 Half Million Bribe	69	49	
1 Playing with Fire	78	75	
11 The Come-Back	75	74	1
8 Snow Birds	80	77	
8 A Million a Minute	72	84	1
4 The Spell of the Yukon	79	71	
6 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	1
10 Dorian's Divorce	74	68	
8 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
8 The Purple Lady	82	83	
10 The Eternal Question	76	83	1
11 The Quitter	69	73	
15 The River of Romance	87	76	7
9 A Child of Destiny	53	56	
13 The Devil at His Elbow	64	61	1
14 God's Half Acre	71	62	1
14 The Weakness of Strength	68	54	
11 The Pretender	80	72	1
7 The Upheaval	57	63	
10 The Light of Happiness	67	66	1
10 Mister 44	88	93	4
8 The Wheel of the Law	77	66	1
10 The Dawn of Love	66	80	
8 The Iron Woman	44	57	
5 Life's Shadows	66	60	
13 In the Diplomatic Service	69	83	4
9 The Brand of Cowardice	65	54	
13 The Gates of Eden	68	54	
11 Extravagance	69	82	3
10 The Wager	78	64	
1 My Madonna	80	85	1
8 The Sunbeam	53	51	
11 Big Tremaine	74	82	5
9 The Black Butterfly	70	80	4
8 The Stolen Triumph	56	48	
7 Awakening of Helena Ritchie	60	61	
11 Pigin Island	68	74	3
12 Vanity	61	53	
12 The White Raven	85	81	4
9 A Wife by Proxy	46	41	
9 Threads of Fate	41	34	
12 Bridges Burned	47	62	
9 The End of the Tour	45	44	
10 One of Many	66	61	1
8 The Secret of Eve	87	66	1
14 The Promise	82	84	3
6 The Barricade	58	57	
7 The Hidden Children	43	62	
9 The Mortal Sin	53	58	
8 The Waiting Soul	49	61	1
6 The Father's Son	67	62	
5 The Power of Decision	51	53	
7 A Magdalene of the Hills	51	50	
6 God's Law and Man's	49	49	
3 The Millionaire's Double	67	60	
4 The Call of Her People	63	56	
5 Sowers and Reapers	61	48	
3 The Soul of a Magdalene	27	34	
4 The Beautiful Lie	25	30	
2 The Duchess of Doubt	58	65	
1 Lady Barnacle	40	40	
3 The Haunted Pajamas	80	75	
1 The Greatest Power	35	40	
1 Aladdin's Other Lamp	60	60	

FOX

660 Fox	73.1	70.8	85
1 Girl I Left Behind Me	0	25	
1 St. Elmo	52	92	
4 Fool There Was	82	90	2
1 Dr. Rameau	90	87	1
2 Kreutzer Sonata	90	85	
1 The Idler	55	65	
1 Celebrated Scandal	70	70	
2 Clemenceau Case	87	85	1

ts	% P.P.	% B.O.	Re- peat
Walls of Jericho	40	35	
Woman's Resurrection	80	85	
Anna Kerinina	67	65	
Life's Shop Window	35	57	
The Nigger	100	70	
The Gilded Fool	70	75	
Devil's Daughter	77	95	
Should a Mother Tell?	83	76	
Wormwood	80	80	
Lady Audley's Secret	90	75	
Princess Romanoff	60	60	
Valley of the Missing	50	40	
Children of the Ghetto	75	40	
Samson	80	50	
The Thief	90	40	
Two Orphans	84	86	3
The Song of Hate	92	82	
Regeneration	77	72	4
Wonwerful Adventure	75	77	
Sin	62	82	
Little Gypsy	80	74	
Soul of Broadway	83	78	1
The Family Stain	87	64	
Carmen	82	83	2
Blindness of Devotion	56	53	
Woman's Past	63	43	
Broken Law	82	65	1
Galley Slave	76	75	1
Unfaithful Wife	73	61	
Her Mother's Secret	73	57	
A Soldier's Oath	82	70	
Destruction	86	94	1
Green-Eyed Monster	53	74	
Parisian Romance	65	61	
Fourth Estate	80	60	
Serpent	92	93	1
Ruling Passion	53	59	
Merely Mary Ann	52	45	
Fool's Revenge	45	40	
Fighting Blood	74	70	
The Witch	63	59	
Marble Heart	41	60	
Gold and the Woman	65	86	1
The Bondman	79	64	1
A Wife's Sacrifice	55	56	
Blue Blood and Red	84	70	1
Slander	80	70	
A Modern Thelma	59	49	1
Man of Sorrow	63	58	1
Blazing Love	73	68	
The Eternal Sapho	84	87	4
Sins of Men	76	61	1
Battle of Hearts	63	61	
The Spider and the Fly	67	72	1
Hypocrisy	76	68	
A Woman's Honor	69	71	
East Lynne	86	85	9
Ambition	71	67	
Man From Bitter Roots	82	81	2
Caprice of the Mountains	69	63	1
Tortured Heart	71	67	
The Beast	87	60	6
Under Two Flags	94	92	17
The End of the Trail	66	79	
Sporting Blood	62	57	1
Little Miss Happiness	75	68	3
Daredevil Kate	74	78	3
The Unwelcome Mother	63	66	
Her Double Life	86	85	5
Where Love Leads	69	63	1
The Fires of Conscience	65	71	1
The Straight Way	67	72	
The Ragged Princess	77	70	
The War Bride's Secret	76	71	3
Romeo and Juliet	86	86	5
Love and Hate	66	60	
The Mischief Maker	70	70	2
Jealousy	63	81	
The Mediator	73	70	1
Sins of the Parents	86	72	3
The Battle of Life	67	62	
The Vixen	59	73	
The Love Thief	82	80	1
The Island of Desire	74	67	1
A Modern Cinderella	80	75	1
The Price of Silence	82	76	1
The Bitter Truth	79	80	1
The Primitive Call	58	63	
The Darling of Paris	67	74	
One Touch of Sin	65	73	
The New York Peacock	83	79	

Reports	% P.P.	% B.O.	Re- peat
2 A Child of the Wilds	85	65	
4 The Scarlet Letter	78	69	1
5 The Tiger Woman	72	83	2
6 Sister Against Sister	82	58	1
6 A Tale of Two Cities	93	83	4
3 Melting Millions	80	56	
4 The Victim	65	64	
4 Loves Law	20	35	
5 The Blue Streak	58	60	
3 High Finance	77	63	
1 American Methods	90	85	
3 Her Greatest Love	78	85	
2 Tangled Lives	65	65	
1 The Derelict	90	45	1
2 Her Temptation	83	59	
1 The Final Payment	20	20	
1 The Silent Lie	90	90	
1 The Slave	20	40	
1 The Broadway Sport	55	40	
1 Two Little Imps	90	90	

MUTUAL

153 Mutual	72.0	71.1	14
1 Buzzard's Shadow	85	80	
1 Death Lock	98	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	85	70	
1 Ghosts	80	65	
1 Cup of Life	85	40	
1 His Wife	70	60	
1 House of Scandal	90	75	
1 Infatuation	60	50	
1 Miracle of Life	83	80	1
1 Inner Struggle	40	30	
1 Mill of Floss	75	90	
1 The Painted Soul	82	55	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
2 Bird of Prey	85	87	
2 Inspiration	70	100	1
2 As a Woman Sows	80	82	
1 The Decoy	56	60	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	40	50	
1 Heart of Tara	75	75	
1 According to Law	65	32	
1 Overalls	75	90	
3 My Partner	72	70	
1 The Bruiser	70	65	1
1 Hidden Law	100	90	1
2 Love Liar	72	82	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	58	
2 Feathertop	90	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	68	
2 Isle of Love	80	85	1
5 Whispering Smith	64	66	
6 Soul Mates	69	63	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
1 Medicine Bend	74	81	
1 Highest Bid	64	50	1
3 Her American Prince	70	67	
5 Doorsteps	65	60	1
2 House of Mirrors	77	75	
2 Wall Street Tragedy	65	80	
7 Youth's Endearing Charms	77	71	1
2 Strength. Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
7 Judith of the Cumberlands	68	68	
2 A Welsh Singer	60	53	
1 Man Who Would Not Die	85	75	
1 The Wolf Man	50	50	
1 The Painted Lie	40	35	
2 Three Pals	73	71	
3 Manager of the B. & A.	63	70	
9 Pearl of Paradise	68	76	1
8 Dulcie's Adventure	87	83	2
2 And the Law Says	58	64	
1 Bluff	85	80	

Reports	% P.P.	% B.O.	Re- peat
9 Faith	76	72	
5 Miss Jackie of the Navy	87	85	1
4 A Dream or Two Ago	81	87	
6 The Innocence of Lizette	85	80	
4 The Butterfly Girl	75	85	
1 The House of Scandal	0	10	
1 The Man From Oregon	95	75	
1 The Girl From Rector's	40	40	
2 The Greater Woman	55	75	
3 Where Love Is	52	48	
6 The Gentle Intruder	77	78	
1 Damaged Goods	40	100	
1 Philip Holden-Waster	59	65	
2 Redeemed	55	30	
1 Lonesome Town	85	85	
1 The Love Hermit	78	78	
5 The Fighting Gentleman	60	44	
1 The Torch Bearer	80	80	
2 The Twinkler	92	88	
2 East Is East	88	60	
1 Immediate Lee	90	82	1
1 Beloved Rogues	95	90	
2 The Valley of Decision	69	82	
2 The Gilded Youth	60	75	
3 The Painted Lie	62	74	
2 Motherhood	38	55	
3 Sunny Jane	67	65	
2 The Devil's Assistant	60	70	
2 High Play	43	53	
2 The Single Code	50	53	
1 The Death	20	20	
2 The Wildcat	65	58	
3 Whose Wife?	47	47	
2 Periwinkle	70	60	
1 A Bit of Kindling	60	70	
1 Annie-for-Spite	40	40	
1 The Mirror	40	20	
1 The Checkmate	20	20	
1 The Serpent's Tooth	20	20	
1 The Dazzling Miss Davidson	40	20	

MUTUAL-CHAPLIN

1 A Night In the Show	80	67	1
5 The Fireman	70	78	
4 The Vagabond	55	88	
6 The Floorwalker	89	90	1
6 One A. M.	63	81	1
16 The Count	88	86	8
10 The Pawnshop	73	74	2
7 Behind the Screen	89	91	5
8 The Rink	97	99	7
8 Easy Street	95	100	8
14 The Cure	94	95	8
7 The Immigrant	51	54	2

PATHE

146 Pathe	68.9	68.1	16
1 Last Volunteer	80	80	
1 The Spender	80	80	
1 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	60	80	
2 Nedra	55	85	
1 Affair of Three Nations	75	80	
3 The Beloved Vagabond	76	67	
2 Greater Will	50	55	
6 Excuse Me!	90	73	1
3 King's Game	56	62	
1 Madame X	71	91	1
4 Love Trail	58	52	
1 Hazel Kirk	60	55	
1 Simon the Jester	60	25	
1 The Jockey of Death	68	55	
1 A Woman's Fight	70	60	
1 The Life of Our Savior	35	55	
1 New York	80	74	1
2 Precious Packet	67	65	
4 Shrine of Happiness	78	72	
1 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
1 Girl with the Green Eyes	65	72	
3 Matrimonial Martyr	63	73	1
7 Shadow of Her Past	34	81	
1 The Fugitive	75	60	
1 Little Mary Sunshine	90	78	1
1 Divorce and the Daughter	78	75	
1 The World and the Woman	85	90	
7 The Shine Girl	73	64	
2 Fear of Poverty	65	55	

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IN FORM THE BRADSTREET OF FILMDOM — A MAGAZINE — IN FACT A SERVICE INDEPENDENT REVIEWS OF FEATURE FILMS

WID'S

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What You Goin' To Do About It?

Boys, the "Clutching Hand" is with us, and it isn't one of those "Hidden Menace" things that sticks around for sixteen weeks before telling you who he is, either! Any one of you who have to buy films is particularly aware of this gang's first and last names.

The big question is, What are you going to do about it?

Every mail brings to me letters from men that I know to be honest-to-Jerry live wires who are aggressive and perfectly able to whip the hold-up men at their own game, and these fellers aren't worried for the immediate present as to their individual situations, so much as they are about the ultimate outcome, unless there is some united action taken to kill this thing while it's young.

There's no secret about the fact that the Paramount-Artcraft group of financiers are at the present time interested in many theatre properties and are rapidly acquiring interests in others wherever possible. They certainly have a very healthy aggregation of producing units, and it is a very serious, undisputable fact that if they ever get the theatres, they are going to be able to make all of you fellers sit up and bark, turn back somersets and jump through.

I have said for a number of years that the ideal proposition was one of making pictures for a chain of theatres; in other words, cutting out the expense of distribution—but it always seemed to me that the feasible way to approach this was from the exhibitor angle, since chains of theatres are much harder to acquire than directors or stars.

Nevertheless, my good friend Mr. Zukor has taken a hop-step-and-jump towards the monopoly of the big stars and producing units, and, now that he has begun the theatre negotiation angle, it is certainly time for everyone who has a theatre to use their old think-box a little.

I believe sufficiently in giving the guy that can get it credit—that if Mr .Zukor were working along absolutely square business lines at the present time, I would say: Hurray for Adolph; I hope he gets it all!

It so happens that the methods of the Paramount-Artcraft organiaztion aren't what one would call equitable and fair in any other business in the world, and so I can see no reason why the Fifth Industry should sit back and say, "Well, it's all right because it's the film business."

I find that there has been no strenuous protest from the trade journals in reference to the Paramount-Artcraft situation, despite the fact that they have probably had as many letters as I have had, and I even find in one publication a sort of halfway attempt to explain that, if the Paramount-Artcraft people (although this particular publication seemed afraid to mention any names) could grab it all, they were entitled to do so. Their very wise and Solomon-like decision was that, if a man couldn't afford to pay the high prices asked for luxuries, he should do without same.

The situation today is not centered upon the high price of stars, nearly so much as it is upon two more important evils of distribution, the first being the fact that the Paramount-Artcraft officers and managers are failing to give proper recognition to the men who have helped make that organization by consistently playing rotten stuff for many months, and these officers are forcing exhibitors to play productions which they don't want, in order to get the ones they do want.

The second very serious evil is the Advance Deposit system. Which was bad enough in its original form—where the exhibitor was generally asked to pay a deposit on the four last pictures that were played—but has been made much worse now by the demand that a separate deposit be paid upon two pictures of each star.

The excuse which served at the time the fine little graft known as the "Deposit" was started was that the men who asked for deposits frankly said that they needed them in order to be able to insure the exhibitor that he would have excellent productions. These men have made millions since that time out of the usage of the exhibitors' money, on which the exhibitor didn't even get a nickel in interest, and, having learned that the exhibitor was boob enough to put up these millions of dollars in deposits, the "Wise Man of the East," Mr. Zukor, has now decided that he might as well raise the "ante" a bit and get additional deposits which can be used for the furtherance of his present plans.

It will hardly be necessary for you to take a pencil and paper to figure out the fact that the money which is being paid in in the form of deposits may be utilized any minute in your territory in sewing up an option on a theatre which is desired.

Have you ever stopped to consider the fact that this organization may be intentionally boosting the price of films sky-high with the realization that they will be able to get away with it for a certain length of time while the exhibitor loses what little he's got, and that then it will be comparatively easy to go into Mr. Exhibitor and buy his theatre. Stranger things have happened—it isn't a wild dream, because I know that many men have figured many months on how they might manage this very proposition of a tremendous national chain of theatres fed by a producing organization in such a way that the theatres owned by the company would pay for the productions, with the other money velvet and the chain of theatres gradually enlarging until it covered every city of any size in the United States.

You fellers who are in towns of from twenty to fifty thousand may think that you are safe for a long time to come, but, take it from me, you aren't!

With the money that is now tied up in this business, the construction of a new theatre or the buying of the best theatre in your town means about as much to the Wall Street money that is at the present time interested as it means to you to spend $20 for a feature.

As I said when I started, the big question is—WHAT ARE YOU GOING TO DO ABOUT IT?"

I don't pretend to be a guy who can tell you all about what you ought to do, but I am going to make a few suggestions and go on record as saying that I want to hear from any man who has an idea as to what can be done, with the assurance that I will print it providing it isn't too long to go into this sheet of mine.

In the first place, this is the vital time for every one of you fellers who has any intestinal equipment to scratch a few hairs loose doping out the best pictures to be found in the independent market.

A great many productions will be released in the next few weeks, and a certain percentage of them will be excellent, another percentage will be good and another percentage poor. What you must do, and do cheerfully, is to give to the man who has an independent production the best price you can, giving him a decided preference over the organization, because it is up to you exhibitors to encourage the "independent" to save your own scalp. And play the FINE INDEPENDENT FILMS FOR LONGER RUNS!

If there is a question of quality or price, I believe that in every instance you should give the preference to the man who is booking on a sure-enough Open Market basis, because that is the condition which we want to force—and, boys, IT CAN BE DONE IF YOU WILL ALL GO TO IT!

Most of you fellers did business before you ever heard of many of the high-priced stars of today, and, believe me, if you haven't lost your manhood, your kick-'em-in-the-eye fighting spirit and your ability to write ads, you can go grab a lot of outside stuff and clean up on the man who is jellyfish enough to pay whatever the Art-Graft people want, feeling that he must do that because it's too much labor to try to do anything else.

I have said very often, and I insist that it is more true today than ever before, that the only thing necessary to make real pictures is a little money, a real director and a story. The star is an institution that has come into existence in the film business principally because we had so many rotten directors and so many pitifully weak stories. Think it over!

This statement is definitely proven by the fact that we still have productions in which there is no star, which are able to make as much money, and more, than the best stars—the answer being that if real directors are placed in a position where they have an interest in their companies in making the real pictures with the real story writers given the same sort of percentage arrangement which makes it necessary for them to deliver real material, then the "star system" can be whipped.

Understand that I, probably more than anyone else, appreciate the value of certain stars today. However, I want to lay emphasis on the word CERTAIN. There are a few stars and a lot of near-stars, and the fact that the press agents have been turning them out by the dozen per month for the last two years has given the public such a pain that they refuse absolutely to turn out en masse for any stars except the really big ones.

Another reason why the secondary "star" fails to draw in a big way today is that the average photoplay production of the past two years has been very poor. When I say "average" I mean that about ten per cent. of the productions issued have been such that people might enthuse over them; about thirty per cent. have been good; about 30 per cent. weak and poor, and 30 per cent. rotten. That brings the average production of the last two years down to the "poor" basis.

One thing which promises relief is the fact that stars and directors are only human beings, despite the fact that they may get many thousands of dollars a week, according to the present trend of events.

The "Wise Man of the East" has signed up these personalities and these efficient makers of productions on contracts which aren't as simple as they seem.

When Mr. Hart, Mr. Fairbanks, Miss Pickford and a few more of the best of them get on to the fact that their pictures are being offered for $200 a day, while secondary stars are priced at $150 a day, there's going to be a howl, with a resultant come-back.

One very live exhibitor from the West, in explaining in detail his situation, demonstrated to me that he is now asked $200 for Hart, where he formerly paid $40, and that he was being asked $150 for Dorothy Dalton, $150 for Charlie Ray and $75 for Enid Bennett. He was perfectly willing to figure the $200 for Bill Hart, although he formerly paid only $40, but he couldn't see that Miss Dalton, Mr. Ray or Miss Bennett had advanced beyond the $40 period, in that their drawing power had not increased to any extent in his community. Consequently, the proposition meant that he must add the difference in the price on these three stars to the price on Hart, which meant $390 additional on the Hart contract. That was of course prohibitive, and consequently it was necessary for him to say "Nothing doing!"

I happen to know that Mr. Hart, Mr. Fairbanks and Miss Pickford have been besieged with letters and telegrams from exhibitors who wanted to book their productions and were willing to pay fair prices, informing the stars that it would be impossible for them to play their films since the distributing organization demanded that the exhibitor play a lot of stars they didn't want, in order to get the big ones.

Boys, that will kick a hole in this new hold-up quicker than anything else. If these stars are being sacrificed in order that the distributor can make more money on the lesser stars who aren't working on a percentage arrangement—get that; it's important!—then the big stars aren't going to stand for it. If you are anxious and willing to play the big ones and pay a big price for them, providing you don't have to take others, let the stars know all about it with details and figures.

I am not shooting wildly in the air on this situation. I have scores and scores of letters giving definite facts and figures about propositions that have been submitted by various exchangemen that in many instances were as beautiful a bit of double-crossing as I have ever heard of.

One of the pet tricks in many instances has been to change the account from one city to another, or to switch exchange managers so that an honorable verbal arrangement or even a written arrangement made by the exhibitor with the man who formerly supplied his service, is thrown into the waste basket by the new man placed in charge of his account.

I want to see anyone who can make real pictures get all the money they can out of those pictures, and I believe there isn't an exhibitor in the country who will quarrel about the high prices on individual productions if he is given a fair chance to figure on them. The thing which is all wrong about the present attempt to gyp the theatre owners of the country is the fact that the

methods employed have not been what they were supposed to be.

The very use of the name "Open Booking" as applied to the "Star Series" program tie-up of the Paramount-Artcraft people seems to me to have been a deliberate attempt to mislead the exhibitor.

Undoubtedly, one of the most important things you can do at the present time is to get into an organization.

From where I sit, the American Exhibitors Association looks real. They have some live wires on the job and are organized on a basis of paying a real salary to a real man to do real work, with dues which are sufficient to carry on the campaign without soliciting charity from the producer, who should never be appealed to by an exhibitors' organization for support. If the exhibitors aren't big enough to stand alone, they deserve to have their houses taken away from them and made to work on a salary for the "Wise Man of the East."

There are a few men whom I know personally who seem to believe that the M. P. E. L. of A. can still be made to accomplish things. There is a serious question in my mind regarding this, partly because of the fact that too much attention has been devoted to politics and partly because the League has been worrying too much about the good will of the National Association, which today has been a producers' organization more than anything else.

However, I want to say that it is of tremendous importance at this time that you get into one of the two organizations and get in quick. I don't know what the requirements are, but if it is possible, get in both of them. If you don't organize, God help you—you'll need it!

The trade paper issued by Mr. Ochs gave me a little free publicity last week trying to make capital out of the fact that I stated in Chicago that I couldn't see where it was to the advantage of the new Exhibitors Association to request admission into the National Association. In order that there be no misunderstanding, I'll say that I did make that statement, and I still believe it. The statement was not made in a spirit of antagonism to the National Association, but rather from the viewpoint that a real exhibitors organization based on business principles and tied together for the purpose of accomplishing something worth while for the exhibitor should be, above all else, an exhibitors association, rather than a hodge-podge of a little bit of everything.

If the National Association cared to extend an invitation to the new Association, all well and good. But it so happens that the National Association in its one year of life has failed utterly to set the world on fire except for a lot of free publicity in columns of the trade journals, and except that it has accomplished the bringing together of several producers who had not known one another so well in the past. In other words, the National Association to date has been a producers' organization.

When the question of the tax came up in Washington, the National Association voted at a meeting which I attended as a director to go to Washington and demand—get that, DEMAND!—that the Senate committee place a tax on all theatres, and at the same time demand that the committee should not place a tax on the raw stock which the producers knew would come out of their pockets.

Mr. H. B. Varner, who afterwards accomplished so much in Washington with the assistance of Mr. Schwalbe of Philadelphia and Harry Crandall of Washington, D. C., was declared by that meeting to be an outlaw. They didn't use any fancy words. It was stated that if Mr. Varner refused to agree to what the Association wanted he would be considered an outlaw. When it came to a showdown in Washington, Mr. Varner, Mr. Schwalbe and Mr. Crandall were able to at least temporarily get rid of all the tax. After that, Mr. Varner was a hero—at least in Mr. Ochs' paper—this being before the Chicago Convention, and despite the fact that Mr. Ochs had agreed previously that if Mr. Varner didn't demand the tax as the Association desired, he should be considered an outlaw.

I don't give a rap about anybody's politics in the present situation, and so I say to you again that I don't care which organization you like; get organized and if possible join them both. I do feel that the American Exhibitors Association is the most businesslike arrangement of the two organizations, and I certainly know that it has some very capable, aggressive men in charge of the active work.

To get back to the "menace" situation and sum up in a few words what you are going to do to kill the "Clutching Hand," I want to suggest these definite bits of action:

First: Refuse to play any Paramount-Artcraft productions that are offered to you at an excessive price, and make up your mind to work ten times as hard as you have in the past year making good with the productions to be had from independent companies.

Second: Write to the stars whose pictures you would like to play and give them definite facts of your local situation. Don't talk in generalities; give them facts and figures!

Third: If it is at all possible to do so, get to an understanding with the theatre men in your local community which will make it possible to combat the present situation. If they have any sense they will listen to reason, because the feller that doesn't this time is going to get hurt. I've never seen a fight yet wherein somebody didn't get a kick on the shins.

Fourth: Go after the Advance Deposit proposition with both feet and a wallop back of each fist. Explain to every man who is being forced to put up advance deposits the plain facts in the case. He is providing funds for a man more clever than he, who is in turn holding him up on the price of his pictures and at the same time preparing to take his business away from him by either buying his theatre or putting up a house better than his in the same community. It isn't a dream today, boys; it's becoming a fact. This "national chain of theatres" thing has been a dream for many years—I have dreamt a little about it myself—but today it is becoming a fact to the extent that houses are already being purchased and options taken on others.

Last but not least: Get into an organiaztion heart and soul. Don't just send in your dues. Get on the firing line and do your bit. YOU are being INVADED—RIGHT NOW!

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71. If It's Worth Living Under, It's Worth Fighting For.
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95. We Are With You, Mr. President, One Hundred Million Strong.
53. Your Country Needs You.
28. American Flag.
95. President Wilson & Flag.
60. Geo. Washington.
45. The Birth of the American Flag.
70. Abraham Lincoln.
76. Spirit of '76—Reflects in 1917.
27. If It's Good Enough to Live Under, It's Worth Fighting for.
87. Pledge Allegiance.
68. Star Spangled Banner.
42. My Country 'Tis of Thee (Flag).

EXCELSIOR ILLUSTRATING CO., 219 Sixth Ave. New York City

PLEASING HUMAN CHARACTER STUDY IN CLASSY ATMOSPHERE

Rupert Julian and Ruth Clifford in

MOTHER O' MINE

Bluebird

DIRECTOR	Rupert Julian
SCENARIO BY	Elliott J. Clawson
CAMERAMAN	Stephen Rounds
AS A WHOLE	Pleasing entertainment; had human spots that registered
STORY	Quiet; effective; human
DIRECTION	Gave nice quiet tempo and made action seem real
PHOTOGRAPHY	Generally excellent
LIGHTINGS	Generally good; a few very pleasing effects
CAMERA WORK	Good; more closeups would have helped
STARS	Decidedly pleasing; he, quiet and human; she, pretty and effective
SUPPORT	Mother excellent; other types good
EXTERIORS	Well chosen; artistic
INTERIORS	Generally distinctive and classy
DETAIL	Several fine little touches
TIME	Seventy minutes (5 parts)

THE most attractive feature of this offering was the delightfully human manner in which the situations were developed. The action was quiet and generally appealing because it was kept near to life. Mr. Julian played more humanly than I can remember of ever having seen him, except possibly in "The Kentucky Cinderella," and Miss Clifford was not only pleasing, but decidedly beautiful in many scenes.

The general atmosphere was quite distinctive, there being many beautiful exterior locations and some interiors that were decidedly classy and in good taste.

The character of the old mother was a human bit planting many little touches that registered, and the type was well chosen.

Occasionally the situations were a bit theoretical and idealistic rather than actual and practical, but the entire handling of the production kept it down to earth sufficiently to make it register anywhere as a very pleasing little offering quite worth while.

The touch of the mother bringing jams, preserves, pies and socks in itself was enough to put over an entire reel.

The Box Office Angle.

I believe that most any audience anywhere will consider this a very pleasing bit of entertainment. It isn't a wonderful film, nor one which reaches out and registers any tremendous lesson, but it is rather pleasing entertainment intelligently played in a distinctive atmosphere, that registers in a satisfying manner to the eye.

Mr. Julian was never more pleasing, and Ruth Clifford will win many friends in this part. You can safely count this the sort of production that will go over beautifully with almost any audience. The sentiment of the mother idea is present without becoming slushy.

If you have played "The Kentucky Cinderella" with any success, mention it in the billing, but if it didn't register particularly well, forget it, because this should be able to stand on its own merits as truly pleasing entertainment.

UNREAL MOVIE MELLER THAT MISSED FIRE BADLY

Evart Overton in

SOLDIERS OF CHANCE

Vitagraph

DIRECTOR	Paul Scardon
AUTHOR	James Oliver Curwood
SCENARIO BY	George Plympton
CAMERAMAN	Robert A. Stuart
AS A WHOLE	Unconvincing melo of poipers, willuns, bum revolutions and firing-squad battles
STORY	Cheap, unreal junk
DIRECTION	Failed to lift plot from rut
PHOTOGRAPHY	Varied, but acceptable
LIGHTINGS	Few effects; generally ordinary
CAMERA WORK	Only acceptable for movie
STAR	Routine melo hero
SUPPORT	Ordinary, with bad extras
EXTERIORS	Generally ordinary; failed to convince as South America
INTERIORS	Only fair
DETAIL	Much that didn't convince
TIME	Sixty-five minutes (5 parts)

I CAN'T feel that any real, sure-enough intelligent people who pay honest-to-Jerry money to see films really will enjoy such wild mellerdrammer as this.

The plot is one of those things which has to do with the poipers held by the willun and wanted by the shero and the hero. They then pulled a South American revolution—one of those "three for a dime" variety—and some of the extras working in it seemed to have been on about that ratio as to salary.

Shero wanted the poipers because willun had made her father believe that he had killed a man, and hero wanted 'em because willun had done did some doity trick once and he wanted to get even.

On the finish, with the hero ready to be shot by the four men composing one army, the army of the hero's friends came rushing in to the rescue, and then we found that the guy who was supposed to have been killed wasn't dead at all, he wuzn't, but had just been playing dead because the doity willun paid him for it, he did.

The president of this South American republic looked right "official," except for his $2.00 Truly Warner hat, and, by heck, he wore that hat even when he had a sword trying to lead his half-dozen men to battle.

The titles were on about a par with the wild action. They had all the old tried-and-true junk, and in some places seemed wilfully misleading. After promising us in two titles that "Dolores" was the most beautiful woman in South America, they pulled Julia Swayne Gordon in that part. Now, I have a lot of respect for Miss Gordon's ability as an actress, but I wouldn't say she was the most beautiful woman of any country—and I don't think she would claim it.

James Oliver Curwood has wished a lot of junk onto Vitagraph in the last year or two, for which the film fans will some day make him pay by forcing him to

sit through all of them in case they ever get a whack at him in the "hereafter."

Director Paul Scardon seemed to try pretty hard for a while to save this, and then evidently gave up in despair and let it ride. The revolution stuff was pretty punk, figured from any angle.

The Box Office Angle.

Considering that this was wild meller, an impossible story filled with poor titles and lacking an essential big personality, to lift it, I can't figure that any audience will even accept it as real entertainment.

If you have "movie meller" fans who like 'em when they act a lot and do wild things, you might sneak this by. But I think the intelligent folks are tired of these bum plots where they always tell the hero that he'll be shot at daybreak because the scenario man has it all figured out how he can get the rescuing party there by daybreak, whereas it would be impossible to save the hero sooner.

The battle scenes presented in this would do very well in a Chaplin comedy—hardly any place else. My advice would be to forget it, or, if you have to play it, go very softly. There is no name in this to save it at the ticket window, and the title means nothing.

ACCEPTABLE LIGHT COMEDY

Shirley Mason in

THE LADY OF THE PHOTOGRAPH

Edison Conquest—K. E. S. E.

DIRECTOR	Ben Turbett
AUTHOR	Henry Albert Phillips
CAMERAMAN	Fred. S. Brace
AS A WHOLE	Mildly interesting light comedy movie
STORY	Our old friend Changing Identity to Win Heiress with a few twists
DIRECTION	Acceptable—that's all
PHOTOGRAPHY	Varied decidedly; some scenes out of focus
LIGHTINGS	Some good; some poor; frequently too contrasty
CAMERA WORK	Varied too much
STAR	Acceptable ingenue, pretty at times
SUPPORT	Stenog. had fine eyes; Byron funny at times; others acceptable
EXTERIORS	Ordinary
INTERIORS	Generally good
DETAIL	Acceptable, although of unreal movie sort
TIME	Sixty-one minutes (5 parts)

THE fake identity to win an heiress plot has been worked overtime in the past four or five years, and occasionally they get it by with an odd twist. In this instance the twists make it interesting if you aren't particular, but the treatment fails to lift it out of the movie caliber.

We find the real nobleman despairing of winning the goil, with the result that he decided on suicide and was saved by the fat comedian who made one of those "Trade you some money for your life" contracts which never happen except in some wild author's nut, and then, according to the contract, the real nobleman, who was in love with the goil, tried to convince her that she should marry the fat guy. Of course, she recognized the real gink despite one of those half-portion Charlie Chaplin nosebrows and a beard that covered his chin—which doesn't prove that she was a clever goil, because most any one would have recognized the kid just as she did.

She failed to "fall" for the fat friend, and so, to keep all in good humor, he eventually realized that his stenographer was quite a good chicken, and for my part I think he was a pretty wise boy—because the "stenog" had a pair of good lamps and did look every bit as interesting, if not a bit more so, than Shirley Mason, who did the straight heiress stuff.

The camera work in this was a bit off, there being many scenes out of focus and many where the composition was bad, with others registering lighting that was entirely too contrasty. There were a few effective shots in the big ballroom set.

Royal Byron, as the fat boob, got away with this well enough to afford most folks a few laughs over his difficulties, and some may think him great.

At times, in certain lighting, Miss Mason was pretty, although she was anything but pretty at other times.

For some reason, in movies like this they will insist upon putting in butlers all dressed up like a horse pulling a circus wagon.

Others in the cast were Raymond McKee, Gerald Pring, Wm. Calhoun, Dudley Hall and Jane Harvey.

The Box Office Angle.

As a fairly interesting light comedy, this will sneak by most places where you have been handing them average program stuff. It hasn't been cleverly enough treated to be catalogued "good," but the average careless fan will pass it by without serious complaint. If they will stand for Shirley Mason after the Seven Awful "Sins," then this may get you a little money.

There is no other possible drawing power that I can see—because if you pull the old gag about marrying the heiress, etc., you will never get them to the door.

NEVER REALLY REGISTERS

HAROLD LOCKWOOD
Yorke--Metro

TIRESOME FOOTAGE OF DRIFTING BOAT AND DESERT ISLE

Ethel Clayton in

SOULS ADRIFT

Peerless—World

DIRECTOR.....Harley Knoles
AUTHOR.....Andrew Soutar
CAMERAMAN.....Arthur Edeson
AS A WHOLE.....Painfully ordinary movie meller—couple adrift in boat and then on desert isle
STORY.....Could hardly be called that
DIRECTION.....Very poor
PHOTOGRAPHY.....Ordinary; sometimes poor
LIGHTINGS.....Ordinary; never distinctive
CAMERA WORK.....Routine; not intelligent
STAR.....Pitifully handicapped
SUPPORT.....Likewise
EXTERIORS.....A cinch; mostly boat at sea and desert isle
INTERIORS.....A few, and ordinary
DETAIL.....Very little
TIME.....Sixty-three minutes (5 parts)

IT may have taken a week to "shoot" this, but, even at that, it would seem that the director had wasted some of his time.

The plot had to do, for the most part, with much footage of Miss Clayton and Milton Sills drifting around in a boat and landing on a desert isle. They worked some flame torches in showing the burning yacht and again in burnnig down the hut, without handling them particularly well, and at one point they gave us oodles and oodles of flashes of Miss Clayton and Mr. Sills talking in front of the hut, with scenes cutting back to explain what had happened before the accident to the yacht.

This was one of those absolutely unconvincing movie mellers that happen for the most part in the penny dreadfuls. There was nothing new about any angle of the offering, and much that was painfully tiresome.

The subtitles were bad and contained some very old junk, such as one which read: "—And it has come to this." There was some junk about some fellers who buried some pearls on the island, these visitors being necessary to provide some sort of a menace. They showed us one scene of Mr. Sills shaving, so as to "alibi" the fact that he always appeared clean-shaven.

Many of the titles were slush, and others were plain rotten.

The Box Office Angle.

Even those who like Miss Clayton will hardly think she is good in this, because the story handicap is a fearful one. The admirers of Milton Sills will hardly appreciate him any more than Miss Clayton's friends will her.

I doubt if you have the nerve to acknowledge that this is a "desert isle" story, and "Souls Adrift" sounds like one of those things, so it would seem to me advisable to skip this if there is any way to do it. If you find that you must play it, I would put on the soft pedal, because it is devoid of the essentials that might make it even interesting. Instead of playing junk like this you can well afford to buy something worth while and do a little work that will make it pay.

MECHANICALLY CONVENIENT PLOT HANDICAPPED PLAYERS

Vivian Martin in

LITTLE MISS OPTIMIST

Morosco—Paramount

DIRECTOR.....Robert T. Thornby
AUTHOR.....Gardner Hunting
CAMERAMAN.....James C. Van Trees
AS A WHOLE.....Clever players handicapped by painfully convenient plot developments
STORY.....Had human elements but painfully interlocking situations and charasters that "just happened" at the right time too frequently
DIRECTION.....Gave some good lightings and excellent atmosphere in most of action
PHOTOGRAPHY.....Generally very pleasing
LIGHTINGS.....Some very effective and many artistic
CAMERA WORK.....Pleasing
STAR.....Appealing personality
SUPPORT.....Tom Moore very good; others registered nicely
EXTERIORS.....Generally satisfactory
INTERIORS.....Many very good; generally pleasing
DETAIL.....Good, except so convenient
TIME.....Fifty-eight minutes (5 parts)

STARTING off rather well with Miss Martin as a newsie and Tom Moore as a starving musician, it looked like we might get some characterizations out of this, but very soon they began to pull plot developments and characters that interlocked in such a convenient manner that it became absolutely painful.

Producer Thornby gave a pleasing atmosphere to most of the production, and the individual scenes were rather well played; Miss Martin and Mr. Moore being able to get quite a bit out of most of their scenes, despite the handicaps of the plot.

The story had to do with a "lucky" dime given by Miss Martin to Mr. Moore which afterwards figured in a murder situation, with Miss Martin able on the finish to trap the murderer by identifying the dime which he slipped into the collection plate in church in place of a good one, after having tried to pass it a couple of times in vain.

To catch him doing this, Miss Martin was hiding under the reading stand on the pulpit, and this situation was worked up to in a fairly logical manner, although it was evidently forced into the action for this purpose.

It so happens today that the average audience anticipates these convenient points after you have pulled one or two, and they begin to outguess the author, and as a consequence they think he is pretty punk. This game of outguessing the author makes them discount the value of atmosphere, players' ability, lightings and all technical qualities of merit.

On several of the speech titles the line "Copyrighted by J. C. Ivers" seemed to have been placed there in error, and this should be given attention because it seemed rather funny at times, since the titles were hardly worthy of copyrighting.

Charles West, Ernest Joy, Chas. Gerrard and Helen Bray made up the remainder of the supporting cast.

The Box Office Angle.

As an average Paramount release this may get by

where they like Vivian Martin and Tom Moore, because the atmosphere and the personalities of the players help it quite a lot. If it were not for the terribly convenient, mechanical plot situations, I believe this would have been a very pleasing production, but these awful "just happen" situations simply took the life out of the thing, leaving it bleeding and helpless.

The fans who don't indulge in story guessing, if there are any such, will probably like this very much.

For an advertising angle you might concentrate on the "lucky dime" thought. Most everyone has had one, or some other pocket piece at one time or another.

DISCONNECTED ACTION PLANTING MYSTERY RATHER ACTORY

Donna Drew, with Joseph Girard and Gretchen Lederer
—in—

THE LAIR OF THE WOLF

Butterfly

DIRECTOR ..... Charles Swickard
AUTHOR ..... E. Magnus Ingleton
CAMERAMAN ..... Jacob Kull
AS A WHOLE ..... Ordinarily done, unimpressive bunch of action developing mystery murder with trial scene and confession finish
STORY ..... Wandered long way around without getting very far
DIRECTION ..... Registered some beautiful shots, but permitted players to "act" quite some
PHOTOGRAPHY ..... Generally good; not exceptional
LIGHTINGS ..... Some effective bits; some ordinary; generally satisfactory
CAMERA WORK ..... Varied, but generally good
STAR ..... Stuck around doing little through scores of flashes, in order to be kept in picture
SUPPORT ..... Routine movie types
EXTERIORS ..... A few very pretty shots; others just ordinary; quite a lot of sunsets
INTERIORS ..... A few good; generally just acceptable
DETAIL ..... Sort of messy and hard to follow
TIME ..... Sixty-two minutes (5 parts)

THE first three reels of this were devoted, for the most part, to giving six characters good reasons for wanting to kill a guy that needed killing pretty badly. In this footage we had about twelve characters chasing around through a lot of action that didn't mean anything very much, because the producer was building a mystery.

Finally, when they got everybody into a position of either having threatened to kill the willun or having made up their mind to do so, we discovered that the guy was dead and that the clocks registered ten minutes after ten, except for one big one in the hall which "props" forgot to fix. That was only ten minutes after eight.

They then pulled our good old friend the trial scene, and Gretchen Lederer confessed to the murder when she wasn't guilty at all, because she thought she was saving her son. They dug up the runaway girl who had started out to hunt a desert isle so that she could be a boy Robinson Crusoe and several other things, and then, after she'd landed home and proved that the boy was innocent, the old gardener confessed to having killed the guy, his reason being a good one, since the guy had done wrong by his Nell.

Most of the wise fans who are accustomed to the ways of the wise scenarioists who try to build these "mystery" plots, will be "next" to this one long before they are supposed to have it guessed. This is principally due to the fact that the willun's attentions to the gardener's daughter were pretty carefully planted and then very suddenly forgotten. Your fans will also "smell a mouse" because the author planted the possible guilt of all other parties concerned, with such deliberate purpose as to make it evident that he was trying to be smart and fool 'em a bit.

In most all of the scenes they acted quite a lot, which helped detract from the effect of the situations, and I fear that most intelligent fans will be sort of sore on this before it is half over, being that there are so many characters chasing around without any central thread giving a correlation to their various efforts in life, excepting a common desire to kill off the wicious wun.

Some of the titles were pretty bad, as, for instance, in one place where a man said "You're fired!" and was told in retort: "You haven't done with me yet!" That sure does sound like the good old ten-twent'-thirt'—yea bo!

When the runaway kid landed on the dock at Newport News there was a cop waiting right off the bat to pick her up. They tried to "alibi" it by saying, "If you're the kid we're watching for," etc., although nothing was registered to explain why any Newport News policeman should be on this particular dock. Those things don't happen in real life!

In the cast were Val Paul, Martha Matox and Peggy Custer.

The Box Office Angle.

Figured as a program release, you may be able to get this by satisfactorily because there is a lot of action with an element of mystery which some may consider interesting principally because it keeps moving.

If you cater to fans who may not be quick enough to guess this, then it will very possibly get over with them as a satisfactory release. Surely it is not distinctive or even good as to treatment.

There is no box office value in the name of Donna Drew, or even that of Joseph Girard or Gretchen Lederer, nor can I see any in the name of the production. It is a fair filler if you can afford to play such things, although, personally, I want to advise you against such action.

The time has come when you must go to the trouble of picking real films, and then putting them over with intelligent advertising and presentation. Don't think you are kidding your fans just because they come fairly regularly. They may drift from you faster than you realize.

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Tyrone Power in

THE LORELEI OF THE SEA

M. Philip Hansen—Marine Film Corp.—State Rights

DIRECTOR.....Henry Otto
AUTHOR.....Richard Willis
CAMERAMAN.....James Crosby
AS A WHOLE.....Draggy hodge-podge of very beautiful exteriors and very "meller" melo
STORY.....Uninteresting combination of old melodramatic situations tied in with fairy tale dream to provide beauty stuff and undressed mermaids
DIRECTION.....Registered wonderfully beautiful flashes and exteriors, and artistically grouped mermaid ensembles, with generally fine composition; but fell flat on dramatic interest and action
PHOTOGRAPHY.....Generally excellent; a few exquisite shots and a few poor ones
LIGHTINGS.....Many very effective bits
CAMERA WORK.....Generally very good
STAR.....An excellent pipe smoker
SUPPORT.....Mostly mobs of extras; other principals ordinary
EXTERIORS.....Very well chosen and photographed
INTERIORS.....Acceptable
DETAIL.....Too many sunsets and assembling dragged at times and seemed jumpy at other times
TIME.....Seventy-four minutes (6 parts)

IF most of the story, which is ordinary melodrama rather poorly "acted," were cut out of this, there would remain enough beauty to get it by with most any audience as a pretty bit of entertainment.

Unfortunately, the present combination makes the offering painfully draggy, tiresome and unconvincing, with too little of the mermaid and beautiful exterior stuff to atone for the actory plot scenes.

Tyrone Power, who was presented as the star, did very little through all the footage save stand around and look mean and smoke his trusty old pipe. The other principals failed to impress, and we had entirely too many scenes where several hundred extras stood around and walked up and down the steps and wandered on the beach doing little or nothing. These were supposed to be "big" scenes, but they resembled the sort of action that you see when a lot of people are caught by a newsweekly standing around an accident or walking about somewhere realizing that the camera is shooting in their direction.

Of course the mermaid scenes—particularly the ones where the girls wore little else than a smile—were interesting, and some of them were quite artistic as to general composition. Unfortunately, they had little or nothing to do with the story, and the bit where the sailor was supposed to be wrecked while answering the call of the "Lorelei" was handled as one might fancy a schoolboy would direct it.

Many of the titles were poor as to wording, and frequently they failed to hold the story together properly. Scores of beautiful sunsets and sun-rises were used to break sequences, but these were pulled a bit too frequently, with the result that they lost some of their value because of the number in evidence.

After the plot was all over so far as anybody cares, they started in and told all about what happened fourteen years ago, to explain how it occurred that Mr. Power had the heroine living with him. This was a very bad finish.

In the cast were Frances Burnham, Jay Belasco, John Oaker, Gypsy Abbot and Winnifred Greenwood.

The Box Office Angle.

Of course if you slap a lot of mermaids' photographs outside your house, you can pull a certain amount of business with them and many may be perfectly satisfied with this because of the scores and scores of beautiful exteriors shown. It is truly unfortunate, however, that all of these beautiful shots should be wasted on such a poor excuse of a plot tied together with such ordinarily acted situations.

Mr. Otto proved in "Undine" that he knew how to get beautiful stuff and at the same time showed the same weakness as to dramatic construction and strength.

Of course, the average fan may be willing to pass over many of the weaknesses in this because of the beauty spots, since the average program release is pretty punk as to drama and has no beauty spots to save it.

If you decide to play this put all your emphasis on the mermaid stuff.

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THE ROLL OF HONOR!!

These features have at least five reports, and all have a combined average for Pleased Patrons and Box Office of 80 per cent or more.

In the case of several Features having the same percentage, we have placed the one with the higher percentage of repeats first.

Reports	Features	Company	% P. P.	% B. O.	Repeats
6	Birth of a Nation	Griffith	100	100	5
8	The Rink	Chaplin Mutual	98	99	7
14	The Americano	Triangle	99	97	11
8	Easy Etreet	Chaplin Mutual	95	100	8
14	Poor Little Rich Girl	Arteraft	97	97	10
14	The Square Deal Man	Triangle	96	95	7
5	The Goose Girl	Paramount	95	95	4
14	Miss George Washington	Paramount	95	95	11
21	Snow White	Paramount	95	95	13
16	Truthful Tulliver	Triangle	97	93	9
8	Wild and Woolly	Arteraft	94	96	4
14	The Cure	Chaplin Mutual	94	95	8
7	The Eternal City	Para. Spec.	93	96	4
35	Hulda from Holland	Paramount	95	94	23
7	The Little American	Arteraft	95	94	2
7	Wolf Lowry	Triangle	93	95	1
20	Matrimaniac	Triangle	92	94	10
27	Manhattan Madness	Triangle	94	92	12
26	Under Two Flags	Fox	94	92	7
23	Peggy	Triangle	94	91	15
6	The Serpent	Fox	92	93	1
10	The Iron Claw	Serial	93	92	
10	The Ne'er-Do-Well	Selig Spec.	91	93	7
19	Rags	Paramount	91	93	5
13	In Again—Out Again	Arteraft	91	92	5
11	The Desert Man	Triangle	92	91	4
5	The Rough House	Arteraft	93	90	1
9	The Shielding Shadow	Serial	91	92	
15	Bought and Paid For	World	94	91	10
18	Hell's Hinges	Triangle	92	89	11
15	The Devil's Double	Triangle	91	91	7
19	The Good Bad-Man	Triangle	90	92	4
16	American Aristocracy	Triangle	92	89	9
10	Mister Forty-Four	Metro	88	93	4
6	Graustark	K. E. S. E.	89	91	5
7	Behind the Screen	Mutual Chaplin	89	91	5
5	Destruction	Fox	86	94	1
7	The Clodhopper	Triangle	97	83	1
9	Skinner's Dress Suit	K. E. S. E.	95	84	6
10	Prince and the Pauper	Paramount	92	87	5
6	The Floorwalker	Chaplin Mutual	89	90	2
8	Cinderella	Paramount	85	93	4
12	Broadway Jones	Arteraft	96	82	4
5	Hell Morgan's Girl	Bluebird	90	88	1
12	Still Waters	Paramount	94	83	7
6	Girl of Yesterday	Paramount	89	88	3
19	The Sin Ye Do	Triangle	92	85	10
14	The Habit of Happiness	Triangle	92	85	5
6	A Tale of Two Cities	Fox	93	83	4
7	The Crucible	Paramount	92	84	3
25	Little Lady Eileen	Paramount	87	89	10
10	Out of the Drifts	Paramount	89	86	4
19	The Wolf Woman	Triangle	86	89	6
12	The Battle Cry of Peace	Vita. Spec.	95	80	4
5	Green Stockings	Vitagraph	87	88	2
6	The Easiest Way	Selznick	88	87	2
16	The Count	Chaplin Mutual	88	86	8
18	The Cheat	Paramount	94	80	12
12	The Price She Paid	Selznick	95	79	3
24	The Return of Draw Egan	Triangle	88	86	7
23	Silks and Satins	Paramount	85	88	16
26	Reggie Mixes In	Triangle	93	80	
30	Flirting With Fate	Triangle	87	86	11
16	The Common Law	Selznick	83	90	5
6	The Soul of a Woman	Metro	93	80	1
5	Liberty	Serial	91	82	
10	Old Homestead	Paramount	88	84	7
14	Poor Little Peppina	Paramount	88	84	8
8	My Official Wife	Vitagraph	90	82	4
12	Romeo and Juliet	Fox	86	86	5
5	Tess of Storm Country	Para. Spec.	88	84	2
29	The Bugle Call	Triangle	93	79	9
24	Fifty-Fifty	Triangle	89	83	
5	Miss Jackie of the Navy	Mutual	87	85	
11	Wild Flower	Paramount	89	82	
22	Home	Triangle	91	80	
22	East Lynne	Fox	86	85	
8	Shadows and Sunshine	Pathe	93	78	
11	The Eternal Sapho	Fox	84	87	
12	The Weaker Sex	Triangle	88	83	
14	Back of the Man	Triangle	90	81	
17	Her Double Life	Fox	86	85	
25	Apostle of Vengeance	Triangle	80	83	
6	The Dawn of a To-morrow	Paramount	83	88	
7	Molly Make-Believe	Paramount	87	83	
6	The Prince of Graustark	K. E. S. E.	85	85	
8	The Two Orphans	Fox	84	86	
8	The Hungry Heart	World	87	83	
8	Dulcie's Adventure	Mutual	87	83	
7	Bella Donna	Paramount	92	77	
17	The Flying Torpedo	Triangle	88	80	
18	Ashes of Embers	Paramount	85	83	
18	Corner in Colleens	Triangle	88	80	
5	Womanhood	Vitagraph	84	84	
9	Madame Butterfly	Paramount	82	86	
8	Helene of the North	Paramount	87	81	
8	Little Mary Sunshine	Pathe	90	78	
7	Undine	Bluebird	80	87	
9	Reckless Romeo	Arteraft	89	78	
10	The Pinch Hitter	Triangle	96	71	
7	Island of Regeneration	Vitagraph	85	81	
10	God's Country and Woman	Vitagraph	81	85	
12	White Raven	Metro	85	81	
6	Man and His Soul	Metro	83	83	
6	Pretty Sister of Jose	Paramount	84	82	
11	The Promise	Metro	82	84	
6	Chimmie Fadden	Paramount	91	75	
7	Camille	World	86	79	
12	Carmen	Paramount	82	83	
18	His Picture In the Papers	Triangle	90	75	
6	The Innocence of Lizette	Mutual	85	80	
8	Mice and Men	Paramount	84	80	
5	Little Girl Next Door	Special	77	87	
5	Chimmie Fadden Out West	Paramount	88	76	
24	The Social Secretary	Triangle	89	75	
5	What Will People Say?	Metro	80	84	
5	The Sign of the Cross	Paramount	79	85	
8	Gentleman from Indiana	Paramount	86	78	
15	The River of Romance	Metro	87	76	
6	Excuse Me	Pathe	90	73	
8	Where Are My Children?	Universal Spec.	79	84	
22	Plain Jane	Triangle	88	75	
18	Man from Bitter Roots	Fox	82	81	
11	Last Man	Vitagraph	82	81	
17	The Combat	Vitagraph	80	83	
6	Kindling	Paramount	81	82	
12	The Rise of Susan	World	79	83	
6	Madame X	Pathe	71	91	
5	The Yellow Passport	World	82	80	
5	Alice In Wonderland	Eskay	76	86	
6	The Love Thief	Fox	82	80	
7	The New York Peacock	Fox	83	79	
7	The Libertine	Mammoth	81	80	
16	Maria Rosa	Paramount	81	80	
5	The Soul of Broadway	Fox	83	78	
14	The Disciple	Triangle	85	76	
13	Patria	Serial	84	77	
16	Gloria's Romance	Serial	78	83	
5	Man from Mexico	Paramount	90	70	
14	Bullets and Brown Eyes	Triangle	85	75	
24	Honor Thy Name	Triangle	87	73	
6	David Harum	Paramount	82	78	
8	The Wall Between	Metro	78	82	
8	Seven Sisters	Paramount	86	74	
17	Stepping Stones	Triangle	85	75	

TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
2628	PARAMOUNT	68.4	62.3	397
2349	TRIANGLE	70.6	65.2	434
595	WORLD	67.7	61.5	49
674	METRO	70.8	67.0	57
767	FOX	73.1	70.8	106
233	MUTUAL	72.0	71.1	17
298	BLUEBIRD	62.7	63.5	23
544	VITAGRAPH	68.1	66.2	76

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

2628 Paramount 68.4 62.3 397

Reports		% P.P.	% B.O.	Repeat
1	**In Bishop's Carriage**	100	93	
2	The Lost Paradise	50	73	
8	The Virginian	81	73	2
2	Such a Little Queen	78	78	1
1	Marta of the Lowlands	50	70	
3	Where the Trail Divides	93	90	1
11	Wildflower	89	82	6
1	The County Chairman	80	80	
1	**What's His Name**	75	100	
5	Behind the Screens	81	78	
5	**Man from Mexico**	80	70	1
1	The Man From Home	70	70	
1	**Circus Man**	94	95	
2	Rose of the Rancho	84	77	
5	The Bargain	80	74	3
2	Ghost Breakers	60	63	
7	The Crucible	92	84	3
1	False Colors	50	80	
5	The Sign of the Cross	79	85	
4	Cameo Kirby	61	50	
8	Cinderella	85	93	4
1	**The Million**	70	90	
5	Girl of the Golden West	79	77	2
3	The Dancing Girl	65	65	
8	**The Italian**	77	62	1
1	**No Laughing Matter**	100	85	
1	**Morals of Marcus**	60	90	
5	**The Goose Girl**	95	95	4
2	After Five	51	50	
1	Mistress Nell	88	95	
2	Buckshot John	60	60	
3	**Her Triumph**	60	74	1
3	The Warrens of Virginia	70	71	1
1	**Country Boy**	60	60	
6	David Harem	82	78	1
1	A Gentleman of Leisure	80	70	
2	The Caprices of Kitty	63	70	
1	**Love Route**	60	60	
1	**Sunshine Molly**	40	20	
1	**The Governor's Lady**	97	85	
3	Gretna Green	100	100	2
3	Are You a Mason?	78	84	
1	**Pretty Mrs. Smith**	65	90	
1	**The Unafraid**	100	75	
1	**When We Were 21**	75	85	
4	Snobs	64	52	
5	**Captain Courtesy**	84	64	1
3	**Captive**	82	67	
2	**Niobe**	75	55	1
1	**Help Wanted**	100	75	
5	The Woman	86	89	1
5	**House of Lost Court**	82	54	1
4	Fanchon, The Cricket	89	92	3
3	**Betty in Search of Thrill**	85	87	
5	Stolen Goods	78	75	
1	**Wild-Goose Chase**	60	55	1
6	Pretty Sister Jose	84	82	2
5	Jim the Penman	64	85	
6	The Dawn of a To-morrow	83	88	1
5	**Arab**	89	56	1
1	Clarissa	75	80	
2	The Dictator	45	45	
5	Wild Olive	82	69	
6	Chimmy Fadden	91	75	1
3	Little Pal	79	85	
4	**Rugmaker's Daughter**	40	50	
2	The Clue	74	80	
6	Kindling	81	82	
1	The Running Fight	60	70	
3	The Fighting Hope	77	80	
5	Kilmeny	75	73	
8	Seven Sisters	86	74	1
3	**Puppet Crown**	100	85	
19	Rags	91	93	5
2	Sold	83	72	
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
3	Poor Schmaltz	63	57	
8	Helene of the North	87	81	2
3	The Majesty of the Law	56	60	
3	**Heart of Jennifer**	66	55	
2	**Incorrigible Dukane**	75	55	
4	Esmeralda	89	89	2
2	The Case of Becky	65	65	
1	**Out of Darkness**	80	40	
1	Peer Gynt	82	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	50	68	
2	Voice in the Fog	75	67	
6	Fatal Card	65	59	
4	Zasa	91	67	2
6	The Girl of Yesterday	89	88	3
7	White Pearl	71	75	
4	Blackbirds	57	58	
7	Chorus Lady	73	68	
6	The Secret Sin	69	74	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
12	Carmen	82	83	4
12	Still Waters	94	83	7
9	Madame Butterfly	82	86	3
7	**Mummy and Humming Bird**	84	84	
7	Bella Donna	92	77	4
8	Armstrong's Wife	79	65	
8	**Chimmie Fadden Out West**	88	78	2
8	A Gentleman From Indiana	86	78	
10	Prince and the Pauper	92	87	5
10	Mr. Grex from Monte Carlo	84	69	1
9	**Jane**	78	51	
9	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
9	The Immigrant	73	62	
10	The Old Homestead	88	84	7
8	**Lydia Gilmore**	88	61	2
10	Temptation	82	77	2
10	The Foundling	78	76	3
6	Tongues of Men	77	53	1
8	Mice and Men	84	80	5
7	The Golden Chance	77	61	2
2	My Lady Incog	50	35	
5	Ragamuffins	77	53	
5	Call of the Cumberlands	79	64	
8	The Spider	87	64	1
10	Puddin' Head Wilson	81	62	4
9	Tennessee's Pardner	65	58	
8	Madame Le President	24	46	
9	Nearly a King	52	49	1
13	Trail of the Lonesome Pine	75	77	3
8	Fell In Love With His Wife	63	51	1
8	Blacklist	62	52	1
10	Out of the Drifts	89	86	4
8	**Diplomacy**	88	88	1
14	Poor Little Peppina	88	84	8
16	To Have and To Hold	74	69	4
12	Ben Blair	72	63	
10	For the Defense	68	62	1
7	The Code of Marcia Grey	64	59	2
9	The Lost Bridegroom	69	60	2
8	The Saleslady	72	62	1
15	Audrey	73	70	3
9	The Sowers	64	59	
11	The Heart of Paula	71	54	1
12	The Race	69	59	
8	The Eternal Grind	70	78	3
10	The Love Mask	59	54	2
10	Molly Make-Believe	87	82	6
7	The Red Widow	62	55	2
12	The Heart of Nora Flynn	72	60	4
8	A Moment Before	52	64	1
12	David Garrick	68	46	2
9	The Innocent Lie	56	51	
16	Marie Rosa	81	80	4
12	Alien Souls	69	67	1
13	The Feud Girl	60	50	
16	Pasquale	78	53	3
16	Sweet Kitty Bellairs	72	62	2
20	Saints and Sinners	51	49	
17	Thousand-Dollar Husband	60	41	4
22	A Gutter Magdalene	62	54	1
10	Evil Thereof	44	44	
15	The Making of Maddalena	63	57	3
23	Silks and Satins	85	88	16
14	Destiny's Toy	60	51	
19	The Clown	79	54	3
20	Susie Snowflakes	60	50	2
16	The World's Great Snare	73	78	4
19	The American Beauty	61	61	3
22	The Dupe	64	64	1
22	The Smugglers	53	50	1
26	The Selfish Woman	72	68	4
20	Davy Crockett	67	60	
28	The Dream Girl	65	64	1
28	Under Cover	79	75	3
27	International Marriage	55	51	1
27	Common Ground	64	64	1
35	Hulda from Holland	100	94	23
30	House of Golden Windows	73	64	3
22	A Woman in the Case	72	72	3
25	Little Lady Eileen	87	89	10
28	The Stronger Love	53	52	
31	Public Opinion	83	72	4
21	Rolling Stones	67	60	2
21	The Honorable Friend	65	62	1
20	Victory of Conscience	60	59	3
21	Each Pearl a Tear	74	69	3
22	The Parson of Panamint	79	70	7
15	The Big Sister	50	57	

Re-ports		% P.P.	% B.O.	Re-peat
14	The Reward of Patience	65	55	
15	The House of Lies	73	65	1
14	The Daugther of McGregor	56	45	
18	Ashes of Embers	85	83	7
16	The Quest of Life	59	61	
14	Anton, the Terrible	46	45	
17	The Lash	57	55	
13	The Storm	75	65	1
16	The Intrigue	81	61	2
16	Her Father's Son	74	68	2
14	Witchcraft	55	55	
14	The Kiss	74	68	2
16	The Rainbow Princess	82	74	3
15	Seventeen	85	74	2
14	Miss George Washington	95	95	11
15	The Heir to the Hoorah	82	69	5
16	The Soul of Kura San	80	73	1
12	A Son of Erin	79	73	2
10	Unprotected	53	55	1
11	The Years of the Locust	49	50	
12	The Plow Girl	77	63	
9	The Yellow Pawn	66	57	1
9	Nanette of the Wilds	50	57	2
7	Martyrdom of Philip Strong	53	55	1
10	The Coney Island Princess	62	63	1
10	The Road to Love	72	59	1
14	Oliver Twist	85	69	6
13	The Victoria Cross	44	54	1
17	The Traveling Salesman	78	60	3
20	The Right Direction	76	61	2
21	Snow White	95	95	13
16	Redeeming Love	63	60	1
21	The Slave Market	74	70	5
13	The Evil Eye	30	44	1
19	Great Expectations	74	55	1
17	Happiness of Three Women	73	58	1
14	Betty to the Rescue	46	48	
1	What Money Can't Buy	40	40	
14	A Girl Like That	55	51	
16	Lost and Won	59	50	
19	The Golden Fetter	50	56	
19	His Sweetheart	83	57	2
19	The Wax Model	67	56	
19	Each To His Kind	62	60	
16	Her Own People	72	52	
11	The Black Wolf	35	41	
17	The American Consul	53	50	1
19	Fortunes of Fifi	64	76	2
20	On Record	62	56	2
17	Winning of Sally Temple	40	48	
17	Those Without Sin	51	50	1
15	Castles For Two	51	48	1
13	Out of the Wreck	60	54	
13	Sapho	74	83	3
10	Prison Without Walls	52	51	
11	The Dummy	70	54	
8	The Spirit of Romance	63	52	
8	As Men Love	73	53	
10	The Bottle Imp	75	66	2
7	The Bond Between	50	39	
■	A School for Husbands	49	46	1
8	The Lonesome Chap	51	44	
9	Sleeping Fires	56	63	1
8	The Tides of Barnegat	49	43	
8	The Cost of Hatred	40	38	
10	The Valentine Girl	73	76	
4	Unconquered	14	18	
6	The Girl at Home	51	44	
9	Heart's Desire	28	36	
8	Sacrifice	26	43	
7	The Primrose Ring	44	48	
8	The Silent Partner	33	36	
6	Marcellina Millions	41	30	
6	Highway of Hopes	33	28	
6	Her Better Self	57	58	
■	The Undying Flame	27	40	
5	Freckles	65	53	
4	The World Apart	38	31	
2	Giving Becky a Chance	70	51	
3	The Jaguar's Claws	40	47	
4	The Inner Shrine	38	58	
3	The Roadside Impresario	28	17	
5	The Heir of the Ages	23	22	
2	Her Strange Wedding	20	30	
2	The Little Boy Scout	40	20	
3	At First Sight	40	34	
2	Big Timber	60	60	
2	Love That Lives	70	80	
2	Forbidden Paths	40	40	

TRIANGLE

Re-ports		% P.P.	% B.O.	Re-peat
2349	Triangle	70.6	65.2	434
10	The Iron Strain	81	66	2
9	The Lamb	84	75	3
■	Old Heidelberg	72	63	1
11	The Coward	84	67	1
9	Martyrs of the Alamo	67	57	2
14	The Disciple	85	76	2
7	Matrimony	84	74	2
5	Sable Lorcha	64	53	
6	The Golden Claw	61	72	
9	Double Trouble	64	64	2
7	Aloha Oe	63	■■	1
5	Lily and Rose	61	53	
8	Jordan is a Hard Road	56	52	
■	Winged Idol	53	52	
■	Penitents	28	32	
11	The Edge of the Abyss	67	61	
■	Submarine Pirate	85	78	1
5	Cross Currents	48	45	
11	Between Men	72	70	1
14	Let Katy Do It	87	66	0
5	The Corner	56	47	
5	The Missing Link	55	43	1
3	Beckoning Flame	65	48	
9	The Wood Nymph	54	50	1
8	The Conqueror	71	70	
9	Price of Power	55	51	
10	The Green Swamp	80	78	1
12	Acquitted	69	51	
6	D'Artagnan	59	54	
18	His Picture in the Papers	90	75	5
13	Honor's Altar	77	67	2
14	Betty of Greystone	77	65	2
23	Peggy	94	91	15
7	Don Quixote	57	56	
9	The Last Act	79	78	1
11	Daphne and the Pirate	71	57	1
18	Hell's Hinges	93	89	11
17	The Flying Torpedo	88	80	8
14	Bullets and Brown Eyes	85	75	3
14	Martha's Vindication	79	72	2
14	Moral Fabric	75	62	1
15	Hoodoo Ann	68	65	1
15	The Raiders	79	70	
14	The Habit of Happiness	92	85	5
8	Waifs	70	59	1
8	Little Meena's Romance	64	60	1
17	The Aryan	59	80	6
10	Sold for Marriage	71	72	1
17	Stepping Stones	85	75	2
10	Sunshine Dad	36	46	
9	Civilzation's Child	68	64	1
14	Children In the House	80	66	2
11	The Beggar of Cawnpore	61	49	
19	The Good-Bad Man	90	92	4
12	The No-Good Guy	74	60	3
17	Susan Rocks the Boat	69	63	
20	Not My Sister	79	77	4
18	Child of Paris Streets	76	64	
22	The Primal Lure	82	76	7
8	Mr. Goode, the Samaritan	53	53	
26	The Market of Vain Desire	79	64	5
22	Going Straight	77	78	3
29	The Bugle Call	93	79	9
26	Reggie Mixes In	93	80	11
16	The Sorrows of Love	66	69	1
21	An Innocent Magdalene	71	71	2
18	The Dividend	70	68	1
21	The Wild Girl of Sierras	45	53	
25	An Apostle of Vengeance	88	83	4
18	Casey at the Bat	44	48	
28	The Phantom	83	72	7
30	Flirting With Fate	87	86	11
31	The Deserter	85	69	11
26	The Little School Ma'am	74	67	2
26	The Eye of the Night	74	58	5
19	Stranded	60	50	
27	The Captive God	65	70	2
23	The Halfbreed	72	74	2
22	The Payment	81	70	3
18	The Marriage of Molly O	48	47	
24	Honor Thy Name	87	73	4
22	The Devil's Needle	64	64	1
30	Shell 43	87	68	6
26	Hell-to-Pay Austin	83	66	6
21	Lieutenant Danny, U. S. A.	79	69	
16	Pillars of Society	59	56	1
22	Home	91	80	9
16	Gretchen the Greenhorn	64	62	
21	The Patriot	79	80	
24	The Social Secretary	89	75	
17	The Thoroughbred	82	72	
11	The Little Liar	69	57	
19	The Wolf Woman	86	89	
16	The Dawnmaker	58	78	
20	Diane of the Follies	71	72	
27	Manhattan Madness	94	92	1
22	Plain Jane	88	75	
20	Old Folks at Home	81	64	
17	The Jungle Child	60	61	
15	The Rummy	67	54	
21	The Return of Draw Egan	88	86	
20	The Vagabond Prince	75	70	
19	Somewhere in France	76	69	
18	A Corner in Colleens	88	80	
12	A Sister of Six	69	64	
21	Fifty-Fifty	89	88	
4	War's Women	61	48	
23	Atta Boy's Last Race	54	55	
16	American Aristocracy	92	89	
10	The Microscope Mystery	50	43	
14	Honorable Algy	76	65	
14	Jim Grimsby's Boy	68	62	
15	The Devil's Double	91	91	
12	The Children Paid	72	63	
14	Children of the Feud	55	52	
8	The Criminal	49	45	
10	A Gamble in Souls	67	65	
15	The Wharf Rat	54	55	
20	The Matrimaniac	92	94	1
19	The Sin Ye Do	92	85	1
13	Heiress of Coffee Dan's	60	53	
10	Three of Many	62	53	
9	House Built Upon Sand	75	67	
8	Nina the Flower Girl	51	52	
11	The Female of the Species	72	74	
16	Truthful Tulliver	97	93	
12	The Weaker Sex	88	83	
7	The Little Yank	40	52	
10	The Bride of Hate	78	74	
11	The Iced Bullet	62	53	
14	The Americano	99	97	1
10	Chicken Casey	75	56	
14	Jim Bludso	63	41	
14	The Crab	83	70	
10	Girl of the Timber Claims	41	39	
16	The Gun-Fighter	76	85	1
13	The Bad Boy	71	54	
11	The Princess of the Dark	39	41	
6	Stage Struck	41	38	
12	Last of the Ingrams	45	42	
9	Blood Will Tell	64	61	
5	A Love Sublime	47	40	
8	The Little Brother	51	37	
14	Back of the Man	90	81	
10	Betsy's Burglar	59	54	
14	The Square-Deal Man	96	95	
11	The Dark Road	60	49	
5	A Daughter of the Poor	57	55	
9	A Woman's Awakening	61	52	
9	Her Father's Keeper	54	48	
9	Her Official Fathers	56	48	
9	Old-Fashioned Young Man	48	47	
10	Sweetheart of the Doomed	74	68	
9	Paddy O'Hara	67	56	
11	The Desert Man	92	91	
9	Cheerful Givers	47	41	
10	The Pinch Hitter	96	71	
5	Hands Up	35	35	
8	The Snarl	54	63	
4	Might and the Man	25	30	
6	Happiness	59	56	
4	The Man Who Made Good	45	39	
4	Wild Winship's Widow	68	56	
5	Souls Triumphant	32	30	
7	The Millionaire Vagrant	78	64	
7	Wolf Lowry	93	95	
2	The Girl Glory	80	55	
5	Bawbs o' Blue Ridge	38	53	
6	A Hater of Men	79	68	
5	American—That's All	32	32	
5	The Girl Glory	80	58	
5	Love or Justice?	69	69	
1	Her Excellency, the Governor	20	20	
5	Paws of the Bear	62	54	
2	Madcap Madge	60	63	
7	The Clodhopper	97	83	

Reports	% P.P.	% B.O.	Repeat
4 The Flame of the Yukon	100	94	
2 A Strange Transgressor	80	90	
1 Time Locks and Diamonds	20	20	
1 The Mother Instinct	80	40	
1 Sudden Jim	100	90	
1 The Sawdust Ring	60	40	
1 Borrowed Plumage	60	80	
1 In Slumberland	80	40	
1 Seeking Happiness	100	60	

WORLD

695 World	67.7	61.5	49
4 Hearts Afire	70	78	
1 Daughter of the Sea	60	80	
2 The Warning	80	45	
4 The Little Dutch Girl	80	63	
1 The Price of Her Silence	80	90	
2 The Master of the House	68	85	
1 The Dragon	60	30	
1 The Price	80	65	
1 Love's Cross Roads	85	60	
1 Better Woman	75	65	
1 By Whose Hand	60	50	
1 Her Great Hour	80	40	
1 When it Strikes Home	60	65	
2 Circus Romance	65	55	
2 Old Dutch	75	30	
2 Ballet Girl	80	60	
3 Marrying Money	70	80	
2 Wishing Ring	85	90	
2 The Dollar Mark	55	45	
1 Gentleman from Mississippi	60	40	
1 As Ye Sow	100	45	
1 Stolen Voice	90	90	
1 Face in the Moonlight	80	60	
1 Women and Wine	90	40	
2 Blue Grass	75	68	
1 Fruits of Desire	40	50	
1 Alias Jimmy Valentine	80	90	
7 Trilby	81	68	1
1 Idols	40	40	
2 Master Hand	86	80	
3 Devil's Toy	57	73	
3 Salvation Nell	60	47	
3 Family Cupboard	50	57	1
4 Heart of Blue Ridge	84	73	1
1 Butterfly on Wheel	80	70	
2 Hearts of Men	80	52	
1 Body and Soul	40	45	
2 The Ransom	63	45	
4 The Labyrinth	66	65	
3 Should a Wife Forgive?	90	90	
2 The Senator	83	60	
1 Hearts in Exile	90	90	
1 His Wife's Good Name	25	20	
1 The Chain Invisible	90	5	
1 The Imposter	80	75	
1 Sunday	95	30	
1 As In a Looking Glass	60	40	
1 Over Night	70	70	
3 Sins of Society	76	65	
7 Camille	86	79	3
3 The Rack	89	69	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
3 The Woman in 47	74	80	
5 The Yellow Passport	82	80	2
3 The Price of Happiness	58	50	
2 A Woman's Power	45	50	
1 Cowardly Way	60	60	
2 Passersby	73	55	
3 Man and His Angel	62	45	
4 The Supreme Sacrifice	78	69	
2 The Struggle	60	60	
3 The Hand of Peril	75	67	
5 Then I'll Come Back To You	76	66	1
4 The Reapers	75	65	
2 The Shadow of Doubt	78	65	
2 Social Highwaymen	75	48	
3 Closed Road	81	71	1
7 The Feast of Life	61	73	
7 Her Maternal Right	58	74	
6 Sudden Riches	70	71	
2 The Twin Triangle	83	45	
6 Tangled Fates	57	63	
3 Fate's Boomerang	42	53	
4 His Brother's Wife	85	74	2
10 Perils of Divorce	61	63	
13 La vie de Boheme	47	50	
3 What Happened at 22	12	10	
5 Crucial Test	59	58	
7 The Weakness of Man	61	68	
12 Sally in Our Alley	55	65	
14 Paying the Price	70	70	1
12 Miss Petticoats	59	61	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
13 The Velvet Paw	74	69	1
9 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
4 The Revolt	66	63	
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
8 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
8 The Heart of a Hero	59	49	
3 Without a Soul	70	85	
15 Bought and Paid For	91	91	10
10 The Madness of Helen	57	54	
6 Men She Married	58	55	
4 The Deep Purple	81	75	
11 All Man	59	63	2
7 Broken Chains	50	43	
12 The Rise of Susan	79	83	6
6 The World Against Him	52	43	
10 Woman Alone	67	65	1
7 On Dangerous Ground	65	71	
7 The Man Who Forgot	65	61	1
4 Marriage a la Carte	73	73	1
1 The Unpardonable Sin	40	55	
5 The Bondage of Fear	65	63	
8 Tillie Wakes Up	79	78	1
8 The Hungry Heart	87	83	2
8 The Square Deal	69	72	
3 A Girl's Folly	65	75	
5 The Red Woman	49	48	
4 The Web of Desire	78	73	1
5 The Family Honor	66	61	
8 The Dancer's Peril	77	71	1
5 The Social Leper	65	65	
4 Man's Woman	61	61	
4 Darkest Russia	71	75	
6 Forget-Me-Not	63	69	
1 The Bludgeon	87	80	
3 As Man Made Her	62	68	
5 The Page Mystery	55	57	
4 Yankee Pluck	61	48	
4 Moral Courage	61	58	
4 Mothers of France	66	51	
2 Maternity	85	90	
2 The Crimson Dove	60	55	
3 The False Friend	65	72	
2 The Stolen Paradise	50	70	
1 Atonement	70	65	
1 The Pawn of Fate	85	45	
1 The Divorse Game	5	75	
1 The Price of Pride	75	60	
1 The Brand of Satan	75	60	
1 The Golden Lotus	50	50	
1 The Native Soul	20	30	
1 When True Love Dawns	60	45	

METRO

674 Metro	70.8	67.0	57
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	60	
3 Shooting of Dan McGraw	81	78	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	85	
2 Second in Command	77	80	
1 The Vampire	80	90	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	87	
1 An Enemy of Society	60	40	
2 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	80	60	
2 Final Judgment	80	80	
2 Pennington's Choice	80	90	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
5 The Yellow Streak	85	64	
3 House of Tears	80	65	
4 Rosemary for Remembrance	73	68	
3 Black Fear	73	57	
5 What'll People Say?	80	84	
4 The Turmoil	70	55	
5 Lure of Heart's Desire	56	56	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	1
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	64	58	
5 The Price of Malice	66	65	
6 The Soul Market	83	75	1
2 Blindness of Love	80	85	1
3 Lovely Mary	67	83	
1 My Madonna	80	85	
6 Her Great Price	80	68	1
8 The Wall Between	78	82	1
6 The Kiss of Hate	62	74	
6 Half Million Bribe	69	49	
8 Playing with Fire	78	75	
11 The Come-Back	75	74	1
8 Snow Birds	80	77	
8 A Million a Minute	72	84	1
4 The Spell of the Yukon	79	71	
6 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	1
10 Dorian's Divorce	74	68	
8 Masked Rider	69	68	
8 Flower of No Man's Land	58	75	
8 The Purple Lady	82	63	
10 The Eternal Question	76	83	1
11 The Quitter	69	73	
15 The River of Romance	87	76	7
9 A Child of Destiny	53	56	
13 The Devil at His Elbow	64	61	1
14 God's Half Acre	71	62	1
14 The Weakness of Strength	68	54	
11 The Pretender	80	72	1
7 The Upheaval	57	63	
10 The Light of Happiness	67	66	1
10 Mister 44	88	93	4
8 The Wheel of the Law	77	66	1
10 The Dawn of Love	66	60	
8 The Iron Woman	44	57	
5 Life's Shadows	66	60	
13 In the Diplomatic Service	69	83	4
9 The Brand of Cowardice	65	54	
13 The Gates of Eden	68	54	
11 Extravagance	69	82	3
10 The Wager	78	64	
1 My Madonna	80	85	
8 The Sunbeam	53	51	
11 Big Tremaine	74	82	5
9 The Black Butterfly	70	80	4
8 The Stolen Triumph	56	48	
7 Awakening of Helena Ritchie	60	61	
11 Pigin Island	68	74	3
12 Vanity	61	53	
12 The White Raven	85	81	4
9 A Wife by Proxy	46	41	
9 Threads of Fate	41	34	
12 Bridges Burned	47	62	
9 The End of the Tour	45	44	
10 One of Many	66	61	1
8 The Secret of Eve	37	66	1
14 The Promise	82	84	3
6 The Barricade	58	57	
7 The Hidden Children	43	62	
9 The Mortal Sin	53	58	
8 The Waiting Soul	49	61	1
6 The Father's Son	67	62	
5 The Power of Decision	51	53	
7 A Magdalene of the Hills	51	50	
6 God's Law and Man's	49	49	
3 The Millionaire's Double	67	60	
4 The Call of Her People	63	56	
5 Sowers and Reapers	61	48	
3 The Soul of a Magdalene	27	34	
4 The Beautiful Lie	25	30	
4 The Duchess of Doubt	61	62	
3 Lady Barnacle	52	47	
5 The Haunted Pajamas	84	75	
3 The Greater Power	43	60	
3 Aladdin's Other Lamp	58	53	

FOX

767 Fox	73.1	70.8	106
1 Girl I Left Behind Me	8	25	
2 St. Elmo	52	92	
4 Fool There Was	81	96	3

Reports	% P.P.	% B.O.	Repeat
2 Dr. Rameau	90	87	1
2 Kreutzer Sonata	90	85	
2 The Idler	55	[illegible]	
2 Celebrated Scandal	70	70	
2 Clemenceau Case	87	82	1
2 Walls of Jericho	40	35	
1 Woman's Resurrection	80	45	2
2 Anna Kerinina	67	65	
2 Life's Shop Window	35	57	
2 The Nigger	100	70	
1 The Gilded Fool	70	75	
1 Devil's Daughter	77	95	
1 Should a Mother Tell?	83	76	
1 Wormwood	80	80	
1 Lady Audley's Secret	90	75	
1 Princess Romanoff	00	00	
1 Valley of the Missing	50	45	
1 Children of the Ghetto	75	40	
1 Samson	80	55	
1 The Thief	90	40	
8 Two Orphans	84	86	3
2 The Song of Hate	92	82	
7 Regeneration	77	72	4
5 Wonderful Adventure	75	77	
5 Sin	62	82	
2 Little Gypsy	80	74	
5 Soul of Broadway	83	78	1
2 The Family Stain	87	64	
3 Carmen	82	83	2
3 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
9 Broken Law	82	85	1
8 Galley Slave	76	75	1
1 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	83	70	
5 Destruction	86	94	1
3 Green-Eyed Monster	53	74	
1 Parisian Romance	65	61	
2 Fourth Estate	80	58	
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fool's Revenge	45	45	
10 Fighting Blood	74	70	
4 The Witch	63	59	
4 Marble Heart	41	60	
10 Gold and the Woman	65	86	1
10 The Bondman	79	64	1
5 A Wife's Sacrifice	55	56	
12 Blue Blood and Red	85	70	1
6 Slander	80	70	
10 A Modern Thelma	59	49	1
9 Man of Sorrow	63	64	1
9 Blazing Love	70	68	
11 The Eternal Sapho	84	87	4
12 Sins of Men	76	61	1
14 Battle of Hearts	63	61	
10 The Spider and the Fly	67	72	1
11 Hypocrisy	76	55	
10 A Woman's Honor	69	71	
22 East Lynne	86	85	3
15 Ambition	71	67	
18 Man From Bitter Roots	82	81	2
21 Caprice of the Mountains	69	63	1
15 Tortured Heart	71	67	
21 The Beast	87	66	6
26 Under Two Flags	94	92	17
19 The End of the Trail	66	79	
19 Sporting Blood	62	57	1
19 Little Miss Happiness	75	68	3
19 Daredevil Kate	74	78	1
14 The Unwelcome Mother	63	66	
17 Her Double Life	86	85	5
10 Where Love Leads	69	63	1
14 The Fires of Conscience	65	71	1
12 The Straight Way	67	72	
11 The Ragged Princess	77	70	
15 The War Bride's Secret	76	71	3
12 Romeo and Juliet	86	86	5
5 Love and Hate	66	60	
6 The Mischief Maker	70	70	2
7 Jealousy	63	81	
7 The Mediator	73	70	1
5 Sins of the Parents	86	72	3
8 The Battle of Life	67	62	
7 The Vixen	59	73	
6 The Love Thief	82	80	1
5 The Island of Desire	74	67	1
1 A Modern Cinderella	80	75	1
5 The Price of Silence	82	76	1
3 The Bitter Truth	79	80	1
4 The Primitive Call	58	63	
9 The Darling of Paris	67	74	
5 One Touch of Sin	65	73	
7 The New York Peacock	83	79	
2 A Child of the Wilds	85	65	
4 The Scarlet Letter	78	69	1
5 The Tiger Woman	72	83	2
6 Sister Against Sister	82	58	1
6 A Tale of Two Cities	93	83	4
3 Melting Millions	80	56	
4 The Victim	65	64	
4 Loves Law	20	35	
5 The Blue Streak	58	60	
3 High Finance	77	63	
1 American Methods	90	85	
3 Her Greatest Love	78	85	
2 Tangled Lives	65	65	
1 The Derelict	90	45	1
2 Her Temptation	83	59	
1 The Final Payment	20	20	
1 The Silent Lie	90	90	
1 The Slave	20	40	
1 The Broadway Sport	55	40	
1 Two Little Imps	90	90	

MUTUAL

233 Mutual	72.0	71.1	17

1 Buzzard's Shadow	85	80	
1 Death Lock	98	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	85	70	
1 Ghosts	80	65	
1 Cup of Life	65	40	
1 His Wife	70	75	
1 House of Scandal	90	75	
1 Infatuation	60	50	
1 Miracle of Life	83	85	1
1 Inner Struggle	40	20	
1 Mill of Floss	75	90	
2 The Painted Soul	85	85	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	80	
1 Bird of Prey	85	85	
1 Inspiration	70	100	1
2 As a Woman Sows	80	82	
1 The Decoy	50	88	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	46	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	90	
3 My Partner	72	70	
3 The Bruiser	78	65	1
1 Hidden Law	100	90	1
2 Love Liar	72	82	1
1 Revelations	50	50	
1 The Net	90	100	1
2 The Haunted Manor	92	88	
2 Feathertop	90	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	68	
2 Isle of Love	80	85	1
5 Whispering Smith	64	66	
6 Soul Mates	69	62	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
4 Highest Bid	64	66	1
3 Her American Prince	70	67	
3 Doorsteps	65	60	1
2 House of Mirrors	77	75	
1 Wall Street Tragedy	85	80	
7 Youth's Endearing Charms	77	71	1
2 Strength, Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
7 Judith of the Cumberlands	68	68	
2 A Welsh Singer	60	53	
1 Man Who Would Not Die	85	75	
1 The Wolf Man	50	50	
1 The Painted Lie	40	35	
2 Three Pals	73	71	
3 Manager of the B. & A	63	70	
9 Pearl of Paradise	68	76	1
8 Dulcie's Adventure	87	83	2
2 And the Law Says	58	64	
1 Bluff	85	80	
9 Faith	76	72	
5 Miss Jackie of the Navy	87	85	1
4 A Dream or Two Ago	81	87	
7 The Innocence of Lizette	84	83	
4 The Butterfly Girl	75	85	
1 The House of Scandal	0	10	
1 The Man From Oregon	95	75	
1 The Girl From Rector's	40	40	
3 The Greater Woman	43	57	
3 Where Love Is	52	48	
6 The Gentle Intruder	77	78	
1 Damaged Goods	40	100	
3 Philip Holden-Waster	59	65	
2 Redeemed	55	30	
1 Lonesome Town	85	85	
1 The Love Hermit	78	78	
5 The Fighting Gentleman	60	44	
1 The Torch Bearer	80	80	
2 The Twinkler	92	88	
2 East Is East	88	60	
1 Immediate Lee	90	82	1
1 Beloved Rogues	95	90	
2 The Valley of Decision	69	82	
2 The Gilded Youth	60	75	
3 The Painted Lie	62	74	
2 Motherhood	38	55	
3 Sunny Jane	67	65	
2 The Devil's Assistant	60	70	
3 High Play	48	48	
2 The Single Code	50	53	
1 The Death	20	20	
2 The Wildcat	65	58	
3 Whose Wife?	47	47	
3 Periwinkle	67	57	
1 A Bit of Kindling	60	70	
1 Annie-for-Spite	40	40	
1 The Mirror	40	20	
1 The Checkmate	20	20	
1 The Serpent's Tooth	20	20	
1 The Dazzling Miss Davidson	40	20	
1 Shackles of Truth	90	90	1
2 Environment	65	60	
1 The Upper Crust	20	20	
1 Pardners	60	20	
1 Melissa of the Hills	20	80	
1 Bab, the Fixer	40	40	
2 A Bit of Kindling	58	50	

MUTUAL-CHAPLIN

2 A Night In the Show	80	67	1
5 The Fireman	70	78	
4 The Vagabond	55	85	
6 The Floorwalker	89	90	2
8 One A. M.	63	81	1
16 The Count	88	86	8
10 The Pawnshop	73	74	2
7 Behind the Screen	89	91	5
8 The Rink	97	99	7
8 Easy Street	95	100	8
14 The Cure	94	95	8
7 The Immigrant	51	54	2

PATHE

195 Pathe	60.9	68.1	19

1 Last Volunteer	80	80	
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	50	
1 Closing Net	60	55	
1 Nedra	55	45	
1 Affair of Three Nations	75	80	
3 The Beloved Vagabond	76	67	
1 Greater Will	50	55	
6 Excuse Me!	90	73	2
2 King's Game	56	62	
1 Madame X	71	91	3
1 Love Trail	35	53	
1 Hazel Kirk	50	55	
1 Simon the Jester	60	35	
1 The Jockey of Death	68	55	
1 A Woman's Fight	70	60	
1 The Life of Our Savior	35	55	
1 New York	80	74	1
1 Precious Packet	67	45	
1 Shrine of Happiness	78	72	

rts	% P.P.	% B.O.	Re-peat
Woman's Law	68	65	
Big Jim Garrity	69	55	1
Girl with the Green Eyes	65	72	
Matrimonial Martyr.	63	73	1
Shadow of Her Past	34	81	
The Fugitive	75	61	
Little Mary Sunshine	90	78	1
Divorce and the Daughter	78	75	
The World and the Woman	85	90	
The Shine Girl	73	64	
Fear of Poverty	61	85	
The Test	60	48	
Saint, Devil and Woman	44	57	
The Light That Failed	70	71	1
Shadows and Sunshine	93	78	3
Prudence the Pirate	54	64	
Arms and the Woman	70	53	1
The Challenge	73	65	
Joy and the Dragon	78	71	1
The Romantic Journey	77	66	
Her New York	82	62	2
Her Life or His	72	65	
Kick In	78	71	1
Sold at Auction	48	58	
Modern Monte Cristo	68	63	
The Hidden Valley	65	68	
Crime and Punishment	58	63	
Her Beloved Enemy	69	71	
Pots and Pans Peggy	79	68	
Twin Kiddies	82	70	
The Image Maker	38	40	
Told at Twilight	91	80	1
Mayblossom	40	85	
The Hunting of the Hawk	66	55	
Mary Lawson's Secret	77	78	
Sunshine and Gold	77	76	
When Love Was Blind	70	65	
Hinton's Double	70	63	
The Amateur Orphan	60	40	
The Candy Girl	20	60	
The Recoil	61	63	
Blind Man's Luck	80	20	
The Iron Heart	40	40	

BLUEBIRD

8 Bluebird	62.7	63.5	23
Jeanne Dore	27	41	
The Secret Love	38	40	
Hop, the Devil's Brew	40	43	
Undine	80	87	3
Wrong Door	75	95	
Grip of Jealousy	75	56	
Rupert of Hentzau	61	60	
Strength of the Weak	76	75	
The Yaqui	42	58	
The Flirt	44	66	
Tangled Hearts	44	36	
John Necham's Double	54	59	
The Great Problem	70	66	
Gaylord Waring	51	50	
Crippled Hand	58	69	1
Gilded Spider	46	64	
Elusive Isabel	48	46	
The Measure of a Man	63	60	
Love Never Dies	65	48	
Son of the Immortals	64	71	
Eye of God	64	80	1
Bobbie of the Ballet	67	79	
Evil Women Do	60	62	
Three Godfathers	68	74	1
Shoes	71	77	3
Broken Fetters	64	56	1
The Love Girl	63	64	1
The Grasp of Greed	71	76	1
The Silent Battle	78	84	
Secret of the Swamp	71	56	1
Love's Lariat	65	64	1
Bettina Loved a Soldier	65	72	
Wanted—A Home	74	75	
The Chalice of Sorrow	72	65	
Little Eve Edgarton	78	61	1
The Girl of Lost Lake	65	60	
The Unattainable	51	48	
Saving a Family Name	81	68	1
Behind the Lines	62	65	
The Social Buccaneer	72	65	
Gloriana	69	70	
A Stranger from Somewhere	69	67	
The Price of Silence	88	86	
The End of the Rainbow	63	48	

Reports	% P.P.	% B.O.	Re-peat
6 The Honor of Mary Blake	58	58	
1 The Right to be Happy	50	40	
4 Black Orchids	75	78	1
2 Her Soul's Inspiration	55	39	
4 God's Crucible	88	84	2
1 The Piper's Price	40	20	
5 The Bugler of Algiers	80	69	1
3 The Sign of the Poppy	65	62	
5 Mutiny	58	51	
8 The Mysterious Mrs. M	76	57	1
1 The Reward of the Faithless	72	81	
2 The Saintly Sinner	48	58	
4 The Boy Girl	58	58	
5 Polly Red Head	61	68	
1 The Gift-Girl	60	75	
3 Susan's Gentleman	62	63	
3 The Clock	77	65	
5 Hell Morgan's Girl	90	88	1
1 The Devil's Pay Day	71	75	
4 A Jewel In Pawn	71	69	
4 Girl With Checkered Coat	66	63	
1 Little Miss Nobody	30	50	
1 Treason	65	75	
1 The White Lights	70	50	
2 Bringing Home Father	70	60	
2 Kentucky Cinderella	68	55	
1 The Car of Chance	40	40	
1 The Little Orphan	70	60	
2 The Flashlight	68	40	
1 Wife on Trial	60	40	
1 Follow the Girl	60	40	
1 The Little Terror	60	40	
1 The Greater Law	40	40	

UNIVERSAL

1 Little Brother of the Rich	60	68	
1 Business is Business	50	65	
1 Father and the Boys	20	30	
1 The Frame-up	40	45	
1 Judge Not	70	70	
1 Long Chance	85	80	
1 Man of Shame	50	55	
1 My Old Dutch	20	55	
1 Nature Man	95	60	
1 Under Southern Skies	90	75	
2 Langdon's Legacy	80	80	
3 Love's Pilgrimage	62	53	
1 College Orphan	70	63	
1 Colorado	90	100	
2 The Campbells Are Coming	84	83	1
1 Money Madness	67	50	

RED FEATHER

100 Red Feather	64.8	61.6	2
1 It Happened in Honolulu	80	80	
1 The Madcap	70	70	
1 Soul Enslaved	60	80	
1 Knight of the Range	80	4	
2 Beckoning Trail	88	71	
2 Man From Nowhere	75	90	1
3 The Path of Happiness	70	50	
2 The Sphinx	50	50	
1 Pool of Flame	70	75	
1 Lords of High Decision	60	40	
2 Black Sheep of the Family	60	65	
2 Autumn	65	47	
3 Her Bitter Cup	72	71	
1 The Yoke of Gold	45	64	
1 Heritage of Hate	90	85	
1 Thrown to the Lions	60	20	
3 Huntress of Men	49	55	
3 The Youth of Fortune	69	63	1
2 What Love Can Do	50	80	
3 Half a Rogue	78	60	
1 Sons of Satan	60	40	
2 Two Men of Sandy Bar	72	60	
1 Folly of Desire	20	40	
1 Brigadier Gerard	50	40	
1 Romance of Billy Goat Hill	75	55	
4 The Target	76	46	
1 Whirlpool of Destiny	62	65	
2 Narrow Path	82	60	
2 Drugged Waters	57	51	
1 If My Country Should Call	58	62	
2 Black Friday	60	60	
2 The Place Beyond the Winds	66	55	
2 The Isle of Life	50	43	
1 Kinkaid—Gambler	80	85	
3 The Mainspring	71	67	

Reports	% P.P.	% B.O.	Re-peat
1 Morals of Hilda	80	80	
1 Mixed Blood	70	55	
1 The Bronze Bride	60	75	
1 The Child of Mystery	45	15	
3 Polly Put the Kettle On	45	57	
1 Fighting for Love	69	65	
1 The Double Room Mystery	55	35	
2 Heart Strings	70	60	
2 Love Aflame	78	80	
1 The Terror	70	90	
1 The Devil's Bondwoman	40	20	
1 Barriers of Society	40	20	
1 Me and Me Pal	85	70	
1 Mister Dolan of New York	65	70	
2 The Girl and the Crisis	73	73	
2 The Scarlet Crystal	60	78	
1 The Girl Who Lost	50	70	
1 The Gates of Doom	60	70	
1 The Birth of Patriotism	65	70	
1 The Hero of the Hour	55	70	

GREATER VITAGRAPH

544 Vitagraph	68.1	66.2	76
12 Battle Cry of Peace	95	80	4
7 The Juggernaut	73	73	2
7 Island of Regeneration	85	81	4
1 Sporting Duchess	40	80	
8 Sins of the Mothers	87	87	1
3 Crooky	70	60	1
1 Playing Dead	75	75	
5 Dust of Egypt	67	66	2
2 The Rights of Men	74	85	
3 Turn of the Road	82	78	
8 The Cave Man	74	60	
4 Heights of Hazard	73	44	
2 A Nation's Peril	86	76	
1 The Man's Making	60	78	
8 Price of Folly	95	95	2
7 The Great Divide	80	71	2
1 Souls in Bondage	100	80	1
2 Thou Art the Man	72	87	
8 Green Stockings	87	88	2
1 Milady's Slipper	90	90	
8 Island of Surprise	87	85	
8 Gods of Fate	62	62	
1 What Happened to Father?	60	78	
9 The Night Out	81	75	1
1 The Crown Prince's Double	75	60	
2 The Writing on the Wall	70	40	
4 Kennedy Square	88	60	1
8 For a Woman's Fair Name	80	85	
5 Hunted Woman	74	54	1
4 Hero of Submarine D-2	74	71	
5 Dollars and the Woman	75	56	1
1 Supreme Temptation	60	60	
5 Two-Edged Sword	76	53	
8 Vital Question	80	85	
1 Flames of Johannis	40	40	
7 Salvation Joan	78	59	
10 God's Country and Woman	81	85	4
1 Love's Toll	60	50	
9 The Law Decides	80	70	4
10 The Ne'er Do Well	91	93	7
4 Ordeal of Elizabeth	50	50	
10 The Suspect	80	76	2
8 Lights of New York	70	78	
7 The Destroyers	68	57	1
2 Redemption of Dave Darcey	80	80	
4 Man Behind the Curtain	85	76	
8 The Shop Girl	78	79	1
8 The Conflict	67	47	
7 Fathers of Men	71	47	
12 The Tarantula	78	72	3
15 The Daring of Diana	61	75	
8 Hesper of the Mountains	57	64	
11 The Light at Dusk	85	72	4
8 The Alibi	69	69	
1 The Dawn of Freedom	0	50	
4 Footlights of Fate	68	85	
18 The Combat	79	81	1
5 The Kid	60	57	
8 Phantom Fortunes	42	61	
5 His Wife's Good Name	64	76	
12 Through the Wall	78	63	1
14 The Chattel	72	83	3
8 Prince in a Pawnshop	64	67	1
8 The Blue Envelope Mystery	55	59	
4 The Firm of Girdlestone	31	39	
11 The Last Man	82	81	1
6 The Devil's Prize	49	62	

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WID'S

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PAINFULLY CRUDE AND AMATEURISH, WITH AWFUL TITLES

Gertrude McCoy in

MADAME SHERRY

Authors Film Corp.—M. H. Hoffman—State Rights

DIRECTOR.....Ralph Dean
AUTHOR.....Otto Hauerbach
CAMERAMAN.....D. W. Goddett
AS A WHOLE.....Fearfully amateurish production that dragged painfully, tied together with very unfunny attempts at comedy subtitles
STORY.....Silly musical comedy plot made ten times more ridiculous by treatment for screen; was inexcusably bad
DIRECTION.....Painfully old-school, bad composition, poor treatment of situations and permitted awful acting; decidedly crude
PHOTOGRAPHY.....Fair straight stuff
LIGHTINGS.....Poor; no attempt for effects; just straight stuff
CAMERA WORK.....Old-school
STAR.....Amateurish
SUPPORT.....Awful
EXTERIORS.....Poorly handled
INTERIORS.....Setty
TIME.....Seventy minutes (5 parts)

I HAVE to sit through a lot of pretty punk stuff, but recently I have seen nothing that seemed more draggy, more amateurish and more unlike entertainment than this attempt to picturize what was a successful musical comedy.

The story of "Madame Sherry" was never much. It succeeded principally because of some catchy music. In transferring this to the screen, however, the story has been made even more impossible and ridiculous than it was on the speaking stage, until the result is so very bad that it is almost an insult to the average American audience.

To give you an idea as to what sort of a plot they have attempted to portray I can tell you that two characters—a man and a woman, who stand about six feet in their stocking feet and weigh about one hundred and sixty apiece—explain to a visiting uncle that they are the children of another couple who looked to be at least ten years younger than the giants who present themselves as the children. This might have been considered comedy in a Keystone slapstick if the giants had been dressed in kid clothes, but in such a production as this it becomes painful and ridiculous bunk.

Someone, in trying to rescue this from the junk pile, has written about 175 titles that are as near to being a criminal offense as anything I have ever read, providing whoever wrote them got money for doing so. The title writer evidently thought that he was being funny, but, of all the junk that was ever wished onto a poor, unsuspecting public, I think this is the limit!

In many places the title writer burst into fearful poetry. After the average fan struggles through about ten or fifteen of the titles in this, he will be ready to go home giving the manager who put on such junk a beautiful mental cussing.

There is a part of this story which is supposed to take place on a private yacht, and, in order to get these scenes without securing a yacht, the director decided to photograph them on an excursion steamboat tied up to a dock. Had he been very careful in doing this he might have gotten away with it, but the angles which he used were such that the fact that he was taking the scenes on such a boat became very evident, and certainly that fact isn't going to add anything to the general atmosphere of this offering.

All of the players were decidedly amateurish and very camera-conscious. There was not a personality in the lot.

Gertrude McCoy was in evidence more or less, but, to anyone who had never heard of her, she would make no more of an impression than any of the other amateurish players.

Others in the cast were Lucy Carter, Frank L. A. O'Connor, Jean Stuart, Alphie James, H. J. Quealy, Robert Homans, Alfred Deery and Jack Mundy.

The Box Office Angle.

I certainly would advise you to steer clear of this. The name "Madame Sherry" may pull you some business at the box office, but if you have any respect for the opinion of your patrons and hope to keep their good will you cannot afford to play this sort of junk. As bad as this production is from an acting viewpoint, it might have been sneaked by had the titles been properly written to make the action hold together somewhat, instead of ridiculing it from start to finish in an attempt to be funny.

I feel sure that most intelligent fans after seeing this will be sick, sore and disgusted. This will be all the more so if they come in expecting to see something worth while because of having heard of "Madame Sherry" as a success on the stage.

This is not even a good burlesque comedy, because the situations are so awful that they make you swear a bit mentally. I can't understand how anyone could have selected such a cast as appeared in this. If the grown-up couple were supposed to be presented as children of the other couple, they should have, in some degree at least, conformed to a proper size so as to make this just a wee bit reasonable.

Just stick a pin in this one and be sure that someone doesn't wish it onto you!

HAROLD LOCKWOOD

Yorke--Metro

BEST PICKFORD EVER; DELIGHTFUL FUN; TRULY ARTISTIC

Mary Pickford in

REBECCA OF SUNNYBROOK FARM

Pickford-Artcraft

DIRECTOR	Marshall A. Neilan
AUTHORS	Kate Douglas Wiggin and Charlotte Thompson
SCENARIO BY	Frances Marion
CAMERAMAN	Walter Stradling
AS A WHOLE	Best Pickford production ever made
STORY	Slender dramatic thread, but provided great characterizations and many delightful incidents
DIRECTION	Gave exquisitely beautiful atmosphere, registered wonderful human bits of business and kept distinctive tone to production throughout; exceptionally well done
PHOTOGRAPHY	Excellent, with exterior shots exceptional
LIGHTINGS	Generally excellent, with exquisitely beautiful exteriors
CAMERA WORK	Very fine
STAR	Truly delightful; best work in a long, long time
SUPPORT	Many great types and excellent kids perfectly handled
EXTERIORS	Exceptionally artistic; very carefully chosen for composition and lighting
INTERIORS	Very fine atmosphere, with distinctive detail
DETAIL	Scores of fine little touches
TIME	Sixty-five minutes (5 parts)

IF anyone has been in doubt as to the possibility of Mary Pickford holding her position as one of the very few real stars, they need only see her work in this production to realize that all she needs is the proper vehicle and direction to remain at the top of the heap for qutie some time to come.

Certainly Producer Marshall Neilan is deserving of the greatest credit for having provided such an exquisitely artistic atmosphere in this, and Frances Marion is to be complimented for the scenario provided, since the story really depends upon the development of little incidents to make it effective. Analyzed as to basic plot thread, "Rebecca" has scant material, but there was plenty of opportunity for characterization and development of incidents, and this has been perfectly done by the director and scenarioist.

I cannot recall ever having seen in any one picture a greater number of beautiful shots, this being true not only of the occasional shot picked for beauty alone, but also for every little bit of film taken in an exterior. It is typical of the work of Producer Neilan that his composition is always excellent and his scenes taken at just the right time to get the proper lighting. This means painstaking, intelligent work and is surely commendable.

There was oodles of kid stuff in this, and certainly it was well handled. Little Mary looked as young as any of the kids, and the illusion was perfect, because you enjoy watching these youngsters and the star just as if they were a lot of wild Injuns such as might be found in most any New England town.

There were plenty of laughs, and Little Mary proved that she can do the Charlie Chaplin stuff pretty nearly as well as Charlie does it himself, by registering several falls that certainly were beauts. The comedy bits were so nicely handled as to get real laughs, which is conclusive proof of a knowledge of that very elusive element necessary to make bits of business on the screen ring true.

The kid circus scenes were a little bit elaborate, but still within the possibilities, and certainly they will gather many laughs from any audience. The stealing of the pie bit was delightful.

In addition to the comedy stuff there were a few bits of pathos that were nicely handled, the death of the aunt being beautifully timed.

The titles were well written and several of them registered laughs on their own account.

The entire cast was well chosen for types and every bit of business from first to last registered effectively.

The only bad spot in the entire production was the use of several very short flashes of fake lightning. This may get by with the average audience, but it seemed a shame to me to have this technical flivver in what was otherwise a truly exceptional production technically. The last lightning flash where the church tower was struck was very well done, and if this were left in without the others it would have been very effective, with no one able to determine whether it was real or not. The flashes which preceded, however, will be caught as "studio stuff" by any fan with a quick eye, this being particularly true in one place where the clouds were quite jumpy.

Eugene O'Brien as the hero had a "stick around for the finish" part.

In the supporting cast there appeared Helen Jerome Eddy, Marjorie Daw, Charlie Ogle, Jane Wolff, Josephine Crowell, Jack MacDonald, Emma Gerdes, Kate Toncray, Violet Wilkey, Mayme Kelso and Frank Turner.

The Box Office Angle.

The only thing I can tell you about is to go the limit.

You can promise that it is The Greatest Pickford Ever Made, and I would dwell particularly upon the fact that it is the most entertaining production in which she has ever appeared, because many may feel that "The Little American" was a great picture but not of the kind which they like.

Emphasize the fact that this is the first Pickford production directed by Marshall A. Neilan, and talk about the artistic beauty of the exterior scenes and the delightful treatment of the comedy situations.

If you will go after this hard enough you can offset the possible prejudice created by some of the recent Pickford releases.

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ART DRAMAS PROGRAM

Eye of Envy — Blood of His Father
Unto the End — Devil McCare
Just Jim

Say you saw it in *"WID'S."*

MUCH ATMOSPHERE, DOG AND CLEVER TITLES PUT THIS OVER

June Caprice in

EVERY GIRL'S DREAM

Fox Film

DIRECTOR	Harry Millarde
AUTHOR	Adrian Johnson
CAMERAMAN	David Wills
AS A WHOLE	Atmosphere fantasy helped decidedly by fool poetry titles and clever dog
STORY	Ye Ancient Plot dressed up in costume
DIRECTION	Gave pleasing atmosphere with some beautiful shots, but treatment of situations—except dog stuff—rather ordinary
PHOTOGRAPHY	At times very beautiful, but frequently flat
LIGHTINGS	Some exterior shots exceptional, but other bits ordinary
CAMERA WORK	Generally very pleasing, except for poor grouping of characters
STAR	Pleasing—what little there was of her
SUPPORT	Dog was great
EXTERIORS	Some very pretty shots; atmosphere registered rather well
INTERIORS	Generally good
DETAIL	Several slips, but acceptable
TIME	Fifty-five minutes (5 parts)

WELL, at least when they take the old junk for stories these days some producers have come to a realization of the necessity of doing something to offset Ye Ancient Plot.

In this case the story had to do with the old guy who had a mortgage and wanted to marry the shero, with the other two favorite chestnuts of the hero and shero both being adopted children who on the finish developed into prince and princess.

To give this a possible chance of pleasing, they put it in a Dutch atmosphere with costumes, etc., and introduced a dog who proved to be the cleverest actor in the cast. Then, to make sure that no one would take this too seriously, a lot of weird poetry titles were written which made clear the fact that this was only sort of a fantasy presented for light entertainment purposes.

The result of the use of the atmosphere, the dog and the titles, was that the production will register rather satisfactorily with most audiences because it provides a few laughs and a few beautiful shots without requiring at any time that anyone take it seriously.

Miss Caprice was kept in the background rather decidedly, with favorable results, because when she did appear she looked rather pretty, and the effect of giving more prominence to the atmosphere, the dog and the titles than to the star was of decided assistance to her.

In the poetry subtitles they introduced a lot of stuff supposed to be speech titles by the dog, and these bits will register very generally. In one place they introduced some wild bears who chased the princess in the woods, but it so happened that the ropes attached to the collars of these animals were quite in evidence.

To the wise film fan it will appear that Mr. Fox decided to allow Caprice and her director to go in and shoot a story in a big set that was evidently built for something else, with the result that the story was cooked up over night.

The average fan will not understand this, however, and will undoubtedly be somewhat impressed by the many people in some scenes and the rather interesting atmosphere provided.

The stunts by the dog were easily the best thing in the film. These, combined with some very beautiful shots—particularly in the early exteriors—lifted the production out of the rut sufficiently to make it register as a pleasing bit of entertainment.

In support of Miss Caprice there appeared Harry Hilliard, Kittens Reichert, Margaret Fielding, Dan Mason and Marcia Harris.

The Box Office Angle.

If you will make it clear that this is a bit of light entertainment presented in an interesting atmosphere with a story that no one is expected to take seriously, then it will probably go over very satisfactorily.

I would suggest that you emphasize particularly the presence of the dog, talking a lot about the stunts of this very clever canine. The titles have given the dog particular prominence, and certainly whoever wrote the titles knew what needed to be done.

I can't feel that June Caprice is any box office asset, and the promise of a costume production will not attract much business. Therefore, I would suggest that you concentrate heavily on the dog for this, promising that the production is light entertainment that is sufficiently pleasing to justify any fan's attendance.

Don't go too strong on it, and of course if you can get something that is really worth while, get it—although, figured as program releases run, I believe that this has been lifted enough by the dog, the atmosphere and the titles to carry it over.

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LIGHTINGS, CLOSE-UPS AND TREATMENT LIFT ORDINARY PLOT

Marian Swayne in

THE LITTLE SAMARITAN

Erbograph—Art Dramas

DIRECTOR.....Joseph Levering
AUTHOR.....Rev. Clarence J. Harris
CAMERAMAN.....James Robertson
AS A WHOLE.....Lightings, types and treatment lifted slender story
STORY.....Rather obvious smalltown plot with falsely implicated innocent shero
DIRECTION.....Artistic lighting and intelligent use of closeups with some good types made this human, with favorable results
PHOTOGRAPHY.....Generally good
LIGHTINGS.....Some very artistic, although some ordinary
CAMERA WORK.....Good; some pleasing closeups
STAR.....Pretty in most lightings; generally pleasing
SUPPORT.....Old coon great; other types good and poor; girl "extras" camera-conscious
EXTERIORS.....Good smalltown atmosphere; not particularly artistic
INTERIORS.....Acceptable
DETAIL.....Satisfactory
TIME.....Sixty-three minutes (5 parts)

INTELLIGENT treatment of certain situations in this rather slender story, combined with some rather effective lightings and good closeups, lifted this out of the ordinary rut and marked it as a rather pleasing bit of entertainment.

Miss Swayne was photographed to advantage. Most of her scenes and some of her closeups were decidedly beautiful. Several of the types were very well chosen, this being particularly true of the funny old coon, played by Sam Robinson, who had rather a prominent part in the story.

The plot was one of those situations where the little heroine was always trying to help everybody, with the situation arising where she was suspected of having stolen some money from the church funds, to which she had access. The treatment of this situation, however made it comparatively evident that she wasn't guilty and so the plot, as such, did very little to help this.

There were a number of little incidents—such as the bit where the minister tried to ride a bicycle, with the result that he was started downhill unexpectedly—that will gather laughs, although the picnic scenes were given too much attention, since the crowd of "extra" girls used were very camera-conscious. They were rushed back and forth in a rather mechanical manner which detracted decidedly from the effect of this sequence.

Others who appeared were Lucille Dorrington, Bernard Niemeyer, Carl Grau, Mrs. Allen Walker, Charles MacDonald and Olive Corbett.

The Box Office Angle.

This production stands a little above the average program release because there are certain incidents which get over beautifully. The human touch is in evidence quite often and several of the characters were truly funny. The intelligent use of closeups gave an intimacy to many of the situations which made them quite effective.

Don't figure this as a production worthy of making a lot of fuss about, because it has no distinctive merit capable of elevating it into the special class. However you can figure that it is a good program offering, such as may be played anywhere with safety. The story is slender, but the treatment makes it sufficiently pleasing to assure you that it will get over.

In advertising this you might concentrate on the thought—"Do you perform a kindness for your neighbor whenever possible? Think it over and see 'The Little Samaritan.'"

SKIMPY PLOT PROVIDES CHANCE FOR STAR TO VAMP SOME

Louise Glaum in

IDOLATERS

Triangle

DIRECTOR.....Walter Edwards
AUTHOR.....Monte M. Katterjohn
SCENARIO BY.....John Lynch
CAMERAMAN.....Chester Lyons
AS A WHOLE.....Obvious plot designed to present Louise Glaum as gown-wearing vamp
STORY.....Old situations of theatrical folk and play, last act of which becomes part of their life on finish
DIRECTION.....Gave distinctive atmosphere and showed Miss Glaum as SOME vamp, but lacked convincing dramatic moments to make action truly impressive
PHOTOGRAPHY.....Generally excellent
LIGHTINGS.....Some very effective; generally artistic
CAMERA WORK.....Very good
STAR.....SOME vamp—in SOME clothes!
SUPPORT.....Dorcas Matthews excellent; others good
EXTERIORS.....Very few, but satisfactory
INTERIORS.....Some very effective sets
DETAIL.....Good
TIME.....Sixty-three minutes (5 parts)

LOUISE GLAUM has a decided following, and, because of that, I believe you can figure this production as one which will register very satisfactorily despite the fact that the story is rather weak and obvious.

It is one of those plots which moves along for two or three reels without getting anywhere in particular, only to develop into the good old situation where an act from a play in which some of the characters figure parallels the real life of these characters. This has been done very frequently with some changes. In this instance the situation is that, in the play, the woman commits murder and is then killed by her lover, so that the police could not arrest her, this being carried out at the end of the story by Miss Glaum being killed by her former servant when the police came to arrest her for having murdered the young playwright whom she had ruined after taking him away from his wife.

The greater part of this was devoted to presenting Miss Glaum in many clinging costumes, registering her as a vamp living in a very vampish apartment.

The general atmosphere of the first few reels showing Miss Glaum in her apartment winning the young playwright away from his wife was quite artistic and rather distinctive. This gives the production enough class to make it carry as a worth-while film.

Dorcas Matthews, in the part of the wife of the play-

wright, was very well chosen as a contrast to Miss Glaum, and her work was decidedly pleasing, because she played with an impressive poise and repose.

The other characters were quite satisfactory, although none of them were exceptional personalities.

There were several bits of melo in the story, but none of these situations were particularly effective as drama, and the plot never at any time became strong enough to be considered big.

They used a dummy electric sign against a back drop which would have been much improved had they omitted the back drop effect and used only the sign.

At the finish of this Miss Glaum was shown in the slums, sort of as a lesson to all who consider the life of the vamp attractive. Certainly no one, if they looked her over at the end of this, would ever figure that they should become a vamp if that was to be the final result.

In the supporting cast were George Webb, Lee Hill, Hugo Koch and T. S. Hill.

The Box Office Angle.

I believe that Louise Glaum has a big enough following at the present time to make it safe for you to play this and get it by on her personality alone. I would suggest that you confine all of your advertising to talking about her and the fact that she wears some weird, vampish costumes while playing the temptress.

The production is not nearly so strong as many in which she has appeared because the plot isn't unusual, but her work is very good and I believe that most of the fans who like her will consider this a very acceptable offering.

In advertising this you might say: "Why do some people worship others as they would idols? Think it over and see Louise Glaum in IDOLATERS."

BURLESQUE BARNSTORMERS AND STAR HELPED POOR PLOT

Bessie Love in

PERSNICKETTY POLLY ANN

Triangle

DIRECTOR.....Charles Miller
AUTHOR.....R. Cecil Smith
SCENARIO BY.....J. G. Hawks
CAMERAMAN.....Henry Bredesen
AS A WHOLE.....Registered some laughs, but general atmosphere ordinary, with entire offering missing human note most of time
STORY.....Routine obvious, ancient situations; was only movie caliber
DIRECTION.....Atmosphere was ordinary, characterizations unconvincing and overdrawn
PHOTOGRAPHY.....Lacked artistry; generally ordinary straight stuff
LIGHTINGS.....Not distinctive; generally too uniform
CAMERA WORK.....Fair
STAR.....Appealing personality, but handicapped by overdrawn characterizations and unconvincing atmosphere
SUPPORT.....Failed to impress—although hero and uncle rather pleasing
EXTERIORS.....Acceptable; should have been beautiful
INTERIORS.....Not artistic or distinctive
DETAIL.....Acceptable, although overdrawn at times
TIME.....Fifty-eight minutes (5 parts)

BESSIE LOVE has an appealing personality, but she has been handicapped in a great many productions by an atmosphere which has not only been inartistic, but failed to impress or convince.

In this production we find a great many overdrawn characterizations, with atmosphere details which also fail to ring true, the net result being that the offering misses fire most of the time.

The story is one of those smalltown things with a convenient orphan adopted by the hard guy who ran the village tavern. Hero is a disowned nephew who came to the town to teach.

A barnstorming theatrical troupe provided the customary burlesque comedy, trying to present "Richard III," with the expected situation of the willunous actor who tempted Bessie to run away with him.

After hero had saved her from this disastrous career, the rest of the production was devoted to his redemption from the ruinous habit of drink, with the plot developing the fact that Miss Love was also a distant relative of the uncle who had ordered his nephew out of the house.

Of course when Bessie landed in uncle's home, she managed a reconciliation between "unk" and "nef," and so shero and hero got together on the finish.

As routine movie productions go, this may be considered acceptable becausee the theatrical burlesque stuff pulls a few laughs. Miss Love manages to save a number of scenes by her charactrization.

If your fans expect you to give them productions which ring true, and situations that seem human, then this will not deliver. If they allow you to get by with the routine stuff part of the time, then you can sneak this one over because of Bessie Love's presence.

The chief weakness of this offering is in the convenient, obvious story, which presents very ancient situations in a very ordinary manner.

In the cast were John P. Lockney, Walt Whitman, Rowland Lee, William Ellingford, Alfred Hollingsworth, Darrel Foss, Josephine Headley.

The Box Office Angle.

There is certainly nothing particularly worth while about this, because the weakness of the story holds it down at all times.

If Miss Love is a favorite in your community you can probably take a chance on getting it over, because she has a few scenes that register satisfactorily. The smalltown comedy having to do with the presentation of the Shakesperean classic will register some laughs, but I am inclined to believe that the average audience will consider the rest of the production very, very weak.

There is no angle about the plot which justifies unusual advertising. It is just a routine movie production of a very weak story.

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PAINFULLY CONVENIENT MELLER BADLY ACTED IN PRETTY SNOW SCENES

Lou-Tellegen and Mary Fuller in

THE LONG TRAIL

Famous Players—Paramount

DIRECTOR ..... Howell Hansell
AUTHOR ..... Eve Unsell
CAMERAMAN ..... Lewis W. Physioc
AS A WHOLE ..... Fearfully acted unconvincing melo
STORY ..... Wife-in-name-only-whose-brother-ruined-hubby's-sister mix-up
DIRECTION ..... Registered some good snow stuff and many light effects which generally were bad on faces, and permitted awful acting
PHOTOGRAPHY ..... Varied from fine to poor
LIGHTINGS ..... Many attempts for effects; sometimes fine for sets but generally poor for faces
CAMERA WORK ..... Varied very decidedly
STARS ..... Very camera-conscious and actory
SUPPORT ..... Unimpressive
EXTERIORS ..... Some good snow shots
INTERIORS ..... Acceptable
DETAIL ..... Acceptable, but sub-titles very meller
TIME ..... Sixty-two minutes (5 parts)

EXCEPT for the fact that there are a few good snow scenes in this, there is nothing about it to justify it ever having been released.

The plot of this is a combination of old situations, with some convenient twists which are rather painful, and the players have registered the big scenes with acting that fails utterly to convince or impress.

Through the good old situations of the storm that forced the girl to take refuge in the guide's hut, we find the guy whom Miss Fuller was supposed to marry, refusing to have her. Then the hero guide guy, Lou-Tellegen, offered her his name.

She said that she would be his wife in name only, and the plot dragged along through much footage until we found that Mr. Tellegen's sister had been wronged, and learned on the finish that Miss Fuller's brother was the guilty gink.

She pleaded with Tellegen to forgive her brother, informing him that she had learned to love him because he was such a grand gazook.

Upon any and all occasions Mr. Tellegen and Miss Fuller acted all over the place, with the other characters doing their best to keep up with the stars.

Some of the snow scenes were rather good, but the plot lacked the power of conviction, and, considered as a whole, I'd say that most any audience will think it a very ordinary, poorly-played meller.

The titles were very badly written, being as melodramatic and as much along the lines of the old ten-twent'-thirt' as the acting of the stars.

The Box Office Angle

Lou-Tellegen has never, since his first picture or two, registered very well, and the fact that he is Geraldine Farrar's husband has lost most of its novelty. Mary Fuller has slipped by the wayside in recent years, so that I can't see where this has much of a box office draft.

Figured as a production, I don't believe it will please, because it is ordinary meller badly acted and decidedly lacking in the necessary human elements to make such a drama pleasing.

My advice would be to dodge it.

If, for any reason, it is necessary to play it, I would sneak it by very softly.

UNIMPRESSIVE DRAGGY MENTAL STRUGGLE DRAMA

Ethel Barrymore in

THE LIFTED VEIL

Rolfe—Metro

DIRECTOR ..... George D. Baker
AUTHOR ..... Basil King
SCENARIO BY ..... Albert Shelby Le Vino
CAMERAMAN ..... Joseph Schelderfer
AS A WHOLE ..... Rather laborious study in mental struggles that fail to become impressive or dramatic
STORY ..... Had good situations for drama, but seriously lacking in sympathetic characters
DIRECTION ..... Put over situations in routine manner without attempt for unusual effects or dramatic fireworks beyond the limitations of the star
PHOTOGRAPHY ..... Acceptable straight stuff frequently flat; never particularly artistic
LIGHTINGS ..... Generally uniform; not distinctive
CAMERA WORK ..... Acceptable; too many long shots from same angle
STAR ..... Worked slowly and quietly failing to convince or stir you
SUPPORT ..... Acceptable; lacked impressive personalities
EXTERIORS ..... Very few and ordinary
INTERIORS ..... Acceptable; some had much gilt furniture; frequently same angle used too often
DETAIL ..... Acceptable; although too much at times
TIME ..... Sixty-three minutes (5 parts)

THE fact that Ethel Barrymore is in this will get it by with many, because the story is one of those "deep" things that has to do with the psychology of the mental struggles between three people who tried to figure out whether they were big enough to forgive one another for things that had happened.

The production is fearfully slow, and there was nothing distinctive in the way of effects or particularly dramatic scenes, with the result that at times it became very draggy.

The fact, however, that the plot was centered upon the Eternal Magdalen situation, with Miss Barrymore as a woman who had erred, trying to decide whether she was good enough to marry a man who had loved her, with this man denouncing her and afterwards forgiving her while she herself almost married a minister who to her seemed to be ideally generous—kept this from slipping too far; because, while many may not know what it's all about, they will say that it must be good because Miss Barrymore looks so pathetic.

The story provides a number of "thought" situations, but, to my mind, it is decidedly weak in one very important essential. The characters fail to appeal from the sympathy angle because the love interest is never effectively developed. After the man who wanted to marry Miss Barrymore in the first place has bawled her out so beautifully, any human being will say that she never should marry him. When she suddenly does so and goes away with him to France after having pulled the W. K. flop at the altar when about to marry

the minister, many will say that it will serve her right if she gets shot on the battlefield.

In the films Miss Barrymore has proved that she has a very limited range of expression. She gets through this without registering many variations.

William B. Davidson as the gink who wanted to marry her until he "suspicioned" something and then afterwards came around begging forgiveness, was lacking in power and personality and wore a bum mustache and goatee which certainly didn't improve his appearance any.

Frank Gilmore, playing the part of the minister, was satisfactory, although he failed to make this part as big as it might have been.

The tempo was made to seem even slower by the repeated use of the same angle in interior sets and by the use of too many dissolves registering what the characters were thinking about. At times closeups would have helped decidedly where not in evidence.

In the cast were Robert Weller, Ilean Hume, Maud Hill, Geo. Stevenson and Richard Brooke.

The Box Office Angle.

There is nothing really bad about this, except the fact that it is very slow, and consequently I believe that you can get it by most anywhere without serious complaint.

If you are trying to do big things and please your audiences particularly, hunt up something that is more entertaining. But, if it is for any reason necessary to play this production, I believe you can get it by safely if you will emphasize the fact that "The Lifted Veil" is a very well-known story.

Ethel Barrymore has a lot of people buffaloed, and so she gets by in the movies doing things which an unknown actress couldn't hold a job on for a week. This isn't as bad as some of the things in which she has appeared for Metro, since there is an underlying theme here of considerable strength.

Just make up your mind not to be very enthusiastic in pressing this beforehand, because if you go too strong on that angle your fans are going to be sadly disappointed.

STARTED WITH FINE CHARACTERIZATIONS; ENDED AS CHEAP MELO

Antonio Moreno and Helene Chadwick in

THE ANGEL FACTORY

Astra—Pathe

DIRECTOR	Lawrence McGill
AUTHOR	Lucien Hubbard
SCENARIO BY	Will M. Ritchey
CAMERAMAN	Harry Woods
AS A WHOLE	Movie melo with good and very bad spots
STORY	Had good characterization bits and crude meller situations
DIRECTION	Treated some incidents splendidly and others very poorly
PHOTOGRAPHY	Varied from excellent to poor
LIGHTINGS	Many excellent effects and some poor bits; played for turning light on and off in room too much
CAMERA WORK	Varied decidedly from fine to poor
STARS	Pleasing personalities
SUPPORT	Gangster excellent; others satisfactory
EXTERIORS	Satisfactory; not artistic
INTERIORS	Some very good; others ordinary
DETAIL	Generally good, but society shots poor
TIME	Fifty-eight minutes (5 parts)

STARTING off with what promised to be rather an interesting story having to do with an "angel factory" where Mr. Moreno as a wealthy young philanthropist was conducting an establishment wherein he was educating children from the slums to do useful things, this worked into melodramatic situations which failed to be effective, because the atmosphere was switched from very effective lightings to very ordinary sets too frequently.

In stories like this the production gets its atmosphere standard by the general tone of things, and we had several scenes in the latter part of this which were supposed to be shots of a society event, which were so bad that they completely offset the favorable impression made by a number of very good light effects used in other scenes.

Tony Moreno is a very likeable hero, and his work in this was decidedly pleasing. Helene Chadwick is a promising ingenue, and Armand Cortez, as the gangster, put over a number of exceptionally good little touches, with the result that the first few reels where these three had the burden of the work were very promising.

After that they got to the melodramatic stuff showing a conflict between the two men for the girl, and the incidents became rather meller, and so lost their convincing power.

When they pulled the good old stuff about the befriended sailor who did the struggle over whether or not he should drink some whisky, the film began to slip, and from that time on it slumped badly.

Had the general atmosphere been as good as some of the light effects, this would have been very effective.

I want to commend particularly the little touches registered by Armand Cortez, as the gangster. He landed a number of good laughs by little bits of business which were very evidently put in by himself. He has done this sort of character in several productions very successfully.

Others who appeared were Margaret Greene, Suzanne Willa and Francis X. Conlan.

The Box Office Angle.

As a program production this will undoubtedly prove satisfactory despite the fact that it isn't distinctive as to general atmosphere and becomes rather melo in the final situations. Tony Moreno and Helene Chadwick are both pleasing, and their work will interest most fans sufficiently to make them decide that this is a satisfactory release.

"The Angel Factory" seems to me to be a good name, particularly when you can refer to it as a school for the development of the little rough diamonds of the slums.

In advertising I would talk about the presence of Mr. Moreno and Miss Chadwick first, and then say that this story has to do with a school in the slums where prospective gangsters and pickpockets are developed into angels.

The plot of this was one of those mechanical meller-drammers that is comparatively obvious, there being a rather obvious mystery developed through the presence of a character who is carried along through much footage for the sole purpose of confessing at the end that he was the man who fired the fatal shot.

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WILL GET OVER AS COMEDY, BUT MISSED BIG OPPORTUNITIES

Jack Pickford and Louise Huff in

THE VARMINT

Lasky—Paramount

DIRECTOR.....William Desmond Taylor
AUTHOR.....Owen Johnson
SCENARIO BY.....Gardner Hunting
CAMERAMAN.....Homer Scott
AS A WHOLE.....Had good atmosphere and titles, but failed to get human characterizations and little intimate touches that would have made this wonderful
STORY.....Prep school boy stuff with wonderful possibilities
DIRECTION.....Missed many big opportunities by playing broadly with action, rather than deftly with intimate bits that could have been made very human
PHOTOGRAPHY.....Generally excellent
LIGHTINGS.....Some very fine; generally good
CAMERA WORK.....Good; not enough closeups
STARS.....Very pleasing, but could have been much better with different treatment
SUPPORT.....Too many effeminate boys; Theodore Roberts excellent
EXTERIORS.....Very good
INTERIORS.....Good; some quite effective
DETAIL.....Missed human touches
TIME.....Sixty-two minutes (5 parts)

THIS will probably be accepted as a good offering, but certainly the producer missed opportunities here in a pathetic manner.

The stories from which this was adapted offered an exceptional amount of material for little intimate human touches that could have been made very, very effective had they been properly treated. The film, as it stands, runs through a certain amount of action with a few good bits, but it misses about 80 per cent. of the opportunities that the story afforded. More closeups and more attention given to characterization and little touches would have made this one of the big pictures of the year.

As presently constituted, the work of Jack Pickford and Theodore Roberts carries the burden, and these two managed to get over enough good stuff to pull the picture by.

The supporting cast of boys was very weak, because they acted all the time and some of them were very objectionably effeminate.

Louise Huff was pleasing, but was not given sufficient opportunity. There were several crude spots in some of the scenes between Miss Huff and Mr. Pickford, one of the worst of these being where she awkwardly fell over him as he was stretched out on the campus.

In the football scenes there was little or no detail, and this generally was the fault in the treatment of the entire production. More good closeups and more effective types would have elevated many of the bits from nothing into very effective light-comedy.

The atmosphere for the most part was very pleasing, and the titles were very good.

The cast included Henry Malvern, Ben Suslow, Maurice Kessell, Miriam Comer, Ed Sedgwick, Maxfield Stanley and Milton Schumann.

The Box Office Angle.

Had this been more subtle, with more human touches, it would have been wonderful. As it stands it is good enough to get over with the average audience, principally because most everyone has heard of these "Saturday Evening Post" stories if they have not read them.

I believe you can feel fairly safe in playing it providing you put enough emphasis on the story and refer to Jack Pickford as an ideal selection for the part of the Varmint. Jack has developed very nicely in the last year, and today has quite a following. Miss Huff is satisfactory as a pretty little ingenue, so far as the average fan is concerned.

I would be careful in not promising too much about the merits of the production, depending principally upon the prestige that the stories have to get you some business. It is regrettable that this story wasn't given more human treatment.

TIRESOME JUMPY MIXTURE OF ROMANCE AND FORCED COMEDY

Mary Anderson and Alfred Vosburgh in

THE DIVORCEE

Vitagraph

DIRECTOR.....William Wolbert
AUTHOR.....Rufus Steele
CAMERAMAN.....Reginald E. Lyons
AS A WHOLE.....Jumpy mixture of society comedy and Western highwayman romance
STORY.....Wandered badly from one sequence to another without intelligent and coherent continuity
DIRECTION.....Registered some good individual scenes, but failed to tie production together intelligently
PHOTOGRAPHY.....Generally good; a few beautiful shots
LIGHTINGS.....One or two beautiful bits, but varied generally
CAMERA WORK.....Varied from fine to fair
STARS.....She marred impression by forced attempt to be cute; he satisfactory as movie hero
SUPPORT.....Acceptable
EXTERIORS.....A few beautiful shots; generally acceptable
INTERIORS.....Acceptable; not distinctive
DETAIL.....Titles bad and continuity very jumpy
TIME.....Sixty-one minutes (5 parts)

THE construction of this was so bad that it seemed most of the time as if two distinct stories had been made and then matched together. This of course was not true, since there was a certain correlation between the scenes, but the two main sequences ran along without anything in particular to tie them together, and at times the cutting back and forth was very annoying and confusing.

Miss Anderson is rather a pretty girl when properly photographed, but she spoiled the impression to be made in this by a forced attempt at being cute. She wanted to jump up and down all the time, which is ruinous for any but a very few of our stars.

It seemed as if someone had attempted to doctor this with a lot of subtitles, and certainly the doctoring wasn't a good job. The titles were very bad in most cases and at no time did they lift the offering.

Alfred Vosburgh as the hero was acceptable, but failed to lift his part out of the accepted routine movie characterization.

The plot of this had to do with a young woman in Reno who wanted to have a little adventure, with the result that she went to a lawyer and asked for a "divorce" when she wasn't even married. This gave her an

entree into the little club of women seeking divorces and there were many nonsensical scenes which were supposed to be funny where these women tried to question her about her "troubles with her husband."

Entirely separate and distinct from this sequence was a little romance between Miss Anderson and Mr. Vosburgh, with Mr. Vosburgh playing the part of a minister who rode around out in the woods in cowboy outfit because he had always wanted to do it.

Of course, there was a real highwayman who was holding up people, with the result that the shero suspected her minister lover of being this guy. They finally caught the real man, and everybody was happy.

There was one long shot of a winding mountain road shown in the distance running along a mountainside that was very pretty, indeed. It was the best thing in the film.

The Box Office Angle.

This production was seriously handicapped by the story construction. The Reno divorce stuff seemed to have nothing to do with the little romance between Miss Anderson and the minister cowboy. The titles, instead of helping the production, mixed it up even more, and consequently I am afraid that the average fan will consider this pretty ordinary junk.

If Miss Anderson has established any following in your community, you may be able to get this by. Personally, the story mixup sinks it, so far as I am concerned.

There was nothing unusual about any of the situations, and the plot is comparatively obvious when it isn't ridiculous. I'd suggest that you pass it by if there is a possibility of getting something with more sense to it.

IMAGINARY INVASION MELO WITH USUAL SITUATIONS

Florence La Badie in

WAR AND THE WOMAN

Thanhouser—Pathe

DIRECTOR	Ernest C. Warde
AUTHOR	Philip Lonergan
CAMERAMAN	William M. Zollinger
AS A WHOLE	Unconvincing, unimpressive meller of imaginary invasion
STORY	Jumpy plot similar in basic idea to "Battle Cry of Peace" and other invasion stories
DIRECTION	Provided action and routine movie treatment of situations, but failed to make incidents impress
PHOTOGRAPHY	Generally straight stuff; not artistic
LIGHTINGS	A few good; generally too uniform
CAMERA WORK	Ordinary; not artistic or distinctive
STAR	Pleasing and tried hard
SUPPORT	Routine movie characters
EXTERIORS	Satisfactory; nothing unusual
INTERIORS	Good, but not distinctive
DETAIL	Impersonation of Pres. Wilson bad
TIME	Fifty-eight minutes (5 parts)

WE have had a number of plots registering what might happen if the Germans or some other nation invaded our shores, and somehow it seems that the most important thing that would result from such a catastrophe would be that the general would pick out some heroine's home for division headquarters and hold some very ruff parties for a day or two before being dislodged by Uncle Sam and driven back to their own land.

I have seen a number of productions supposed to depict this imaginary invasion stuff, and in every one of them that division headquarters in the shero's home was the only thing registered.

In this particular offering the enemy arrived in our land—all of a sudden like—as a result of one title, and they were finally driven out completely in another title towards the end.

Much footage was devoted to the ruff entertainments, and, of course, the shero had to suffer various indignities before she planted some dynamite and blew up the whole gang, just before she escaped with hero.

Personally, I can't feel that anyone will consider this entertainment. It never impresses or registers anything in particular, and, as melodrama, is rather too imaginary a proposition to get over.

For your fans who accept action as it comes, this may do to pass an hour with, but certainly I believe they would be much more pleased with some human stories that really seem like real life.

In the first part of this they pulled an impersonation of President Wilson, which was not necessary from any angle and certainly seems to me to be very bad taste at this time. I suppose someone had told the actor who played this part that he looked like the President, and, as a consequence, they wished this incident into the plot.

The general treatment of the situations in this was very much a la Movie, although occasionally we had a bit that registered right well. The best twist in the entire production was the bit where the gardener, who had been planted as a half-wit, proved to be a German spy.

In the cast were Tom Brooke, Grace Henderson, Arthur Bower, Wayne Arey and Ernest C. Warde.

The Box Office Angle.

Since at the first part of this the Secret Service of the United States was not shown in a very favorable light, and later on the invading enemy landed in this country rather easily, without any explanation as to why, it would seem to me that this is not an exceptionally well written plot for the present moment. The treatment makes it just an ordinary movie, and, although there are one or two patriotic speeches by the heroine, it never at any time becomes a production worthy of any serious consideration on the part of intelligent fans.

As a program release, it will sneak by. I wouldn't make much fuss about it, and certainly I would not be misled into billing it as "what might happen if the Germans invaded this country." After such heralding it would seem pretty punk and rather tame.

WELL HANDLED MELO EFFECTIVELY PLAYED AND TREATED

Gail Kane in

A SOUL IN PAWN

American—Mutual

DIRECTOR	Henry King
AUTHOR	Julius Grinnell Furthmann
CAMERAMAN	J. Seitz
LIGHT EFFECTS BY	A. S. Winterhode
AS A WHOLE	Spy melodrama well played in distinctive atmosphere
STORY	Action situations with nice element of suspense very well developed
DIRECTION	Gave classy atmosphere and lightings, and made situations effective
PHOTOGRAPHY	Some exceptionally pleasing; generally good
LIGHTINGS	Many very effective and artistic; some rather ordinary
CAMERA WORK	Generally good
STAR	Decidedly pleasing; looked good and played forcefully
SUPPORT	Hero excellent; others very good
EXTERIORS	Some very good shots; generally satisfactory
INTERIORS	Some impressive sets; generally pleasing
DETAIL	Good
TIME	Sixty-three minutes (5 parts)

THE difficult task of making a German spy a sympathy character was put over in this, and at the same time Gail Kane was presented in the best production she has ever had on the screen. She was given an opportunity to wear some good-looking gowns in an atmosphere that was distinctive because of good sets and effective lightings, and the situations were handled with a quiet dramatic balance that gave strength where needed.

A nice element of suspense was developed in the story construction, and, considered as a whole, this must be marked as a very pleasing melo, well played by personalities that stand out in an atmosphere that gives it a brand of class.

The plot starts with the killing of Miss Kane's husband, with her oath to find the murderer at any cost. She accepted a position in the secret service of a foreign nation for the purpose of getting this information, and found herself under the leadership of the man who had killed her husband because the husband had betrayed his sister.

The scene of the story is in France, and when war was declared the leader of the German secret service was called to his country's colors. Later, when he found that Miss Kane was in danger, he returned to Paris and rescued her, despite the fact that every effort was being made to capture him by the authorities who had learned of his presence in the city.

The treatment of these final scenes was very effective, and I don't remember of any recent melodrama of this character which has been handled any better.

At the end we found the hero giving up his fight for the Fatherland, to sail away with his bride who forgave him when she learned why he had killed her husband after she had led him into a trap when told that he was the man she had sought for so long.

Miss Kane was very beautiful in many of her scenes and played in the big dramatic moments with a power that made them ring true.

The part of the juvenile hero was played commendably, with a poise and repose that gave an effective suggestion of strength to all that he did, making his characterization stand out.

The supporting cast was quite satisfactory.

The Box Office Angle.

I believe you can safely bill this as the best production Gail Kane has ever had. You can call it an exceptionally interesting story of diplomatic intrigue in Paris just before the great World War.

You might say: "Supposing you found that the man you had sworn to kill was the man whom you had learned to love—what would you do? See Gail Kane in 'A Soul in Pawn.'"

STAR AND TREATMENT LIFTED OBVIOUS CONVENIENT SITUATIONS

William Desmond in

FLYING COLORS

Triangle

DIRECTOR	Frank Borzage
AUTHOR	R. Cecil Smith
SCCENARIO BY	John Lynch
AS A WHOLE	Pleasing little melodrama, convenient, but registered interesting action
STORY	Seemed obvious and mechanical, but acceptable as action melo
DIRECTION	Gave rather pleasing atmosphere and kept action interesting
PHOTOGRAPHY	Occasionally very artistic; generally good
LIGHTINGS	A few beautiful; generally pleasing
CAMERA WORK	Good
STAR	Rather pleasing as athletic detective
SUPPORT	Good; not exceptional
EXTERIORS	A few very beautiful; generally satisfactory
INTERIORS	Satisfactory
DETAIL	Convenient, but acceptable
TIME	Fifty-eight minutes (5 parts)

THE story of this was one of those convenient and comparatively obvious detective mysteries which serve only as a basis upon which to build some interesting action by intelligent treatment of situations.

William Desmond has established himself in a rather satisfactory manner doing this sort of hero characterization, and his work in this was good enough to carry the production along as a satisfactory program release.

Mr. Desmond was introduced as a Yale athlete unable to make good in the business world, who, at the suggestion of a friend, decided to become a detective.

Immediately (and very conveniently) an old friend of the family dropped into the office, and the result was that Desmond became this man's guest at a house party, for the purpose of discovering who was responsible for many thefts.

Just before leaving the office Desmond had conveniently noticed a photograph of the willum who was operating at the house party, so that the audience knows immediately just what is going to happen.

The only thing which saves this production is the fact that the situations covering the clashes between Desmond and the willun have been rather well treated, with

the result that the action is comparatively interesting.

Desmond, of course, fell in love with the wife's sister, which kept him from immediately exposing the willun's flirtation with his host's wife.

There were several tangles before we got to the finish, where our hero captured the willun as he was about to escape with the jewels.

Mr. Desmond was presented as a pole-vaulter, in order that on the finish he could take a clothes prop and do a wild leap or vault through a window, landing on top of the willun's henchman, who was standing beside the door ready to cover him with a gun.

Laura Sears and Golda Madien, as the wife and sister, were rather pleasing, although their personalities didn't stand out strikingly.

J. Barney Sherry, as the absent-minded husband, was quite satisfactory; and Jack Livingston registered the willun characterization in a manner "sleek" enough. The remaining cast included John P. Lockney, Bert Offerd, Ray Jackson, Mary MacIvor and Geo. J. W. Chase.

The Box Office Angle.

Most of your fans will pick at this immediately because of the painfully convenient and obvious plot construction. I believe, however, that the production has been well enough done to make it satisfactory to the fan who accepts the films as they come, without worrying too much about the technical details., There is not enough merit to the offering to justify your considering it as anything except an average program offering.

If William Desmond has established himself as a favorite with your fans, his personality may carry this over. The story weaknesses, however, keep it from registering as well as many of the things in which he has appeared recently.

OLD IDEA MADE DELIGHTFUL BY TREATMENT AND PLAYERS

Mary Miles Minter in

CHARITY CASTLE

American—Mutual

DIRECTOR	Lloyd Ingraham
AS A WHOLE	Started quietly and finished big; very human situations nicely handled
STORY	Quaint touch to ingenue-reforming-grouch situation
DIRECTION	Very pleasing—although more closeups would have helped decidedly
PHOTOGRAPHY	Generally satisfactory, with some very effective lightings
LIGHTINGS	Excellent at times; generally good
CAMERA WORK	Good; more closeups would have helped
STAR	Very pleasing; played very humanly
SUPPORT	Some wonderful types; all played humanly
EXTERIORS	Not exceptional but rather well chosen
INTERIORS	Very good
DETAIL	Some good little touches
TIME	Seventy minutes (5 parts)

ALTHOUGH this started rather quietly, it was interesting from the first and the situations which developed near the end were so delightful that I believe it will register as the best Mary Miles Minter production ever made.

Little Miss Minter is presented as a child in knee dresses, and she certainly plays and looks the part.

They took quite a bit of footage to get the characters properly planted before they led up to the situation where we found Miss Minter establishing herself in the home of the hero's father, which had been deserted by the butler and his wife, who expected the owner to be gone for a long enough time to permit of their having a good vacation.

When Miss Minter took possession of the home, she had her kid brother with her, whom she always referred to as the Prince, due to the fact that she had developed an imagination which made it easy for her to change this ordinary world into a kingdom of princes, princesses and good fairies.

Their first night's sleep in the house was interrupted by the arrival of a burglar, who was approached by Little Mary in such an innocent manner that the roughneck was promptly changed from an intruder to a protector, agreeing to remain in the house to protect her as the new mistress.

The next day, while this trio were having breakfast, a worn-out actor and a plain, ordinary bum drifted in, and they were also adopted into the family, who were guarding the house awaiting the return of the grouchy old father of the hero.

The hero meanwhile had secured a job and was very much worried over the disappearance of Miss Minter and her kid brother, who had been adopted by him when their mother died. Hero had been ordered by father to earn a week's salary before showing his face at the house again.

There were some great laughs in the return of the father and the resultant introductions of the burglar, the actor and the bum. Finally we found hero returning with his one week's salary check, which meant he was forgiven, and the finish found the burglar, the actor and the bum happily employed around Charity Castle, which was the new name given to the home of the old grouch who was now reformed.

This is light comedy with a few touches of pathos that will undoubtedly please anywhere because of the many little human bits. It has been very well handled and intelligently titled, the chief criticism being that the director failed to use sufficient closeups. This was particularly true of the first two or three reels. Many of these earlier scenes could have been decidedly improved by the use of more close-up shots.

Miss Minter, as an appealing, trustful youngster of probably fifteen was very pleasing. Her work was sincere and natural and registered at all times.

Alan Forrest as the hero son played quietly and humanly, being more than satisfactory.

The types were particularly well chosen and the entire cast fitted the characterizations very nicely.

Among those who appeared were Henry A. Barrows, Clifford Callis, Eugene Forde, Ashton Dearholt, Spottiswoode Aitken, Gordon Russell, Robert Klein and George Ahearn.

The Box Office Angle.

You can safely bill this as a truly delightful comedy, and I believe you will be justified in promising that it is the most pleasing production in which Miss Minter has ever appeared. The situations having to do with the acceptance of the burglar, the actor and the bum into the household will certainly make good with anyone.

In billing this I would center most of my attention upon the star, but would also use lines of this sort: "Is your home the dungeon of a grouch, or a CHARITY CASTLE? See Mary Miles Minter in CHARITY CASTLE."

INTERESTING MELO WITH MYSTERY ELEMENTS AND SOME LAUGHS

George M. Cohan in

THE SEVEN KEYS TO BALDPATE

Cohan—Artcraft

DIRECTOR	Hugh Ford
AUTHOR	Earl Derr Biggers
PLAY BY	George M. Cohan
SCENARIO BY	Hugh Ford
CAMERAMAN	Ned Van Buren
AS A WHOLE	Interesting mystery melo, although lacks suspense punch of book
STORY	Provides plenty of action and interesting situations
DIRECTION	Gave good atmosphere and made some scenes effective
PHOTOGRAPHY	Generally satisfactory, with some good effects, but frequently flat
LIGHTINGS	Some good effects; some rather poor
CAMERA WORK	Satisfactory; not exceptional
STAR	Personality that stands out
SUPPORT	Some good types
EXTERIORS	Satisfactory; not particularly good
INTERIORS	Acceptable; followed set of play
DETAIL	Generally good
TIME	Sixty-five minutes (5 parts)

ALTHOUGH "Seven Keys" as a film lacks many, many of the laughs and much of the suspense found in the play, it is still an interesting production, principally because it provides considerable action and a sufficient amount of suspense to keep the average fan wondering what is going to happen next.

In the treatment of the various situations we found a few well handled, with many missing vast opportunities. Georgie Cohan lifted the offering quite a little by his very pleasing personality, and Anna Q. Nilsson as the girl looked very pretty at times and was generally appealing. The other characters were little more than movie types. They didn't stand out as the characters did in the play. To a great extent I believe that this was due to treatment, because certainly this subject provided picture material of an ideal sort.

The plot of this has to do with a young writer of popular novels who made a bet that he could write a story in twenty-four hours. He went to a lonely inn in the mountains and then things began to happen with a rapidity that was astounding. The author found himself in the center of the wildest kind of melodramatic action as the night progressed.

At the end we learned that everything which had occurred was only what the author was writing in the story which he was turning out in twenty-four hours.

On the stage this was so carefully treated that the audience never suspects at any time that the action is anything but real, until we get to the finish, when the author walks down and announces that he has finished his book. In the film version, wise fans will suspect the truth long before they should, with a resultant loss in enjoyment.

In many places in the action, the better use of close-ups would have aided situations materially, and frequently the lighting was not as good as it should have been.

In the cast were Joe Smiley, Armand Cortez, Purnell Pratt, Frank Losee, Corinne Uzzell, C. Warren Cook, Eric Hudson, Carlton Macy and Elda Furry.

The Box Office Angle.

Considering the exceptional success that this play had and the fact that George M. Cohan is one of the best-known figures in American theatricals, you should be able to get some money with this anywhere. The picture isn't a world beater, but it is good and certainly decidedly above the average release so far as story or star is concerned.

You can safely promise that it is interesting action and filled with laughs and thrills. Somehow the thrills fail to get to you like they did on the stage, which is principally due to treatment, but, nevertheless, the story was so good that the situations are sure to register as they stand.

In advertising this I would concentrate upon boosting the play as one of the biggest Broadway successes and registering the fact that the author of the play, Mr. Cohan, plays the leading role.

LIGHT COMEDY STUFF THAT REGISTERS. FUNNY AND DIFFERENT

Taylor Holmes in

EFFICIENCY EDGAR'S COURTSHIP

Essanay—K. E. S. E.

DIRECTOR	L. C. Windom
AUTHOR	Clarence Budington Kelland in S. E. P.
AS A WHOLE	Light comedy that registers as real entertainment
STORY	Truly humorous idea nicely worked out
DIRECTION	Kept action human and made incidents effective by intelligent use of closeups
PHOTOGRAPHY	Good straight stuff; no attempt for effects
LIGHTINGS	No attempt for special lighting; used good old light-on-and-off in room once or twice
CAMERA WORK	Very good, except caught onlookers in street scenes
STAR	A "find" for such characterizations
SUPPORT	Girl very pleasing; other types good
EXTERIORS	Satisfactory; no effort made to be artistic
INTERIORS	Satisfactory
DETAIL	Many good little touches
TIME	Sixty-one minutes (5 parts)

MY hat is off to George K. Spoor for giving us "Efficiency Edgar" and the "Skinner" stuff and similar light-comedy entertainment. He has evidently come to an appreciation of the fact that film fans are pretty sick of the old junk and anxious to find light entertainment that pleases as it runs.

For this sort of characterization Taylor Holmes is surely a "find." Efficiency Edgar is supposed to be a nut with a hankering for accomplishing big things in business and a woful inability to keep business methods out of his personal affairs.

The story of this is just different enough to be refreshing—just as the first Skinner picture caught hold because it was away from the ordinary. The chief virtue of this particular production is the fact that the producer and star have put over a lot of little bits of business and little touches that register as delightful comedy, even though they are a little bit far-fetched so far as the average human is concerned.

The story has to do with the businesslike efforts of Efficiency Edgar to convince a girl's father that he was the proper husband for the lady in question, with this unsuccessful campaign being followed by another attack

on the girl herself that was carefully planned out by the business general.

The funniest part of the entire production was the introduction of the business having to do with the saxaphone which Efficiency Edgar took up after he had noticed the success of his rattle-brained rival, who used a guitar to advantage. The very idea of a young lover serenading his "intended" with a saxaphone is funny in itself. As handled here, it becomes a scream at times.

Holmes is an artist particularly fitted for this character, because he registered that funny embarrassment in a manner that will make it humorous to the worst grouch. Who can imagine that the good old stuff of practising a proposal can be made funny at such a late day?—and yet, as treated in this by the star, it pulled some real laughs.

Many of the titles were well written, and, on the whole, the story construction was very satisfactory.

There was no attempt to make this artistic, no light effects were used, and in many places in scenes taken on the street spectators were in evidence.

Nevertheless, the average fan is going to disregard all of these items and appreciate the genuine humor and fun value in the various situations as registered.

Virginia Valli was quite pleasing as the girl, although she had little to do save stand around and give Mr. Holmes an opportunity to work.

Ernest Maupain as the father put this character over very satisfactorily, and Rodney La Rock as Wimple the rival was a good type and well played.

Figuring technical slips, they used a flash of a card nestled in a candy box for an insert in one place, when the card was supposed to be in a box of flowers. This should be corrected.

The Box Office Angle.

When you figure the fact that these stories, published in the "Saturday Evening Post," are known to millions, it would seem to me that this is an A-1 box office bet, particularly when you can promise that they are similar to the Skinner stuff in being light comedy of human incidents.

Most of your fans may have never heard of Taylor Holmes, despite the fact that he is well-known on the speaking stage. I would depend altogether upon the popularity of the stories and the publicity they have received, together with your personal assurance that the productions are good light comedy intelligently produced.

In calling attention to this you might use a query similar to this: "Did you ever vgure securing a wife as a salesman proposition? Or, did you ever try to sell yourself to a girl or to her father by business methods? Don't miss EFFICIENCY EDGAR'S COURTSHIP."

HUMAN STUFF MADE DELIGHTFUL BY STAR AND BABY

George Beban in

LOST IN TRANSIT

Pallas—Paramount

DIRECTOR.....Donald Crisp
AUTHOR.....Kathlyn Williams
SCENARIO BY.....Gardner Hunting
CAMERAMAN.....Faxon M. Dean
AS A WHOLE.....Star, treatment of scenes and baby make things entertaining
STORY.....Slender and obvious, but served purpose
DIRECTION.....Provided rather good atmosphere and gave effective treatment to obvious situations; occasionally became mediocre, but generally satisfactory
PHOTOGRAPHY.....Generally excellent
LIGHTINGS.....Many effective; generally pleasing
CAMERA WORK.....Varied, but generally satisfactory
STAR.....Delightful characterization
SUPPORT.....Kid wonderful; others very good
EXTERIORS.....Generally well chosen for atmosphere
INTERIORS.....Quite satisfactory; fitted atmosphere both in wop's home and wealthy surroundings
DETAIL.....Quite satisfactory; some bits well handled
TIME.....Sixty-one minutes (5 parts)

WHILE the story of this was slender and rather obvious, I believe it will prove one of the most satisfactory of recent Beban releases, because there are so many delightful scenes between Mr. Beban and the little two and one-half-year-old kiddie listed as Bob White on the cast sheet. This youngster and Mr. Beban had a wonderful time together, and a good portion of the footage is devoted to their scenes, which will prove more than pleasing to most everyone.

Helen Jerome Eddy, who has appeared in so many productions with Mr. Beban, gave an excellent characterization as the Italian girl desired by George and also by Frank Bennett, his rival.

The plot had to do with a stolen child and the fact that Mr. Beban found a kiddie in his junk wagon the same day the child was stolen.

Most of the film was devoted to scenes showing the development of his love for this child, and then we found the youngster taken away from him, only to learn afterwards that the child he had learned to love was really not the one who had been stolen. We had suspected that all along, but were not sure of it until the plot unfolded.

The weakest point in the story construction was the convenient placing of the accident to the man who had really stolen the child, directly in front of Miss Eddy's store. It would have been just as well for the purposes of the story to have had this accident occur somewhere else, and it would certainly have seemed less convenient. It is always so mechanical when you bring the man who is to confess the secret that is needed to clear up the plot into the home of one of the characters and have him die there Such things seldom happen, and people are not impressed nearly so much by things that happen once in a million times as they are by things which happen with great regularity.

The cast included Pietro Sosso, Vera Lewis and Henry A. Barrows.

The Box Office Angle.

I believe you should be able to do very well with this if you will advertise it intelligently, because most anyone should thoroughly enjoy the delightful scenes between Mr. Beban and the baby.

Of course, you have a certain clientele which always wants to see Beban, whom you can count upon in playing this, and you can build additional patronage for this subject by playing up the kid thing very strong.

Ask them if they like children. Say—"Have you any youngsters at home? If so, you will appreciate LOST IN TRANSIT."

In all of your advertising I would emphasize the presence of the baby as much as that of George Beban. The youngster is particularly clever.

You might also make known the presence of Helen Jerome Eddy, because she has worked with Mr. Beban in several successful wop stories, and so she has in a way become associated with him in this line of endeavor.

ORDINARY MELLER POORLY ACTED KIDS TOO CAMERA CONSCIOUS

Zoe Rae in

THE LITTLE PIRATE

Butterfly

DIRECTOR.....Elsie Jane Wilson
AUTHOR.....Norris Shannon
SCENARIO BY.....Elliott J. Clawson
CAMERAMAN.....Stephen Rounds
AS A WHOLE.....Movie meller instead of expected cute kid stuff
STORY.....Painfully ordinary routine action melo with kid stuff obvious plant for convenient finish
DIRECTION.....Permitted everyone to overact, making action mechanical; atmosphere not distinctive or impressive
PHOTOGRAPHY.....Varied from good to fair
LIGHTINGS.....A few good; many poor
CAMERA WORK.....Generally old-school, with poor angles; never distinctive
STAR.....Acting child very camera-conscious
SUPPORT.....Routine movie meller characters, quite actory
EXTERIORS.....Acceptable; not well chosen
INTERIORS.....Acceptable, but poor composition and angles
DETAIL.....Poorly handled in spots; much too much at times
TIME.....Sixty-four minutes (5 parts)

ANYONE would naturally expect to see a lot of cute kid stuff when a production is billed with a child star. Unfortunately, in this instance the producers have failed to deliver what was anticipated, since the production, for the most part, is an ordinary movie mellerdrammer having to do with a domestic tangle, the result of a misunderstanding.

The kid stuff in this is a very small part of the story and is an obvious plant to bring about a reconciliation between the father and mother of the little child who is starred.

This kid goes with another on to an island to be a "pirate," and the man who stole the poipers obligingly comes out to this island and buries the documents so that the kiddies can pick them up as buried treasure and restore them to the grown folks.

The first few reels are so full of ordinary movie meller, without any kid stuff to speak of, that I fear that the average audience who will come in expecting cute kid stuff will be decidedly disappointed long before the story arrives at the point where the kids are the center of attention.

Frank Brownlee, who played the father of little Zoe, was painfully actory.

Gretchen Lederer, the mother, was satisfactory. The other members of the cast were acceptable but not unusual.

Burwell Hemerick, who played the part of the boy, and little Miss Rae were not nearly so good as many other children who are not supposed to be stars, because these two youngsters tried to act all the time, instead of doing things naturally.

Among those who appeared were Mr. Titus, Charley West and Lillian Peacock.

The Box Office Angle.

If you are playing routine program stuff you may be able to sneak this by, although I am afraid it will drag very badly with most any average audience.

I'd suggest that you give serious thought to the fact that we have reached a critical point in the film business this fall, and surely it is up to you exhibitors now to select such production as will please your patrons. You are either going to make a tremendous success in the coming year or find yourself in the discard.

OLD TIME MOVIE BIG SCENES IN TRAPPED IN CITY PLOT

Edna Goodrich in

REPUTATION

Empire All-Star—Mutual

DIRECTOR.....John B. O'Brien
AUTHOR.....John B. Clymer
CAMERAMAN.....Mr. Crowley
AS A WHOLE.....Innocence Trapped in the City movie with Clothes Model, Cabaret and Courtroom Scenes to provide crowds and spend money
STORY.....Painfully old combination of time-honored situations
DIRECTION.....Failed to lift offering from movie-caliber level
PHOTOGRAPHY.....Varied from fine to poor
LIGHTINGS.....A few good effects, but many times too uniform
CAMERA WORK.....Varied
STAR.....Wore clothes well but handicapped by story and surroundings
SUPPORT.....Movie characters
EXTERIORS.....Acceptable but not distinctive
INTERIORS.....Some very good, but not photographed to best advantage
DETAIL.....Acceptable—but too much footage given to big scenes, which failed to advance story
TIME.....Sixty-four minutes (5 parts)

FOR the first Edna Goodrich-Mutual we find the plot to be one of the old favorites having to do with the beautiful cloak model who attracted the employer with the result that his jealous wife denounced the model at home, thus forcing her back to the city, where the employer set a trap from which she escaped by murdering him.

This is the old-time Innocence Trapped in the Wicked City junk, with the courtroom finish where several hundred extras sat around while the jury deliberated, finally returning a verdict of "Not guilty," simply because they realized that the willun was wicked and should have been shot.

The introduction of clothes model scenes into features has been done very faithfully for several years now, and unfortunately they generally use the same sort of a set for all such showings. Undoubtedly the ladies like to see pretty clothes, but, to my mind, these clothes-model bits would be much better off in news-weeklies, where they belong.

To prove that they were spending some money on this they had a big cabaret set with several entertainers, all of which had nothing to do with the story except to show that the employer took Miss Goodrich there to view the wicked city.

The courtroom scene was much bigger than it should have been, and entirely too much footage was given to the long details such as charging the jury, etc., it appearing as if someone wanted to show that he knew how a trial is conducted.

It would seem to me that Miss Goodrich should be given some clean wholesome stories that would get away from the wicked willun who traps the innocent goil in the room to struggle with her until hero arrives. If they would make a few films with her as a real American girl in the great outdoors, I believe she could become a favorite.

William Hinckley as the hero had little to do but stick around and wait for the finish when he had to fight with the wicked wun.

Frank Goldsmith as the willunous employer registered his wickedness with great regularity, and in the generally accepted movie fashion.

Others in the cast were Nellie Parker Spaulding, Mrs. Brundage, Carey Lee and Esther Evans.

The Box Office Angle.

This is such an old plot and has been treated in such a routine manner that I would not enthuse over it in case you decided that you can take a chance on such productions sneaking by.

Miss Goodrich did rather well in some Paramount productions, but is so handicapped in this that she fails to make any real impression and consequently there is nothing about the production which would justify your making much noise over it.

Figured as program releases go, it is just acceptable routine movie meller with much of the old-time stuff tied together in a fairly satisfactory manner without anything to lift it from the ordinary rut.

Personally, I'd rather dig up something which had some signs of life and something that was a little bit different from the routine movie.

If you are going to play it I would concentrate on the fact that Edna Goodrich is a Broadway star and wears some very beautiful clothes—which is about all you can say with safety.

MYSTERY ACTION COMEDY FRAME UP PLOT HOLDS RIGHT WELL

Franklyn Farnum in

A STORMY KNIGHT

Bluebird

DIRECTOR ..... Elmer Clifton
AUTHOR ..... Jack Cunningham
SCENARIO BY ..... Waldemar Young
CAMERAMAN ..... Virgil E. Miller
AS A WHOLE ..... Mystery-comedy kept interesting by fast action
STORY ..... Framed for comedy out of complicated mystery "plant" frameup arranged to reform man who had said he wouldn't marry
DIRECTION ..... Registered some good effects, kept action snappy, except in several sequences, where too much footage given to incidents made it drag
PHOTOGRAPHY ..... Very effective at times, but frequently too uniform
LIGHTINGS ..... Many very effective, but some ordinary
CAMERA WORK ..... Quite satisfactory
STAR ..... Rather pleasing; much better than in recent releases
SUPPORT ..... Quite satisfactory
EXTERIORS ..... Many very pretty shots; generally satisfactory
INTERIORS ..... Satisfactory; not unusual
DETAIL ..... Generally good; sometimes action cut so snappy it became jumpy
TIME ..... Sixty-two minutes (5 parts)

IN his recent releases Franklyn Farnum has marred his work most decidedly by trying to smile upon any and all occasions, thereby seeming to "imitate" Doug Fairbanks. Fortunately in this offering he plays a bit more humanly without the repeated suggestion of imitation, so that in this his personality registers rather favorably.

The story was one of those frameup comedy plots where the hero was led through many exciting adventures with apparently no rhyme or reason, except to keep him mystified.

At the end we learned that all the excitement was due to a plot on the part of an old friend of his father, who was trying to cure this young man of an idea that he didn't want to be married.

Throughout the action he was chasing a young girl, played by Brownie Vernon, who seemed to be very much in distress. This girl was the daughter of the friend of hero's father, and she was in on the game to convince hero that really he did want to get married if he ever found the right girl.

There was a lot of night stuff with rain effects introduced in the early scenes, and this atmosphere fitted perfectly with the air of mystery which was being developed for the story. The action was kept rather fast and comparatively interesting, except that any fan will very soon begin to suspect that the whole thing is a frameup on the hero.

Occasionally some of the incidents were allowed to run to too much footage, with the result that they became a bit draggy, but the construction holds the mystery together sufficiently well that most fans will consider the production different enough to entertain.

In one part of the story there were some very fine shots taken in the mountains, many of which were particularly beautiful. The general atmosphere of this was quite satisfactory, and, considering the type of story, it has been well handled.

Jean Herscholt, Hayward Mack and Frank McQuarrie made up the remainder of the cast.

The Box Office Angle.

I believe you can figure this as a program release which will go over as entertainment even though it has no exceptional merit. Most fans enjoy mystery stories and like to see snappy action which keeps them wondering just how it's all to develop.

I fear that Franklyn Farnum has slipped rather decidedly because of his persistence in the Fairbanks imitation, and I don't consider him capable of pulling much business at the box office. For the average program, however, this is certainly satisfactory.

DIRECTORY OF DIRECTORS and

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HANDSOME HERO IN CENTRAL AMERICAN REVOLUTION MELO

J. Warren Kerrigan in

A MAN'S MAN

Paralta—Triangle

DIRECTOR	Oscar C. Apfel
AUTHOR	Peter B. Kyne
SCENARIO BY	Thomas G. Geraghty
ART DIRECTOR	Robert Brunton
CAMERAMAN	L. Guy Wilky
AS A WHOLE	Interesting Central American revolution melo
STORY	Romance mixed up with revolution action
DIRECTION	Kept things moving and gave rather good atmosphere
PHOTOGRAPHY	Generally very good
LIGHTINGS	Some very effective; generally satisfactory
CAMERA WORK	Good
STAR	Pleasing hero type
SUPPORT	Girl pleasing; several excellent types
EXTERIORS	Rather well chosen for atmosphere
INTERIORS	Generally good
DETAIL	Generally good; made atmosphere seem real
TIME	One hour and 15 minutes (7 parts)

ALTHOUGH it seemed to me that there was no necessity of making this a seven part production, because there were many incidents and sequences that would have been bettered by trimming, still the action is kept comparatively interesting all the way, and certainly the producer managed to give a very good suggestion of what a Central American revolution is like, according to all reports. His scenes having to do with this revolution were as convincing as anything I have ever seen of this sort.

The story had to do with the adventures of Jack Kerrigan in this Central American republic, where he had gone to join an old friend who had located a gold mine there.

The first reel or two was devoted to planting Mr. Kerrigan as an adventurous spirit who wandered about the world in a nonchalant manner, and we saw where he managed to save the heroine, which served as a suggestion of what was to follow.

It "just happened" that she came to the same Central Republic that he landed in, and the remainder of the production was devoted to the various action incidents having to do with the revolution.

While still in this country, Mr. Kerrigan was accidentally brought into contact with some of the Central American revolutionists, and we found the leader of this movement taking refuge in Mr. Kerrigan's stateroom on the boat and insisting upon playing the part of his valet in order to be smuggled into his native country. As a sportsman the hero took this chance and afterwards played along with the revolutionists because it promised fun.

During the course of the scenes leading up to the final battle stuff the hero was given a number of opportunities to make fools of a couple of officers of the republican government who were sent out to catch this American intruder, and this will of course be great stuff for the matinee girl or the kid who likes to see the hero triumphant.

At the end Mr. Kerrigan got mixed up with the battle stuff and managed to stop the willunous president who was making a getaway, but he was seriously injured in getting the willun.

On the finish we found the heroine beside our wounded hero, explaining to him that she was very much interested.

Most of the photography was good straight stuff, there being many scenes that were particularly clean-cut. Occasionally there were some effective bits of lighting, and the treatment of the situation where the motorboat came out alongside the ship in the night was very good.

The part of the old widow who ran the bar (played by Ida Lewis) was very well done, and Lois Wilson, as the heroine, played so quietly and so naturally that she registered in an exceptionally pleasing manner.

On the finish they pulled a funeral, with several angles on this ceremony, and it certainly seemed to me that this was entirely unnecessary and rather objectionable. Very few people care to see funerals in pictures.

In the supporting cast were: Kenneth Harlan, Ed Coxen, Harry Von Meter, Eugene Pallette and Jos. J. Dowling.

The Box Office Angle.

Figured as a melodramatic romance with a heroic figure about which to center the action, I guess this will get by most anywhere, although I do not consider that this is sufficiently distinctive or unusual to justify your making an exceptional lot of fuss about.

Really, the production would be much better if it were trimmed to 5,000 feet, and it ranks only as a very good program release, there being nothing to justify it being considered a big "special" offering.

The title, "A Man's Man," with Jack Kerrigan as the hero, gives you an opportunity to make some noise about "J. Warren" as a matinee idol, and, as I say, you can figure that this is good, but I would not spread it on thick in talking about this as a "special production."

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CIRCUS ATMOSPHERE OVERSHADOWS STAR. ARTISTIC SCENES AND REALISTIC

Mae Marsh in

POLLY OF THE CIRCUS

Goldwyn

DIRECTOR.....Charles T. Horan
AUTHOR.....Margaret Mayo
CAMERAMAN.....George W. Hill
AS A WHOLE.....Effective and artistic atmosphere of circus, race and panic puts it over, star and drama made incidental
STORY.....Kid stuff gave it great start, but later on was overshadowed by crowds and atmoshere
DIRECTION.....Registered very interesting and artistic atmosphere; gave air of bigness to it all; just missed being very human and appealing at times
PHOTOGRAPHY.....Many very beautiful shots; much good night stuff
LIGHTINGS.....Generally very artistic
CAMERA WORK.....Many distinctive angles; generally excellent
STAR.....Decidedly overshadowed by production
SUPPORT.....Hero pleasing; most of types quite satisfactory
EXTERIORS.....Some wonderfully beautiful; all well chosen
INTERIORS.....Very well done and generally well lighted
DETAIL.....Many good touches
TIME.....One hour and 20 minutes (7 parts)

UNDOUBTEDLY the circus atmosphere and detail in this, together with the apparent painstaking effort to keep the entire offering artistic, will put this over as a very pleasing release anywhere despite the fact that Mae Marsh, who is starred, is decidedly in the background all the way.

The film starts off to be a delightful human bit because of the introduction of considerable smalltown stuff with cleverly written titles which referred to boyhood days when your chum used to tie a string to your toe, which he could pull as it hung out the window in the morning to get you up in time to see the circus coming to town.

There were many big scenes, figured as to the number of people used, and the circus was registered in great detail, all of which will be very interesting, although it doesn't advance the story particularly.

In the first three reels we had mostly scenes of the circus, with the story getting under way slowly about the third reel, and they worked in a reel or so having to do with a race at the county fair, which gave further opportunity for crowds, excitement, etc., the final reel registering a fire in the circus tent with the resultant panic.

The general impression is one almost like that received after going to a circus. You have a recollection of seeing a great many things, without any standing out in clear outline.

In a way, it seemed as if the Goldwyn people were unwilling to take a chance on trying to make this just a human story with Miss Marsh as the star, because certainly, as they have handled this, they have given more attention to atmosphere and mob scenes than they have to drama.

I understand that some 80,000 feet were "shot" in the making of this film, and I presume that that is partly responsible for the fact that almost all of the footage shown on the screen is distinctive and artistic as to lighting and composition. When a director with a good cameraman "shoots" 80,000 feet, he certainly should be able to find six or seven thousand feet of it that is artistic.

I want to compliment those responsible for the locations, however, because some of the exteriors used when Miss Marsh was doing her "Paul Revere Ride" to the fair grounds, and afterwards when returning with the minister, were exceptionally beautiful. The general composition of the interiors was also very good, and the entire production stood out as a bit of artistry.

The story and dramatic scenes were smothered by the action, and it was so long before I got a look at Miss Marsh's face that I glanced at my watch and found we had only seen one five-foot flash of her in the first twenty-five minutes. This placing the star in the background, however, doesn't mean that the production isn't a good one; it simply means that it isn't the ordinary sort of star-in-the-spotlight production. "Polly" is a circus story, and the producers have put their emphasis on the circus with just enough of the drama and Polly to carry over the use of Miss Marsh's name to help make the production register at the box office.

In a way, the incident having to do with the county fair race seemed to be sort of dragged in by the heels, and surely the action was very unconvincing. To anyone who has ever attended a circus the idea of one of those lazy, galloping horses ridden by bareback riders being capable of winning a race even at a county fair is somewhat far-fetched. In the picture we see Miss Marsh doing a Paul Revere Ride of several miles on this fat old ring horse, and then, without a rest of even a minute, she rushed right into the race and came home victorious. The race was well handled photographically, but the incident didn't ring true.

When they hit the fire finish, most every intelligent fan is going to groan and say to himself: "Movie stuff." That piece of meller provided more mob scenes, but to my mind seemed rather undesirable, since it cheapened the production somewhat.

Although the story in this held rather well, it failed to really get under your shirt as drama and certainly was not nearly as effective as it could have been. The dramatic incidents might have been made bigger than the atmosphere by treatment that would have made them more convincing. It seemed that more attention was given to artistic composition, lightings and general effect than to dramatic conviction.

Miss Marsh's work was very satisfactory, although she didn't have much opportunity to register. It certainly was not what would be called a star part as handled.

Vernon Steele, as the minister, was pleasing and played with quiet force, and Wellington Playter, as the boss canvas-man, was quite satisfactory, although they failed to make this character as big and as sympathetic as it could have been.

The types, generally, were well chosen. The cast included Charlie Eldridge, Geo. Trimble, Lucile Laverne, Viola Compton, Stephen Carr, Mildred Call, Lucile Satterthwaite, J. B. Hollis, Chas. Riegel and Isabel Vernon.

The Box Office Angle.

This should be a big money-getter anywhere because you can afford to bill it as an elaborate production of the greatest circus story ever written, and by hammering your circus exploitation matter together with explaining that this is Mae Marsh's first Goldwyn picture you should be able to create enough interest to get real business.

The picture will please most anyone, since it is artistic and interesting with enough big scenes to give it a standing as a production, and a sufficient amount of little human touches to make folks say that it is worth while.

I would be careful not to talk too much about Miss Marsh, because she did not prove an exceptional drawing card for Triangle, and in this instance the production was given much more prominence than the star, so that you can safely concentrate on the production in your advertising.

State particularly that this shows an actual circus with interesting detail as to circus life before the audience and in the dressing room.

Goldwyn has been advertising that this production cost $250,000.00, and, while it is possible that they took enough time to make this, and used enough extra people in order to run the expenses to something like this figure, I certainly would not go too heavy on that statement in boosting the production. While fans would be willing to accept and enjoy this as a good picture, they might feel disappointed if it was presented to them as a production which had cost $250,000.00.

SOME CUTE KID STUFF RATHER CRUDELY TIED TOGETHER

Mary McAlister in

PANTS

Essanay—K. E. S. E.

AUTHOR.....Charles Mortimer Peck
AS A WHOLE.....Kids gathered some laughs, but general treatment was rather crude, with poor sets and inartistic lightings
STORY.....Didn't really convince as such; was planned to introduce hokum situations
DIRECTION.....Registered some good touches in individual scenes but allowed general atmosphere to seem cheap and crude
PHOTOGRAPHY.....Mostly straight stuff, with lighting badly arranged
LIGHTINGS.....Generally inartistic, with many black drop closeups cut into sets flooded with light
CAMERA WORK.....Not good
STAR.....A pleasing kiddie
SUPPORT.....Some cute kids and acceptable grownups, although both rather camera-conscious at times
EXTERIORS.....Some very pretty shots
INTERIORS.....Seemed rather setty
DETAIL.....Satisfactory
TIME.....Fifty-eight minutes (5 parts)

MARY M'ALISTER is a cute youngster, and if the director of this had made the atmosphere uniformly acceptable the production would register as a very pleasing kid story. As it stands there are some excellent incidents and some that are seriously marred by the very inartistic lightings provided in the sets.

There was not much to the plot, it being tied together principally for the purpose of introducing a number of hokum bits, such as having Little Mary change clothes with a boy, the well-known hokum kid parties, and the burglar who came to steal; only to be reformed by the little girl who was a friend of the burglar's little boy.

There were a number of exterior shots taken about some substantial estate or park which were decidedly attractive, but the interior shots which were supposed to be the home that went with these exteriors were decidedly setty and very poorly lighted. This made the effect quite bad. The action was also artificial and this interfered with the possibility of the scenes registering effectively.

The director erred in introducing a great many closeups taken before a black drop in scenes which were flooded with light. The black drop closeups are fine, providing the director is working in a set which is very dark.

The kid party was probably the best part of the film, since they registered a lot of good closeups here. In some of the exterior kid scenes the youngsters were rather camera-conscious.

In the situation where the burglar broke into Little Mary's home, there was an opportunity for some very effective lighting, had the burglar used a flashlight instead of nonchalantly walking into the room and turning on all the lights. A vision was introduced here where his boy was faded in over a doll seated on a table, and this would have been much more effective had it been lighted by a spotlight supposed to be the burglar's flashlight. The scenes with Little Mary would also have been better in spotlighting.

John Cossar, as the father of the poor boy friend of Mary, was rather pleasing, and the other members of the cast were satisfactory but not particularly good.

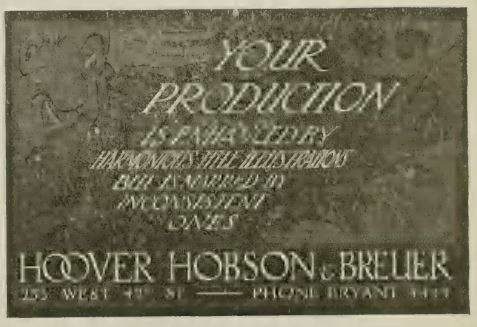
The cast included Marion Skinner, Charles Koeppe, Russell McDermott, Arthur Metcalfe and Caroline Irwin.

The Box Office Angle.

I doubt very much if Mary McAlister is sufficiently established anywhere to be starred alone in a five-reel production, and you can hardly afford to go back of this with a campaign boosting it too heavily, since the production slips badly at times.

You can with safety play this as a program offering and probably get it by because of the cute kid stuff, but I would be careful in advertising it to talk about the kids, without any promises whatever as to the production itself.

For an advertising line on this, you might use something like the following: "Why is it that most girls want to be boys when they are little? Think it over and see Mary McAlister in PANTS." Or, you might say: "When you were a little girl did you ever want to be a boy? See Mary McAlister in PANTS."



INTERESTING MYSTERY MELO KEEPS MOVING AND HOLDS RIGHT WELL

Rupert Julian and Ruth Clifford in

THE MYSTERIOUS MR. TILLER

Bluebird

DIRECTOR.....Rupert Julian
AUTHOR.....Elliott J. Clawson
CAMERAMAN.....Stephen Rounds
AS A WHOLE.....Rather well done mystery suspense stuff; kept classy and interesting
STORY.....Tangled web of crooks and mysterious detectives which holds very well
DIRECTION.....Gets attention from start and keeps atmosphere classy and action interesting
PHOTOGRAPHY.....Generally very pleasing
LIGHTINGS.....Some very effective bits; generally good
CAMERA WORK.....Good
STARS.....Registered pleasingly
SUPPORT.....Good types
EXTERIORS.....Quite satisfactory
INTERIORS.....Generally very good
DETAIL.....Some interesting touches
TIME.....Sixty-one minutes (5 parts)

THE average film fan enjoys a fast-moving mystery suspense story—particularly if it is presented in an atmosphere that is of sufficient class to lift it out of the "movie" rut.

In this we get some effective lightings and some society scenes that have an air of class, with the result that the interesting and rather speedy action holds very well all the way, while the atmosphere elevates the offering decidedly and givs it a mark of distinction.

Starting off with the introduction of Mr. Julian as a mysterious gentleman who liked adventure, we found him bumping into Miss Clifford, who appeared to be a beautiful young woman in trouble, and for the first reel or two we had considerable interesting mystery stuff developing the fact that Miss Clifford was working with a band o jewel thieves.

There were some good scenes having to do with th manipulations of this band at a society event, and it al finished up with Mr. Julian entering the den of th thieves, which was one of those mysterious old house containing secret doorways, etc., effectively lighted where he captured the leader of the band and then introduced himself to Miss Clifford as a secret service man We also learned at this time that she was in the servic of the Customs Department, and they finished with clutch in prospect.

Mr. Julian, as the mysterious detective, played with just the right touch of authority to make this characte impressive, and Miss Clifford held her characterizatio nicely in line to keep you guessing as to whether sh was a crook or a young girl held by fear.

There were a number of good types in the cast. Among those who appeared in support were Harry Ratten berry, Frank Brownlee, Wedgwood Nowell and E. A Warren.

The Box Office Angle.

I believe that in most every community a mystery suspense-detective story is welcome every so often, particularly if it is well done. The element of suspense i maintained nicely in this, the lightings are effective an the characters hold the situations nicely, and so I believ that you can depend upon this to satisfy and please.

Mr. Julian and Miss Clifford have had several goo productions recently and I would therefore refer t these in billing this one. In advertising this you migh say: "What would you do if a lady in distress asked yo to carry a note to a 'Miss Smith,' and you learned upo arrival that 'Miss Smith' was a man who looked like a old crook who suddenly disappeared upon reading th note? See THE MYSTERIOUS MR. TILLER""

RATHER WELL DONE ROUTINE MOONSHINER MELO WITH AWFUL COON

Margery Wilson in

MOUNTAIN DEW

Triangle

DIRECTOR.....Thomas N. Heffron
AUTHORS.....Julian Josephson and Monte M. Katterjohn
CAMERAMAN.....Charles Stumar
AS A WHOLE.....Good characterizations and atmosphere; generally pleasing but acting coon awful!
STORY.....Moonshine romance
DIRECTION.....Kept it pleasing and interesting except for too much of camera-conscious coon
PHOTOGRAPHY.....Generally good
LIGHTINGS.....Many very pleasing; others ordinary
CAMERA WORK.....Good; some pleasing angles
STAR.....Pleasing and appealing
SUPPORT.....Gunn very pleasing; other types good—coon marred many scenes
EXTERIORS.....Some pretty shots; generally fitted atmosphere
INTERIORS.....Satisfactory
DETAIL.....Some good bits
TIME.....Fifty-eight minutes (5 parts)

THIS is an interesting little moonshine romance with the exception of the fact that someone has introduced a coon into about 30 per cent. of the action, with very objectionable, annoying and unpleasant results. This coon was not young enough or old enough to be funny, and was of th dressed-up city type instead of the ragamuffin, with th additional curse of being camera-conscious and under th impression that he could act. In almost every incider the director registered a few flashes of this coon, mos of these being cuts where he was supposed to be ver much scared. His acting was awful! It is certainly to b regretted that this character was introduced, because h seriously marred the offering.

There was nothing particularly unusual about th story, it being the good old stuff of hero who wandere into the moonshine country and saw the beautifi heroine, with the result that he decided to stay.

Of course hero was suspected of being a revenoo off cer, and the moonshiners gathered to shoot him, but h was able to prove that what had seemed like conclusiv evidence that he was sending information out was merel part of a story which he was writing for a magazine.

Charles Gunn, as the hero, and Miss Wilson, as th ignorant little shero, were quite pleasing, and Marv Bo land, as the "educated" girl in the mountains, made th character a good contrast to Miss Wilson.

The other members of the cast were acceptable moun taineer types. Among those who appeared were Al V Filson, Jack Richardson, Aaron Edwards and Tho Washington.

The Box Office Angle.

As a program release this will be accepted becaus of some rather pleasing angles and some good bits

action. However, it is certainly to be regretted that the objectionable flashes of the camera-conscious, acting coon appeared so frequently all through the picture. You might suggest to your exchange that these be eliminated, because I believe that in certain sections this character will be particularly objectionable. It isn't so much the fact that he is a coon that makes it bad, as it is the fact that his acting is so terribly forced.

Figured from the money-getting angle, I fear that Margery Wilson will not pull you much business, and certainly "Mountain Dew" doesn't mean that your crowds will break down the doors. As a filler on an off day this would be satisfactory, although if you decided to play it I would refer to Charles Gunn's presence as much as to that of Miss Wilson, because I believe that Mr. Gunn has done a number of things recently which will be remembered, and if you can talk about the two players instead of only one, you will be better off, since Miss Wilson happens to be lacking in the following which would justify her being starred alone.

STARTED WELL, BUT BECAME DRAGGY AND SLUMPED AT END

Winifred Allen in

THE HAUNTED HOUSE

Eastern Triangle

DIRECTOR	Albert Parker
SUPERVISED BY	Allan Dwan
AUTHOR	Robert Shirley
CAMERAMAN	Roy Vaughn
AS A WHOLE	Started well as characterization study, but missed fire badly on finish
STORY	Girl "nut" living in empty house scaring natives, with fugitive gangster becoming lover-hero on finish
DIRECTION	Held too many scenes too long, making action drag very badly; production would have been good in two or three reels
PHOTOGRAPHY	Generally good, with some very beautiful bits
LIGHTINGS	Some quite effective, but many ordinary
CAMERA WORK	Generally good
STAR	Very pretty at times and generally appealing, but her scenes allowed to run too long, injuring effectiveness
SUPPORT	Some good types
EXTERIORS	Rather well chosen for atmosphere; not particularly artistic
INTERIORS	Fitted atmosphere; some good composition
DETAIL	Satisfactory, but too much of it
TIME	Sixty-two minutes (5 parts)

THIS started off in a promising manner, with a lot of stuff about Miss Allen as a mentally unbalanced girl playing ghost in a deserted house, with the result that all the villagers were afraid to go near the place.

They arbitrarily jumped from this, however, to some city gangster scenes and filmed considerable footage for the purpose of leading up to a situation where the fugitive gangster sought refuge in the haunted house. The girl took care of him, since he was the first person who had ever seemed to appreciate her attentions, and then the authorities came and arrested the gangster after one of the young men of the town had slipped into the house while the girl was nursing the wounded man, discovering the identity of the "ghost."

They then jumped a year, and we found the gangster out of jail seeking the half-wit, and they pulled a title which registered that this girl had been living out in the open since being turned out of the haunted house. Apparently she had no visible means of support, and I'd like to be informed just how they would explain this lady's life in the open woods, in the manner they registered, for a year without seeming to be any the worse for the experience.

Anyway, the gangster found her, and we had the clutch finish.

At first the ghost stuff was rather interesting and humorous in a way, but when they pulled a scene where thirty armed men turned tail and ran from the house because the "ghost" appeared, that made the thing slip. From that time on the action was only fairly convincing, with many spots where it seemed decidedly unnatural.

Very frequently scenes were played entirely with too much footage, and it was decidedly noticeable that in the scenes where Miss Allen was nursing the wounded gangster there were too many closeups of her and too much footage given to this incident. If this were cut down to what it should have been to register to the best advantage, there would be little more than three reels left. As it stands it is very draggy at times.

Miss Allen was decidedly pretty in many of her closeups, and in some of her dramatic scenes she registered very effectively. The general atmosphere was good, and, except for the fact that the production was quite draggy and rather unconvincing toward the end, it was of the general caliber of program offerings.

The Box Office Angle.

This gets away to a pretty good start and has a story that is somewhat interesting, although not very convincing, and so you may be able to pass it through very nicely as a program release.

Unfortunately, Miss Allen has not established herself sufficiently to justify her being starred alone, and I doubt very much if this has real box office value.

If you are playing program releases, then this may get by for one night. I wouldn't figure that it is good for more than that anywhere.

If you decide that you can play this I would concentrate on the "ghost" idea by saying: "Do you believe in ghosts? Have you ever entered a HAUNTED HOUSE?" etc.

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EXCELLENT STORY RATHER WELL DONE; NOT INTIMATE ENOUGH

Ann Murdock in

OUTCAST

Empire All-Star—Mutual

DIRECTOR.....Del Henderson
AUTHOR.....Hubert Henry Davies
SCENARIO BY.....Anthony P. Kelly
CAMERAMAN.....Harry L. Keepers
AS A WHOLE.....Street walker made into sympathy character in effective situations
STORY.....Was great play; film misses many points, but is pleasing
DIRECTION.....Lightings for sets generally pleasing, but not enough closeups used, which marred many scenes; general effect, however, pleasing
PHOTOGRAPHY.....Generally pleasing, although slipped at times
LIGHTINGS.....Good for sets most of time, but occasionally too uniform
CAMERA WORK.....Good, except not enough closeups
STAR.....Made scenes effective; held sympathy for character nicely
SUPPORT.....Powell very pleasing; others satisfactory
EXTERIORS.....Satisfactory
INTERIORS.....Good
DETAIL.....Satisfactory; not enough intimate touches
TIME.....Sixty-seven minutes (6 parts)

UNFORTUNATELY, I doubt very much if the film-going public are familiar with the fact that the "Outcast" was a very successful play. In any case, however, you can certainly feel that most any audience after seeing this should consider it a pleasing bit of entertainment.

The producer missed some big opportunities in registering his dramatic scenes, particularly in his failure to give intimate touches and closeups which would have given all of the more important scenes greater effect.

The plot is an unusual one, in a way, principally because it has to do with the sort of thing which might happen most any day in any large city. As the action progressed, the position of the kept woman is shown to be anything but one of joy, and Miss Murdock, as the street walker whom David Powell decided to care for, made this character a very sympathetic one, with the result that any audience is going to be very much relieved when he finally asks her to marry him on the finish.

Miss Murdock played quietly and convincingly in most of her scenes, but the producer made a serious error in neglecting to use many closeups, and as a consequence none of the characters were able to make their parts nearly as effective as they could have been with the proper treatment for intimacy and shading of emotions. In most of the more dramatic scenes this absence of closeups was particularly noticeable, because a good part of the action was played at such a distance from the camera as to make it simply impossible to tell what the characters were registering by facial expression, and so they had to play their scenes almost entirely with their bodies and arms.

This seemed like a simple story idea, but it really develops into some situations that have quite a lot of strength, because they have human elements that make folks think. Without saying so, the author draws a sharp contrast between the street walker who decides to go straight but is still an outcast, and the married woman who wants to trifle with her old lover but is considered a "lady" by society while she does so.

The general atmosphere of this was rather pleasing, although it registered nothing remarkable or particularly elaborate. The lightings for the most part were soft and artistic and the sets were satisfactory.

Miss Murdock was decidedly better than in her recent appearances, and in a way gave the same promise of things that might be which she showed in the first picture she made, "Captain Jinks," produced by the Essanay Company. The Edison pictures which Miss Murdock appeared in, one or two of which were marketed by McClure, gave her quite a setback, but this will undoubtedly help her to gain the following established by "Captain Jinks."

David Powell as the hero played quietly and effectively. He is one of our best juvenile leads.

Others in the cast were Jules Raucourt, Catherine Calvert, Herbert Arling, Richard Hatteras, V. L. Granville, Maud Andrew, Reginald Carrington, Kate Sergeantson, James C. Malaidy and H. Ashton Tongue.

The Box Office Angle.

There is a good story here, and I believe you will be justified in making a little fuss about this as an adaptation of one of Broadway's most successful plays. The production has been well enough staged to prove satisfactory with the average audience, and if you will concentrate upon the story I believe that this will prove rather a satisfactory production.

In referring to Miss Murdock I would speak of her as one of the stars selected by the late Charles Frohman to appear in a series of personally chosen plays, and mention her work in "Captain Jinks" in the films without saying anything whatever about her other film work.

Don't make any rash promises about the production being particularly elaborate, because it isn't. It is just a rather well-made film with a pleasing star and an exceptionally good story carrying a splendid sympathy part for the heroine.

CRANE WILBUR

ART DRAMAS PROGRAM

Eye of Envy — **Blood of His Father**
Unto the End — **Devil McCare**
Just Jim

ARTISTIC JUMBLE OF PRETTY EXTERIORS AND UNDRESSED BEAUTIES

Louise Lovely, Carmel Myers and Jack Mulhall in

SIRENS OF THE SEA

Universal—Jewel Productions—State Rights

DIRECTOR.....Allen J. Holubar
AUTHOR.....Grace Helen Bailey
SCENARIO BY.....Allen J. Holubar
CAMERAMAN.....Roy H. Klaffki
AS A WHOLE.....Jumbled assortment of scantily clad girls, pretty exteriors, fairies, witches, etc.
STORY.....Lost in the shuffle—and nobody cares
DIRECTION.....Registered crudely in modern scenes, but had some very artistic exterior scenes with pleasing composition and interesting action; director possibly followed story, but audience won't
PHOTOGRAPHY.....Exterior scenes beautiful, decidedly artistic; interiors, straight stuff with lighting too uniform
CAMERA WORK.....Very fine exteriors; ordinary on interiors
STARS.....Quite satisfactory, although nothing remarkable
SUPPORT.....Rather shapely
EXTERIORS.....Well chosen and very artistic; composition generally very pleasing
INTERIORS.....Rather massive, but very setty and crudely photographed
DETAIL.....Satisfactory
TIME.....Sixty-seven minutes (5 parts)

THE first of this, showing some scenes in a modern home, was not good; because, despite the fact they were big sets, they were very setty in appearance and lighted in such a manner as to make them seem even more artificial. This, combined with some rather actory emotional work, gave the production a poor send-off, and when they got to the fairy tale stuff I'll guarantee you that no one will care what has gone before.

The greater part of the film is devoted to the series of exterior scenes photographed in beauty spots along the Pacific Coast with some few score scantily clad maidens chasing back and forth through most of these scenes. When I say "scantily clad," I mean that most of these dames wore nothing but a little drapery which fluttered in the breeze, and when they hit the water they generally forgot to wear that. For he who loves to examine the human form, I would recommend "The Sirens of the Sea," because they have quite an assortment on display for quite some length of time. Of course, the flashes which show the girls are very short at times, but they are repeated frequently enough to give most anyone a feeling that they have seen quite enough.

Despite this rather wholesale display of figgers, the production is not what you might call suggestive, because all of these scenes have been photographed in very beautiful exteriors, and the general tone of the production after it hits the fairy stuff is decidedly artistic. The lightings are good and the composition of the exterior scenes was very pleasing, so that the girls lazing around with little or nothing on blend into the picture as a part of the action, rather than as a display of their measurements.

Some of the swimming scenes were as pretty as anything I've ever seen for artistic composition, and many of them registered graceful dives and some interesting trick swimming.

There is supposed to be a story to all of this, but, really, the story is lost in the shuffle, and I can't feel that the average fan is going to worry about the plot in watching this sort of a production.

Louise Lovely as the shero, and Jack Mulhall as the hero were quite satisfactory, their chief job being to lead the rest of the undressed ones through a lot of wild chases over the rocks.

Carmel Myers, who was presented as the wicked wun trying to split up the team of Jack and Louise, seemed very beautiful in a few of her closeups, and then, on other occasions, she didn't photograph to advantage.

The lady who was billed as "The Soul of Sorrow" or some such title—it being registered that it was her tears which made the sea—will catch the eye of quite a large percentage of any audience because she was thinly clad, indeed.

Sydney Dean, Evelyn Selbie, Helen Wright and William Quinn were others in the cast.

The Box Office Angle.

The first of this is rather unimportant as it stands and really could be reduced even more, because it is decidedly poor as compared with the artistic effect registered by the exterior scenes in which the sirens figure.

It would seem to me that this is a pretty safe bet most anywhere because a mermaid picture is a sure-fire drawing card, and this has been artistically photographed so that those who see it will undoubtedly have a good word to say for the beauty of the production, even though they on't care for the wandering story or the modern scenes.

Figured as a State rights special, I would say that this is valuable only as "Undine" or such special productions might be considered valuable, because its only merit is the fact that there are a lot of girls chasing around the beach with little on, and a good many scenes in which they swim in the water with nothing on. It is pretty, to be true, but it has no other merit, since the story is of no consequence whatever. It never registers.

In playing this I would forget the stars and center my attention upon the name of the picture with a display of the sirens in action.

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RATHER ORDINARY ACTION MELO WITH GOOD UNDERLYING THOUGHT

Roy Stewart and Belle Bennett in

THE BOND OF FEAR

Triangle

DIRECTOR.....Jack Conway
AUTHOR.....Edith Kennedy
CAMERAMAN.....Paul E. Eagler
AS A WHOLE.....Movie meller with flashes of action, helped by underlying psychology
STORY.....Never really impresses but fairly interesting
DIRECTION.....Ordinary movie caliber, except flashes of action
PHOTOGRAPHY.....Just good straight stuff; not exceptional or artistic
LIGHTINGS.....A few effects; generally ordinary
CAMERA WORK.....Acceptable
STARS.....Failed to impress; lacked distinctive personality
SUPPORT.....Somewhat actory and ordinary
EXTERIORS.....Mostly desert shots
INTERIORS.....Acceptable; a few very good
DETAIL.....Acceptable
TIME.....Fifty-four minutes (5 parts)

ALTHOUGH there was a suggestion of psychology in the underlying theme of this, the production will register as a movie meller because the players failed to build the characterizations sufficiently well to make them stand out effectively, and the action incidents are given more prominence than the characterization bits.

The story was based on a situation where a judge, who was very severe in dispensing justice, thought he had killed his brother, with the result that he ran away into the desert country.

He and his guide picked up a girl in the desert, and when they afterwards learned that the sherriff was looking for a woman who killed a man, the judge thought that this woman was as guilty as he.

He was going to marry her, until he learned by a newspaper that his brother had not died immediately. Then he turned promptly from the fearful fugitives to the unforgiving magistrate and notified the authorities that the girl they wanted was in the hotel.

Roy Stewart, the guide, then pulled a little bing-bang action and did an exciting getaway with the girl, who was shown to make one of those wild leaps from a window and land on the back of the flying horse ridden by the guide. The guide and the woman were pursued into desert, and then the judge asked the innkeeper about the case in the papers, and the innkeeper told him that he thought the man had died. This converted the judge into a fugitive again, because two men at this moment came to the desk inquiring for him.

The judge fled into the desert and became the victim of a sandstorm, being buried alive at the end. This left the guide and the woman together, and we learned that the woman was not the one the sheriff had been seeking.

The characterization scenes in this missed fire most of the time because the artists were unable to put them over effectively. The flashes of action lifted it a bit, but, considered as a whole, it is only a movie meller of just about "average" caliber.

The Box Office Angle.

I can't see any box office drawing power in the names of either Roy Stewart or Belle Bennett, and certainly "The Bond of Fear" means nothing in the young lives of most of your fans.

If you are playing program stuff this may get by because of the few flashes of action and the fact that the story has an underlying theme—even though the characters have not made the most of it. Of course if you can get something with more box office value, that's the wise thing to do.

In advertising this, if you are going to play it, you might say: "Have you ever noticed what a difference 'point of view' makes? Did you ever stop to figure that you condemn others, whereas if you or yours were concerned in the same situation your opinions would switch suddenly?"

PAINFULLY TIRESOME AND DRAGGY WESTERN MELO, NEEDS CUTTING

Harold Lockwood in

UNDER HANDICAP

Yorke—Metro

DIRECTOR.....Fred J. Balshofer
AUTHOR.....Jackson Gregory
SCENARIO BY..Fred J. Balshofer & Richard V. Spencer
CAMERAMAN.....Antonio Gaudio
AS A WHOLE.....Very tiresome, draggy melo of reforming hero on Western ranch
STORY.....Nothing new, and certainly told in too much detail
DIRECTION.....Failed to find particularly artistic exteriors or lightings, and certainly used twice the footage production deserved
LIGHTINGS.....Some fairly good, but generally poor
CAMERA WORK.....Composition generally rather poor; straight photography satisfactory
STAR.....Rather pleasing hero, but surely "Under Handicap" with excess footage
SUPPORT.....Anna Little very pleasing; others satisfactory
EXTERIORS.....A few good shots; generally ordinary
INTERIORS.....Acceptable
DETAIL.....Much too much
TIME.....One hour and 42 minutes (8 parts)

THEY certainly did put a "handicap" on everyone in this when they got the fool notion to let it run into such excess footage.

I can't figure any reason why this should have been permitted to run in more than 5,000 feet, or even 4,500 feet, because in such footage it would have been an interesting Western melodrama with enough action to carry it through at a nice speed.

Presented in running time of one hour and forty-two minutes, this becomes painfully tiresome and draggy, with the result that every scene and every player is certainly "Under Handicap." The effectiveness of all of the situations was marred by the unnecessary footage.

The story was the rather well-known situation of the young man from the East who landed in the West and had to make good, and the only twist that they developed in this story was the bit of psychology registering the thought that the hero considered himself too good to work with the roughnecks on the ranch at first, but afterwards appreciated the glory of hard work well done.

Of course, Harold Lockwood as the hero had to whip the willunous ranch foreman and do all the routine stuff, including making love to the boss' daughter, with the grand finale of taking charge of the construction of the big dam, which had to be built within a specified time.

To make this a little more intrickut, there was the usual gang of willuns trying to block the building of the dam, and we found that hero's father was back of these willuns. On the finish the dam was blown up by the willuns, without hero's father knowing of it, and so he came in and said it would be all right, that he'd build another dam, and at the same time he welcomed son home again.

Mr. Lockwood made a favorable impression, but he certainly would have had a better chance if only his best scenes had been shown, instead of so much footage that was unnecessary.

Anna Little as the girl was very pleasing. William Clifford played the part of the wicked wun. The remainder of the cast were quite satisfactory.

The Box Office Angle.

Certainly I would urgently request the exchange to do something to this before they sent it on. There is no earthly reason why the production should be more than five reels in footage, and such editing would make it a much better picture. It would be a satisfactory Western melo if properly reduced in length, but in the present form it is so terribly draggy and so filled with unnecessary scenes that I am afraid it would prove rather disappointing to most anyone.

There are very few subjects, indeed, that can run much over an hour, and when it comes to an hour and forty-three minutes, that's coming near to the limit!

You of course know where Lockwood stands in your community, and, naturally, he is a decided factor with this particular subject. If you are going to play it I would mention the presence of Anna Little, however, because you will surely find that she has quite a following, due to the fact that she has played real parts under many big directors for several years.

Don't let anybody tell you that this is a "wonderful special"—because it's just a Western mellerdrammer which will be very satisfactory in reduced footage and very unsatisfactory in the present length.

CONVENIENT HYPNOTISM MELO WELL DONE, STAR IN DUAL ROLE

Fannie Ward in

THE CRYSTAL GAZER

Lasky—Paramount

DIRECTOR	George Melford
AUTHORS	Eve Unsell and Edna G. Riley
CAMERAMAN	Percy Hilburn
AS A WHOLE	Well-played hypnotism melo helped by effective treatment
STORY	Unconvincing twin sister mixup, but interesting
DIRECTION	Made individual scenes effective; kept atmosphere istinctive; handled dual role without double exposures
PHOTOGRAPHY	Generally very pleasing; excellent at times
LIGHTINGS	Many very effective—particularly some closeups in dramatic moments
CAMERA WORK	Very good
STAR	Handled dual role satisfactorily; registered some dramatic scenes most effectively
SUPPORT	Excellent; well balanced
EXTERIORS	Satisfactory
INTERIORS	Good
DETAIL	A few good touches
TIME	Forty-eight minutes (5 parts)

WHILE there is nothing unusual or particularly original about this story, the director has provided a sufficient amount of effective atmosphere with good lightings to make the thing seem worth while, and a carefully chosen and very capable supporting cast helped Miss Ward make the situations that were provided seem quite dramatic.

The plot was a combination of various well known situations, the story being one of those "twin sister" things where one is adopted by wealthy people, while the other becomes the victim of a hypnotist who used her as his subject.

There was the hero who got confused between the two because they looked alike, and yet it seemed that no one else paid any attention to the fact that these two girls did look so much alike.

After the well-known scene where the hypnotist appeared in a society event where the other sister was a guest, they sent the society sister away for a while, made the hypnotist-subject sister a guest in society, and then, to get rid of one of the two, they pulled a fire on the finish in which one of the girls rescued the other, being fatally burnt in doing so. This saved the hero the difficult task of deciding which of the two girls he should marry, since he had proposed to both.

Jack Dean as the hypnotist had the best part that he has portrayed in many, many months. It was a character for which his particular type is fitted, and he handled his situations very effectively. Several of his scenes with Miss Ward were particularly well done.

Miss Ward had to wear two different wigs to look like two different people, and, naturally, she photographed to better advantage in some scenes than she did in others. The general impression which she made, however, was a very pleasing one.

Raymond Hatton made a small part effective, and Harrison Ford was quite pleasing as the hero.

The Box Office Angle.

Despite the fact that this has been intelligently played and effectively lighted, I fear that you cannot afford to make much noise about it, because the story is only routine movie stuff of the caliber which the average fan is willing to accept as a program offering. but unwilling to take very seriously.

This sort of film is dead before it starts, because the plot never has a chance of really convincing or registering as real life. As an interesting bit of melo, most any fan will accept this principally because there are some good lightings, a few well played scenes and a general air of distinction about the entire production.

You can safely figure it a good program offering, and in advertising it I would suggest that you rig up a lobby display including an inverted gold-fish bowl planted conspicuously on a pedestal draped in some rich cloth. You might put beside this a big coon in a turban or some similar outfit.

In advertising this you might speak of Fannie Ward as the star who has just recently signed a long term contract with Pathe at a very large salary, because anything like that makes interesting reading to a fan and will give them a little additional interest in the star who is making some sort of a move.

HAROLD LOCKWOOD

Yorke--Metro

STAR A FIND, PRODUCTION ARTISTIC AND IMPRESSIVE

Elsie Ferguson in

BARBARY SHEEP

Artcraft

DIRECTOR.....Maurice Tourneur
AUTHOR.....Robert Hichens
SCENARIO BY.....Charles Maigne
CAMERAMAN.....John Vanderbroeck
SCENIC SETTINGS BY.....Ben Carre
AS A WHOLE.....Very artistically done; beautiful star lifts it decidedly
STORY.....Simple "Eternal Triangle" situation, but developed one or two rather dramatic clashes
DIRECTION.....Made atmosphere distinctive and artistic and registered some very effective photographic bits; handled star to advantage
PHOTOGRAPHY.....Very pleasing and artistic
LIGHTINGS.....Many very effective; generally quite pleasing
CAMERA WORK.....Very good
STAR.....Very beautiful and played intelligently
SUPPORT.....Excellent
EXTERIORS.....Excellent atmosphere
INTERIORS.....Generally very distinctive and artistic, although two "setty" studio shots used for exteriors
DETAIL.....Some good touches
TIME.....Sixty-four minutes (5 parts)

I THINK Elsie Ferguson is the "find" of the year. She is certainly the most promising of the well-known stars of the stage who have been brought to the screen.

From her first introduction it was evident that she was going to screen beautifully, and the quiet manner in which she played her important scenes proved that she has the intelligence necessary to adapt herself to the needs of the work before the camera.

This story was comparatively simple, dealing with the well-known "Eternal Triangle" situation, the locale being the interesting Barbary country, with an Arab adventurer trying to tempt the wife of an Englishman who cared less for romance in the moonlight than he did for hunting mountain sheep.

The wife never seriously considered the Arab, but she did enjoy the visits to the desert in the moonlight because of the romance connected therewith.

A dream was introduced in which the wife herself entertained the intruder, with the result that her husband came in and killed them both, and this gave her a suggestion of impending trouble, and she therefore suggested that they go back to England.

Hubby, however, wanted to hunt one more day, and the result was that, on this occasion, his guide tried to keep him away over night, and consequently he became suspicious. This led up to the final climax where he hid in the hills to kill the betrayer of his wife, and there was quite a melodramatic clash before he found the willun killed by a madman (who had been lurking in the offing for that purpose). Hubby then forgave his wife, and they quit.

Producer Tourneur provided a decidedly artistic, distinctive and pleasing atmosphere, and this, combined with the presence of Miss Ferguson, who figured in at least two-thirds of the production, assures this being considered a very much worth-while production.

The novel from which this has been adapted is rather well known, and Miss Ferguson has been considered one of the most popular stars of the last few years on Broadway.

In two places the producer semed to have slipped a bi in using studio sets instead of exteriors. One of these was a scene of some characters walking through a set which was cut into Miss Ferguson's introduction, and the other was a studio set representing the desert where Miss Ferguson and Pedro de Cordoba met. This scene came just where the husband decided to return to his home. Most fans are very quick to catch studio exteriors these days, and they jar particularly when cut in with real exteriors supposed to represent the same locale. The studio street scenes were very well done.

Certainly, by her work in this, Miss Ferguson establishes herself as one of the biggest possibilities of the screen. She will undoubtedly become a tremendous favorite with film fans as a result of this one picture.

Mr. Cordoba, as the Arab adventurer, gave one of the best performances I have seen him register on the screen. He fitted this character particularly well, and played with the proper repose to make it impressive.

Lumsden Hare, as the husband, played so quietly and so humanly that this part stood out with particular force, securing all the sympathy without any effort whatever to play for it.

The other types were well chosen and quite satisfactory. In the cast were Alex K. Shannon, Macey Harlan and Maud Ford.

The Box Office Angle.

You can safely afford to make a lot of fuss about this and play it up big as the first appearance of Miss Ferguson on the screen. She is a very beautiful woman and of the refined, intelligent type that will appeal to everyone, so that I believe you will be justified in proceeding at once on a campaign intended to establish her as one of your big favorites.

I would call particular attention to the fact that Miss Ferguson has been considered one of Broadway's most popular stars, and refer to her recent exceptional success in "Outcast."

You can of course strengthen your advertising by referring to the fact that this was produced by M. Tourneur, who has made some of the most successful of the productions in the past few years. You can safely promise that this is particularly artistic and has been very carefully produced. The fact that it has been adapted from Robert Hichens' successful novel is also worthy of some attention in your ads., although it seems to me that you should center the interest upon Miss Ferguson.

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These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
2628	PARAMOUNT	68.4	62.3	397
2349	TRIANGLE	70.6	65.2	434
595	WORLD	67.7	61.5	49
674	METRO	70.8	67.0	57
767	FOX	73.1	70.8	106
233	MUTUAL	72.0	71.1	17
298	BLUEBIRD	62.7	63.5	23
544	VITAGRAPH	68.1	66.2	76

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

Reports		% P.P.	% B.O.	Repeat
2628	Paramount	68.4	62.3	397
3	In Bishop's Carriage	85	91	
2	The Lost Paradise	50	73	
8	The Virginian	81	73	2
2	Such a Little Queen	78	78	1
1	Marta of the Lowlands	50	70	
3	Where the Trail Divides	93	90	1
11	Wildflower	89	82	6
1	The County Chairman	80	80	
1	What's His Name	75	100	
5	Behind the Screens	81	78	
4	Man from Mexico	88	70	1
1	The Man From Home	70	70	
1	Circus Man	91	95	
2	Rose of the Rancho	84	77	
5	The Bargain	80	74	3
2	Ghost Breakers	60	63	
7	The Crucible	92	84	3
1	False Colors	50	80	
5	The Sign of the Cross	79	85	
4	Cameo Kirby	61	50	
8	Cinderella	85	93	4
1	The Million	70	90	
5	Girl of the Golden West	79	77	2
3	The Dancing Girl	65	65	
3	The Italian	77	67	1
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
5	The Goose Girl	93	95	4
2	After Five	51	50	
1	Mistress Nell	85	95	
2	Buckshot John	60	60	
3	Her Triumph	80	74	1
3	The Warrens of Virginia	70	71	1
1	Country Boy	60	60	
6	David Harem	82	78	1
1	A Gentleman of Leisure	80	70	
2	The Caprices of Kitty	63	70	
1	Love Route	60	60	
1	Sunshine Molly	40	20	
1	The Governor's Lady	97	85	
3	Gretna Green	100	100	2
3	Are You a Mason?	78	84	
1	Pretty Mrs. Smith	65	90	
1	The Unafraid	80	75	
1	When We Were 21	75	85	
4	Snobs	64	52	
5	Captain Courtesy	84	86	1
2	Captive	82	87	
2	Niobe	75	53	1
3	Help Wanted	80	78	
5	The Woman	86	59	1
5	House of Lost Court	81	54	1
4	Fanchon, The Cricket	89	92	3
3	Betty in Search of Thrill	85	87	
5	Stolen Goods	78	75	
2	Wild-Goose Chase	60	55	1
6	Pretty Sister Jose	84	82	2
5	Jim the Penman	64	61	
6	The Dawn of a To-morrow	83	88	1
5	Arab	89	88	2
1	Clarissa	75	80	
2	The Dictator	68	48	
5	Wild Olive	82	69	
6	Chimmy Fadden	91	75	1
4	The Little Pal	76	87	
4	Rugmaker's Daughter	40	50	
2	The Clue	74	88	
6	Kindling	81	82	
1	The Running Fight	60	70	
3	The Fighting Hope	77	80	
5	Kilmeny	75	73	
8	Seven Sisters	86	74	1
3	Puppet Crown	83	80	
19	Rags	91	93	8
2	Sold	83	72	
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
3	Poor Schmaltz	60	57	
8	Helene of the North	87	81	2
3	The Majesty of the Law	55	60	
3	Heart of Jennifer	50	55	
2	Incorrigible Dukane	75	55	
4	Esmeralda	89	89	2
2	The Case of Becky	65	65	
1	Out of Darkness	60	40	
1	Peer Gynt	82	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	65	
2	Voice in the Fog	75	97	
6	Fatal Card	65	59	
4	Zaza	91	67	2
6	The Girl of Yesterday	89	88	3
7	White Pearl	71	75	
4	Blackbirds	57	58	
7	Chorus Lady	73	68	
6	The Secret Sin	69	74	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
12	Carmen	82	83	4
12	Still Waters	94	83	7
8	Madame Butterfly	82	86	3
7	Mummy and Humming Bird	64	56	
7	Bella Donna	92	77	4
8	Armstrong's Wife	79	65	
8	Chimmie Fadden Out West	83	78	2
8	A Gentleman From Indiana	66	78	
10	Prince and the Pauper	92	87	5
10	Mr. Grex from Monte Carlo	84	69	1
9	Jane	75	51	
9	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
9	The Immigrant	73	62	
10	The Old Homestead	85	84	7
8	Lydia Gilmore	81	61	1
10	Temptation	82	77	2
10	The Foundling	78	76	3
6	Tongues of Men	77	53	1
8	Mice and Men	84	80	2
7	The Golden Chance	77	61	2
2	My Lady Incog	50	35	
5	Ragamuffins	77	53	
5	Call of the Cumberlands	79	64	
8	The Spider	87	64	1
10	Puddin' Head Wilson	81	62	4
9	Tennessee's Pardner	65	53	
8	Madame Le President	24	46	
9	Nearly a King	52	49	1
13	Trail of the Lonesome Pine	75	77	3
8	Fell In Love With His Wife	63	51	1
8	Blacklist	62	52	1
10	Out of the Drifts	80	56	4
8	Diplomacy	53	54	1
14	Poor Little Peppina	88	84	8
16	To Have and To Hold	74	69	4
12	Ben Blair	72	63	
10	For the Defense	68	57	1
7	The Code of Marcia Grey	64	59	2
9	The Lost Bridegroom	69	60	2
8	The Saleslady	72	62	1
15	Audrey	73	70	8
9	The Sowers	64	59	
11	The Heart of Paula	71	54	1
12	The Race	69	59	
8	The Eternal Grind	70	78	3
10	The Love Mask	59	54	2
10	Molly Make-Believe	87	82	6
7	The Red Widow	62	55	1
12	The Heart of Nora Flynn	72	60	4
8	A Moment Before	52	64	1
12	David Garrick	68	46	2
9	The Innocent Lie	56	51	
16	Marie Rosa	81	80	4
12	Alien Souls	69	67	1
13	The Feud Girl	60	50	
16	Pasquale	78	52	1
16	Sweet Kitty Bellairs	72	62	2
20	Saints and Sinners	51	40	
17	Thousand-Dollar Husband	59	62	4
22	A Gutter Magdalene	62	54	1
18	Evil Thereof	44	44	
15	The Making of Maddalena	63	57	3
23	Silks and Satins	53	58	10
14	Destiny's Toy	60	51	
18	The Clown	72	54	3
20	Susie Snowflakes	69	50	1
16	The World's Great Snare	73	78	4
19	The American Beauty	61	61	1
22	The Dupe	64	64	1
22	The Smugglers	52	50	1
26	The Selfish Woman	72	68	4
29	Davy Crockett	67	67	
28	The Dream Girl	65	64	2
28	Under Cover	79	75	5
27	International Marriage	55	51	1
27	Common Ground	64	64	1
35	Hulda from Holland	55	64	23
30	House of Golden Windows	73	64	3
22	A Woman in the Case	72	72	5
25	Little Lady Eileen	87	89	10
23	The Stronger Love	53	52	
31	Public Opinion	82	72	4
21	Rolling Stones	67	60	3
21	The Honorable Friend	65	62	1
20	Victory of Conscience	60	50	3
21	Each Pearl a Tear	74	69	2
22	The Parson of Panamint	79	76	7
15	The Big Sister	58	57	
14	The Reward of Patience	65	55	
15	The House of Lies	73	53	1

Reports	% P.P.	% B.O.	Repeat
14 The Daugther of McGregor	56	45	
18 Ashes of Embers	85	83	7
16 The Quest of Life	59	61	
14 Anton, the Terrible	46	45	
17 The Lash	57	55	
13 The Storm	75	65	1
19 The Intrigue	81	61	2
16 Her Father's Son	74	68	2
14 Witchcraft	55	55	
14 The Kiss	74	68	2
16 The Rainbow Princess	82	74	3
15 Seventeen	85	74	2
14 Miss George Washington	95	95	11
15 The Heir to the Hoorah	82	69	5
16 The Soul of Kura San	80	73	1
12 A Son of Erin	79	73	2
10 Unprotected	53	55	1
11 The Years of the Locust	49	50	
12 The Plow Girl	77	63	
9 The Yellow Pawn	66	57	1
9 Nanette of the Wilds	50	57	2
7 Martyrdom of Philip Strong	53	55	1
10 The Coney Island Princess	62	63	1
10 The Road to Love	72	59	1
14 Oliver Twist	85	69	6
13 The Victoria Cross	44	54	1
17 The Traveling Salesman	78	60	3
20 The Right Direction	76	61	2
21 Snow White	95	95	13
16 Redeeming Love	63	60	1
21 The Slave Market	74	70	5
13 The Evil Eye	30	44	1
19 Great Expectations	74	55	1
17 Happiness of Three Women	73	58	1
14 Betty to the Rescue	46	48	
1 What Money Can't Buy	40	40	
16 A Girl Like That	55	51	
16 Lost and Won	59	50	
19 The Golden Fetter	50	56	
19 His Sweetheart	83	57	2
19 The Wax Model	67	56	
19 Each To His Kind	62	60	
16 Her Own People	72	52	
11 The Black Wolf	35	41	
17 The American Consul	53	50	1
20 The Fortunes of Fifi	66	77	2
20 On Record	62	56	2
17 Winning of Sally Temple	40	48	
18 Those Without Sin	53	52	1
16 Castles For Two	52	49	1
13 Out of the Wreck	60	54	
13 Sapho	74	83	3
11 Prison Without Walls	54	54	
12 The Dummy	71	54	
9 The Spirit of Romance	62	53	
8 As Men Love	73	53	
10 The Bottle Imp	75	66	2
7 The Bond Between	50	39	
8 A School for Husbands	49	46	1
8 The Lonesome Chap	51	44	
9 Sleeping Fires	56	63	1
8 The Tides of Barnegat	49	43	
8 The Cost of Hatred	40	38	
10 The Valentine Girl	73	76	
5 Unconquered	28	31	
6 The Girl at Home	51	44	
9 Heart's Desire	28	36	
8 Sacrifice	26	43	
7 The Primrose Ring	44	48	
8 The Silent Partner	33	36	
6 Marcellina Millions	41	30	
7 The Highway of Hope	38	33	
7 Her Better Self	55	59	
7 The Undying Flame	35	47	
6 Freckles	70	61	
3 The World Apart	42	40	
2 Giving Becky a Chance	70	51	
3 The Jaguar's Claws	40	47	
4 The Inner Shrine	38	58	
3 The Roadside Impresario	28	17	
3 The Heir of the Ages	23	22	
3 Her Strange Wedding	28	34	
3 The Little Boy Scout	57	43	
3 At First Sight	50	35	
3 Big Timber	67	65	
5 Love That Lives	70	84	
5 Forbidden Pathes	34	37	
4 What Money Can't Buy	34	53	
1 The Cook of Canyon Camp	20	20	
3 The Squaw Man's Son	60	57	
3 The Crystal Gazer	20	20	
2 A Kiss for Sussie	20	20	

Reports	% P.P.	% B.O.	Repeat
4 The Amazons	100	100	
2 Mysterious Miss Terry	90	60	
3 The Law of the Land	20	20	
4 The Varmint	80	60	
3 Hashimura Togo	80	60	

TRIANGLE

2349 Triangle	70.6	65.2	434
10 The Iron Strain	81	66	2
9 The Lamb	84	75	3
8 Old Heidelberg	72	63	1
11 The Coward	84	67	1
9 Martyrs of the Alamo	67	57	2
14 The Disciple	85	76	2
7 Matrimony	81	74	2
5 Sable Lorcha	64	53	
6 The Golden Claw	61	72	
9 Double Trouble	64	64	2
7 Aloha Oe	63	65	1
5 Lily and Rose	61	53	
8 Jordan is a Hard Road	56	52	
6 Winged Idol	53	52	
1 Fenitents	28	32	
11 The Edge of the Abyss	67	61	
2 Submarine Pirate	85	78	1
5 Cross Currents	48	45	
11 Between Men	72	70	1
14 Let Katy Do It	87	66	6
5 The Corner	56	47	
5 The Missing Link	55	43	1
3 Beckoning Flame	65	48	
9 The Wood Nymph	54	50	1
8 The Conqueror	71	70	
9 Price of Power	55	51	
10 The Green Swamp	80	78	1
12 Acquitted	69	51	
6 D'Artagnan	59	54	
18 His Picture in the Papers	90	75	5
13 Honor's Altar	77	67	2
14 Betty of Greystone	77	65	2
23 Peggy	94	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	1
18 Heil's Hinges	93	89	11
17 The Flying Torpedo	88	80	8
14 Bullets and Brown Eyes	85	75	3
14 Martha's Vindication	79	72	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
15 The Raiders	79	70	
14 The Habit of Happiness	92	85	5
8 Waifs	70	59	1
8 Little Meena's Romance	64	60	1
17 The Aryan	59	80	6
10 Sold for Marriage	71	72	1
17 Stepping Stones	85	75	2
10 Sunshine Dad	36	48	
9 Civilization's Child	68	64	1
14 Children In the House	80	66	2
11 The Beggar of Cawnpore	61	49	
19 The Good-Bad Man	90	92	4
12 The No-Good Guy	74	60	3
17 Susan Rocks the Boat	69	63	
20 Not My Sister	79	77	4
18 Child of Paris Streets	76	64	
22 The Primal Lure	82	76	7
8 Mr. Goode, the Samaritan	53	53	
26 The Market of Vain Desire	79	64	5
22 Going Straight	77	78	3
29 The Bugle Call	93	79	9
26 Reggie Mixes In	93	80	11
16 The Sorrows of Love	66	69	1
21 An Innocent Magdalene	71	71	2
18 The Dividend	70	68	1
21 The Wild Girl of Sierras	45	53	
25 An Apostle of Vengeance	88	83	4
18 Casey at the Bat	44	48	
28 The Phantom	83	72	7
30 Flirting With Fate	87	86	11
31 The Deserter	85	69	11
26 The Little School Ma'am	74	67	2
26 The Eye of the Night	74	58	5
19 Stranded	60	50	
27 The Captive God	65	70	2
23 The Halfbreed	72	74	2
22 The Payment	81	70	3
18 The Marriage of Molly-O	48	47	
24 Honor Thy Name	87	73	4
22 The Devil's Needle	64	64	1 3
31 Shell "33"	86	69	6
26 Hell-to-Pay Austin	83	66	6
21 Lieutenant Danny, U. S. A.	79	69	
16 Pillars of Society	59	56	1
22 Home	91	80	9
16 Gretchen the Greenhorn	64	62	2
21 The Patriot	79	80	6
24 The Social Secretary	89	75	8
17 The Thoroughbred	82	72	1
11 The Little Liar	69	57	
19 The Wolf Woman	86	89	6
16 The Dawnmaker	58	78	3
20 Diane of the Follies	71	72	2
27 Manhattan Madness	94	92	12
22 Plain Jane	88	75	3
20 Old Folks at Home	81	64	2
17 The Jungle Child	60	61	1
15 The Rummy	67	54	1
21 The Return of Draw Egan	88	86	7
20 The Vagabond Prince	75	70	3
19 Somewhere in France	76	69	1
18 A Corner in Colleens	88	80	7
12 A Sister of Six	69	64	2
21 Fifty-Fifty	89	83	6
4 War's Women	61	48	
12 Atta Boy's Last Race	54	55	
16 American Aristocracy	92	89	9
10 The Microscope Mystery	50	43	
14 Honorable Algy	76	65	3
14 Jim Grimsby's Boy	68	62	5
15 The Devil's Double	91	77	7
12 The Children Paid	72	63	3
14 Children of the Feud	55	52	1
8 The Criminal	49	45	
10 A Gamble in Souls	67	65	3
15 The Wharf Rat	54	55	
20 The Matrimaniac	92	94	10
20 The Sin Ye Do	92	85	10
13 Heiress of Coffee Dan's	60	53	2
10 Three of Many	62	53	
9 House Built Upon Sand	75	67	3
8 Nina the Flower Girl	51	52	
11 The Female of the Species	72	74	2
16 Truthful Tulliver	97	93	9
12 The Weaker Sex	88	83	4
7 The Little Yank	40	52	1
10 The Bride of Hate	78	74	4
11 The Red Bullet	62	55	
14 The Americano	90	97	11
10 Chicken Casey	75	56	1
14 Jim Bludso	63	41	1
14 The Crab	83	70	5
10 Girl of the Timber Claims	41	39	
16 The Gun-Fighter	76	85	10
13 The Bad Boy	71	54	2
11 The Princess of the Dark	39	41	
6 Stage Struck	41	38	
12 Last of the Ingrams	45	42	
9 Blood Will Tell	64	61	
5 A Love Sublime	47	40	
8 The Little Brother	51	37	2
14 Back of the Man	90	81	5
10 Betsy's Burglar	59	54	
14 The Square-Deal Man	96	95	7
11 The Dark Road	60	49	1
5 A Daughter of the Poor	57	55	
9 A Woman's Awakening	61	52	
9 Her Father's Keeper	54	48	
9 Her Official Fathers	56	48	
9 Old-Fashioned Young Man	48	47	
10 Sweetheart of the Doomed	74	68	4
10 Paddy O'Hara	62	52	1
11 The Desert Man	92	91	4
9 Cheerful Givers	47	41	
10 The Pinch Hitter	96	71	2
5 Hands Up	35	35	
8 The Snarl	54	63	
4 Might and the Man	25	30	
6 Happiness	59	56	
4 The Man Who Made Good	45	39	
6 Wild Winship's Widow	58	58	
6 Soul's Triumphant	30	28	
7 The Millionaire Vagrant	78	64	
8 Wolf Lowry	93	96	1
6 The Girl, Glory	73	52	
7 Bawbs of Blue Ridge	33	51	
7 Hater of Men	79	64	
5 American—That's All	32	32	
7 Love or Justice	75	69	
3 Her Excellency the Governor	35	34	
6 Paws of the Bear	55	48	
3 Madcap Madge	73	48	

Reports	% P.P.	% B.O.	Repeat
8 The Clod Hopper	98	85	1
4 The Flame of the Yukon	100	94	
4 A Strange Transgressor	80	83	
4 Time Locks and Diamonds	30	33	
4 The Mother Instinct	55	50	
4 Sudden Jim	94	93	
6 The Sawdust Ring	87	60	
6 Borrowed Plumage	48	53	
6 In Slumberland	74	31	
1 Seeking Happiness	100	60	

WORLD

595 World	67.7	61.5	49
4 Hearts Afire	70	78	
1 Daughter of the Sea	60	50	
8 The Warning	88	48	
4 The Little Dutch Girl	80	63	
1 The Price of Her Silence	80	90	
8 The Master of the House	68	52	
1 The Dragon	40	38	
1 The Price	80	65	
1 Love's Cross Roads	85	40	
1 Better Woman	75	48	
1 By Whose Hand	60	55	
1 Her Great Hour	40	40	
1 When it Strikes Home	60	48	
8 Circus Romance	65	55	
2 Old Dutch	75	30	
2 Ballet Girl	82	47	
3 Marrying Money	79	63	
1 Wishing Ring	94	80	
2 The Dollar Mark	55	42	
1 Gentleman from Mississippi	60	40	
1 As Ye Sow	100	45	
1 Stolen Voice	80	80	
1 Face in the Moonlight	80	60	
1 Women and Wine	60	40	
2 Blue Grass	75	68	
1 Fruits of Desire	40	50	
1 Alias Jimmy Valentine	90	94	
7 Trilby	81	68	1
1 Idols	40	40	
2 Master Hand	90	80	
1 Devil's Toy	57	73	
1 Salvation Nell	60	47	
1 Family Cupboard	50	57	1
4 Heart of Blue Ridge	84	73	1
1 Butterfly on Wheel	80	70	
1 Hearts of Men	80	52	
1 Body and Soul	40	45	
1 The Ransom	65	41	
4 The Labyrinth	66	65	
1 Should a Wife Forgive?	90	90	
2 The Senator	83	60	
1 Hearts in Exile	90	90	
1 His Wife's Good Name	25	20	
1 The Chain Invisible	90	5	
1 The Imposter	80	75	
1 Sunday	95	30	
1 As In a Looking Glass	60	40	
1 Over Night	70	70	
1 Sins of Society	76	45	
7 Camille	86	79	3
1 The Rack	89	69	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
3 The Woman in 47	74	80	
5 The Yellow Passport	82	80	2
1 The Price of Happiness	58	50	
2 A Woman's Power	45	50	
1 Cowardly Way	60	40	
2 Passersby	73	55	
1 Man and His Angel	62	45	
4 The Supreme Sacrifice	78	69	
1 The Struggle	60	60	
1 The Hand of Peril	75	67	
5 Then I'll Come Back To You	76	66	1
4 The Reapers	75	65	
2 The Shadow of Doubt	78	65	
2 Social Highwaymen	75	48	
3 Closed Road	87	81	1
7 The Feast of Life	61	73	
7 Her Maternal Right	58	74	
4 Sudden Riches	76	71	
2 The Twin Triangle	83	45	
6 Tangled Fates	57	55	
3 Fate's Boomerang	42	52	
5 His Brother's Wife	83	74	1
10 Perils of Divorce	61	63	
13 La vie de Boheme	47	50	
3 What Happened at 22	82	80	
5 Crucial Test	59	58	
7 The Weakness of Man	61	60	
12 Sally in Our Alley	68	61	
14 Paying the Price	70	70	1
12 Miss Petticoats	59	61	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
13 The Velvet Paw	54	69	1
1 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
4 The Revolt	66	63	
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
6 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
8 The Heart of a Hero	59	49	
3 Without a Soul	70	85	
15 Bought and Paid For	91	91	10
10 The Madness of Helen	57	54	
8 Men She Married	58	55	
4 The Deep Purple	81	75	
11 All Man	59	63	2
7 Broken Chains	50	43	
12 The Rise of Susan	79	83	6
6 The World Against Him	52	43	
10 Woman Alone	67	65	1
7 On Dangerous Ground	65	71	
7 The Man Who Forgot	65	61	1
4 Marriage a la Carte	73	73	1
1 The Unpardonable Sin	40	55	
5 The Bondage of Fear	65	63	
8 Tillie Wakes Up	79	78	1
8 The Hungry Heart	87	83	2
8 The Square Deal	69	72	
3 A Girl's Folly	65	75	
5 The Red Woman	49	48	
4 The Web of Desire	78	73	1
5 The Family Honor	66	61	
8 The Dancer's Peril	77	71	1
5 The Social Leper	65	65	
4 Man's Woman	61	61	
4 Darkest Russia	71	75	
6 Forget-Me-Not	63	69	
1 The Bludgeon	87	80	
3 As Man Made Her	62	68	
5 The Page Mystery	55	57	
4 Yankee Pluck	61	48	
4 Moral Courage	61	58	
4 Mothers of France	66	51	
2 Maternity	85	90	
2 The Crimson Dove	60	55	
3 The False Friend	65	72	
2 The Stolen Paradise	50	70	
1 Atonement	70	65	
1 The Pawn of Fate	85	45	
1 The Divorse Game	5	75	
1 The Price of Pride	75	60	
1 The Brand of Satan	75	60	
1 The Golden Lotus	50	50	
1 The Native Soul	20	30	
1 When True Love Dawns	60	45	

METRO

674 Metro	70.8	67.0	57
1 Her Reckoning	60	40	
1 Satan Sanderson	70	70	
1 Cowboy and Lady	80	55	
1 Heart of a Painted Lady	85	75	
1 High Road	80	80	
4 Shooting of Dan McGrew	81	79	
1 Middleman	90	80	
1 My Best Girl	60	60	
1 Right of Way	70	85	
2 Second In Command	77	80	
1 The Vampire	80	90	
6 Soul of a Woman	93	80	1
2 Silent Voice	77	87	
1 An Enemy of Society	60	40	
2 Song of Wage Slave	75	70	
1 Emmy of Stork's Nest	80	60	
2 Final Judgment	80	85	
2 Pennington's Choice	92	80	
4 Woman Pays	78	52	
2 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
5 The Yellow Streak	85	64	
2 House of Tears	80	65	
4 Rosemary for Remembrance	73	68	
2 Black Fear	73	57	
1 What'll People Say?	80	84	
4 The Turmoil	70	55	
3 Lure of Heart's Desire	56	56	
1 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	2
3 The Upstart	68	72	
3 Dimples	52	58	
4 Corner in Cotton	61	58	
5 The Price of Malice	66	65	
6 The Soul Market	83	75	1
2 Blindness of Love	80	85	1
1 Lovely Mary	67	83	
1 My Madonna	80	85	
6 Her Great Price	80	68	1
8 The Wall Between	78	82	1
6 The Kiss of Hate	62	74	
6 Half Million Bribe	69	49	
8 Playing with Fire	78	75	
11 The Come-Back	75	74	1
1 Snow Birds	80	77	
1 A Million a Minute	72	84	1
4 The Spell of the Yukon	79	71	
6 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	1
10 Dorian's Divorce	74	68	
1 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
8 The Purple Lady	82	63	
10 The Eternal Question	76	83	1
11 The Quitter	69	73	
15 The River of Romance	87	76	1
9 A Child of Destiny	53	56	
13 The Devil at His Elbow	64	61	1
14 God's Half Acre	71	62	1
14 The Weakness of Strength	68	54	
11 The Pretender	80	72	1
7 The Upheaval	57	63	
10 The Light of Happiness	67	66	1
10 Mister 44	88	93	4
8 The Wheel of the Law	77	66	1
10 The Dawn of Love	66	60	
8 The Iron Woman	44	57	
5 Life's Shadows	66	60	
13 In the Diplomatic Service	69	83	4
9 The Brand of Cowardice	65	54	
13 The Gates of Eden	68	54	
11 Extravagance	69	82	3
10 The Wager	78	64	
1 My Madonna	80	85	
8 The Sunbeam	53	51	
11 Big Tremaine	74	82	5
9 The Black Butterfly	70	80	4
8 The Stolen Triumph	56	48	
7 Awakening of Helena Ritchie	60	61	
11 Pigin Island	68	74	3
12 Vanity	64	53	
12 The White Raven	85	81	4
9 A Wife by Proxy	46	41	
9 Threads of Fate	41	34	
12 Bridges Burned	47	62	
9 The End of the Tour	45	44	
10 One of Many	66	61	1
8 The Secret of Eve	37	66	1
14 The Promise	82	84	1
6 The Barricade	58	57	
7 The Hidden Children	43	62	
9 The Mortal Sin	58	58	
8 The Waiting Soul	49	61	1
6 The Father's Son	67	62	
5 The Power of Decision	51	53	
7 A Magdalene of the Hills	51	50	
6 God's Law and Man's	49	49	
3 The Millionaire's Double	67	60	
4 The Call of Her People	63	56	
5 Sowers and Reapers	61	48	
3 The Soul of a Magdalene	27	34	
4 The Beautiful Lie	25	30	
4 The Duchess of Doubt	61	62	
3 Lady Barnacle	52	47	
5 The Haunted Pajamas	84	75	
5 The Greatest Power	42	52	
4 Alladin's Other Lamp	59	50	
2 Somewhere In America	50	50	
2 Will o' Wisp	20	20	
2 Hidden Springs	40	40	
2 Miss Robinson Crusoe	20	20	
1 The Empty Soul	40	40	
1 The Jury of Fate	20	20	
5 The Slacker	99	96	1

FOX

Reports	% P.P.	% B.O.	Repeat
767 Fox	73.1	70.8	106
1 Girl I Left Behind Me	0	25	
1 St. Elmo	52	92	
4 Fool There Was	82	86	3
1 Dr. Rameau	90	87	1
2 Kreutzer Sonata	90	85	
1 The Idler	55	65	
1 Celebrated Scandal	70	70	
2 Clemenceau Case	87	82	1
1 Walls of Jericho	40	35	
1 Woman's Resurrection	80	45	
1 Anna Kerinina	67	85	
2 Life's Shop Window	35	57	
2 The Nigger	100	70	
4 The Gilded Fool	70	75	
3 Devil's Daughter	77	95	
4 Should a Mother Tell?	83	76	
1 Wormwood	80	80	
1 Lady Audley's Secret	90	75	
1 Princess Romanoff	60	60	
1 Valley of the Missing	50	40	
1 Children of the Ghetto	75	40	
1 Samson	80	50	
1 The Thief	90	40	
4 Two Orphans	84	86	3
2 The Song of Hate	92	82	
1 Regeneration	77	72	4
4 Wonwerful Adventure	75	77	
2 Sin	65	82	
2 Little Gypsy	80	74	
3 Soul of Broadway	83	78	1
2 The Family Stain	87	64	
3 Carmen	82	83	
3 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
3 Broken Law	82	65	1
3 Galley Slave	76	75	1
1 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	82	70	
5 Destruction	86	94	1
3 Green-Eyed Monster	53	74	
3 Parisian Romance	65	61	
1 Fourth Estate	80	66	
6 Serpent	92	92	1
4 Ruling Passion	53	25	
3 Merely Mary Ann	52	45	
7 Fool's Revenge	45	40	
10 Fighting Blood	74	70	
4 The Witch	63	59	
4 Marble Heart	41	60	
18 Gold and the Woman	65	80	1
10 The Bondman	79	64	1
5 A Wife's Sacrifice	55	56	
12 Blue Blood and Red	84	70	1
6 Slander	80	70	
10 A Modern Thelma	59	49	1
9 Man of Sorrow	63	64	1
9 Blazing Love	70	68	
11 The Eternal Sapho	85	87	4
12 Sins of Men	76	61	1
14 Battle of Hearts	63	61	
10 The Spider and the Fly	67	72	1
11 Hypocrisy	76	65	
18 A Woman's Honor	69	71	
16 East Lynne	86	85	9
15 Ambition	71	67	
18 Man From Bitter Roots	82	81	2
21 Caprice of the Mountains	69	63	1
15 Tortured Heart	71	67	
21 The Beast	87	66	6
26 Under Two Flags	94	92	17
19 The End of the Trail	66	79	
19 Sporting Blood	62	57	1
19 Little Miss Happiness	75	68	3
19 Daredevil Kate	74	78	3
14 The Unwelcome Mother	63	66	
18 Her Double Life	86	86	6
10 Where Love Leads	69	63	1
14 The Fires of Conscience	65	71	1
12 The Straight Way	67	72	
11 The Ragged Princess	77	70	
13 The War Bride's Secret	76	71	3
12 Romeo and Juliet	86	86	5
1 Love and Hate	66	60	
4 The Mischief Maker	70	70	2
7 Jealousy	63	81	
7 The Mediator	73	70	1
5 Sins of the Parents	86	72	3
6 The Battle of Life	67	62	
7 The Vixen	59	73	
6 The Love Thief	82	80	1
5 The Island of Desire	74	67	1
1 A Modern Cinderella	80	75	1
5 The Price of Silence	82	76	1
3 The Bitter Truth	79	80	1
4 The Primitive Call	58	63	
9 The Darling of Paris	67	74	
5 One Touch of Sin	65	73	
7 The New York Peacock	83	79	
2 A Child of the Wilds	85	65	
4 The Scarlet Letter	78	69	1
5 The Tiger Woman	72	83	2
6 Sister Against Sister	82	58	1
6 A Tale of Two Cities	93	83	4
3 Melting Millions	80	56	
4 The Victim	65	64	
4 Loves Law	20	35	
5 The Blue Streak	58	60	
3 High Finance	77	63	
1 American Methods	90	85	
3 Her Greatest Love	78	85	
2 Tangled Lives	65	65	
1 The Derelict	90	45	1
2 Her Temptation	83	59	
1 The Final Payment	20	20	
1 The Silent Lie	90	90	
1 The Slave	20	40	
1 The Broadway Sport	55	40	
1 Two Little Imps	90	90	

MUTUAL

233 Mutual	72.0	71.1	17
1 Buzzard's Shadow	55	50	
1 Death Lock	98	85	
1 On the Night Stage	75	40	
1 The Mating	80	70	
1 Enoch Arden	100	100	
1 Girl from His Town	65	70	
1 Ghosts	80	65	
1 Cup of Life	85	40	
1 His Wife	70	95	
1 House of Scandal	90	75	
1 Infatuation	60	50	
3 Miracle of Life	83	83	1
1 Inner Struggle	40	20	
1 Mill of Floss	75	90	
1 The Painted Soul	82	85	
1 End of the Road	90	100	
1 Father and Son	75	75	
1 The Reward	80	50	
2 Bird of Prey	85	87	
1 Inspiration	70	100	1
2 As a Woman Sows	80	81	
1 The Decoy	50	85	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	46	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	90	
3 My Partner	72	70	
1 The Bruiser	78	65	1
1 Hidden Law	100	90	1
1 Love Liar	72	81	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	58	
2 Feathertop	90	90	
1 Lying Lips	60	70	
1 Dust	80	80	
1 Other People's Money	85	48	
1 Isle of Love	80	85	1
5 Whis-peging Smith	64	66	
6 Soul Mates	69	63	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
4 Highest Bid	64	66	1
3 Her American Prince	70	67	
1 Doorsteps	65	60	1
2 House of Mirrors	77	75	
1 Wall Street Tragedy	65	58	
7 Youth's Endearing Charms	77	71	1
2 Strength, Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
7 Judith of the Cumberlands	68	68	
2 A Welsh Singer	60	53	
1 Man Who Would Not Die	85	75	
1 The Wolf Man	50	50	
1 The Painted Lie	40	35	
2 Three Pals	73	71	
3 Manager of the B. & A.	63	70	
9 Pearl of Paradise	68	76	1
8 Dulcie's Adventure	87	83	2
2 And the Law Says	58	64	
1 Bluff	85	80	
9 Faith	76	72	
6 Miss Jackie of the Navy	87	82	1
4 A Dream or Two Ago	81	87	
7 The Innocence of Lizette	84	83	
4 The Butterfly Girl	75	85	
1 The House of Scandal	0	10	
1 The Man From Oregon	95	75	
1 The Girl From Rector's	40	40	
3 The Greater Woman	43	57	
3 Where Love Is	52	48	
6 The Gentle Intruder	77	78	
1 Damaged Goods	40	100	
3 Philip Holden-Waster	59	65	
2 Redeemed	55	30	
1 Lonesome Town	85	85	
1 The Love Hermit	78	78	
5 The Fighting Gentleman	60	44	
1 The Torch Bearer	80	80	
2 The Twinkler	92	88	
2 East Is East	88	60	
1 Immediate Lee	90	82	1
1 Beloved Rogues	95	90	
2 The Valley of Decision	69	82	
2 The Gilded Youth	60	75	
3 The Painted Lie	62	74	
2 Motherhood	38	55	
3 Sunny Jane	67	65	
2 The Devil's Assistant	60	70	
3 High Play	48	48	
2 The Single Code	50	53	
1 The Death	20	20	
2 The Wildcat	65	58	
3 Whose Wife?	47	47	
3 Periwinkle	67	57	
1 A Bit of Kindling	60	70	
1 Annie-for-Spite	40	40	
1 The Mirror	40	20	
1 The Checkmate	20	20	
1 The Serpent's Tooth	20	20	
1 The Dazzling Miss Davidson	40	20	
1 Shackles of Truth	90	90	1
3 Environment	57	47	
1 The Upper Crust	20	20	
1 Pardners	60	20	
1 Melissa of the Hills	20	80	
1 Bab. the Fixer	40	40	
2 A Bit of Kindling	58	50	

MUTUAL-CHAPLIN

2 A Night In the Show	80	67	1
5 The Fireman	70	78	
4 The Vagabond	55	88	
6 The Floorwalker	89	90	2
8 One A. M.	63	81	1
16 The Count	88	86	8
10 The Pawnshop	73	74	2
7 Behind the Screen	89	91	5
8 The Rink	97	99	7
8 Easy Street	95	100	8
14 The Cure	94	95	8
8 The Immigrant	54	59	2

PATHE

195 Pathe	60.9	68.1	19
1 Last Volunteer	80	85	
1 The Spender	80	80	
3 At Bay	78	81	
1 The Galloper	40	90	
1 Closing Net	60	80	
2 Nedra	55	45	
1 Affair of Three Nations	75	80	
3 The Beloved Vagabond	76	67	
2 Greater Will	50	55	
6 Excuse Me!	90	73	1
3 King's Game	56	63	
8 Madame X	71	91	3
8 Love Trail	38	52	
5 Hazel Kirk	60	55	
1 Simon the Jester	60	35	
1 The Jockey of Death	68	55	

Reports	% P.P.	% B.O.	Repeat
A Woman's Fight	70	60	
The Life of Our Savior	35	55	
New York	80	74	1
Precious Packet	67	[illegible]	
Shrine of Happiness	78	72	
Woman's Law	68	[illegible]	
Big Jim Garrity	42	55	1
Girl with the Green Eyes	[illegible]	72	
Matrimonial Martyr.	[illegible]	73	1
Shadow of Her Past	34	81	
The Fugitive	75	[illegible]	
Little Mary Sunshine	90	78	1
Divorce and the Daughter	78	75	
The World and the Woman	85	90	
The Shine Girl	73	64	
Fear of Poverty	[illegible]	95	
The Test	60	[illegible]	
Saint, Devil and Woman	44	57	
The Light That Failed	70	71	1
Shadows and Sunshine	93	78	3
Prudence the Pirate	54	64	
Arms and the Woman	70	53	1
The Challenge	[illegible]	[illegible]	
Joy and the Dragon	78	71	1
The Romantic Journey	77	66	
Her New York	82	62	2
Her Life or His	72	65	
Kick In	78	71	1
Sold at Auction	48	58	
Modern Monte Cristo	68	63	
The Hidden Valley	65	68	
Crime and Punishment	58	63	
Her Beloved Enemy	69	71	
Pots and Pans Peggy	79	68	
Twin Kiddies	82	70	
The Image Maker	38	40	
Told at Twilight	91	80	1
Mayblossom	40	85	
The Hunting of the Hawk	66	55	
Mary Lawson's Secret	77	78	
Sunshine and Gold	77	76	
When Love Was Blind	70	65	
Hinton's Double	70	63	
The Amateur Orphan	60	40	
The Candy Girl	20	60	
The Recoil	61	63	
Blind Man's Luck	80	20	
The Iron Heart	40	40	

BLUEBIRD

Bluebird	62.7	63.5	23
Jeanne Dore	27	[illegible]	
The Secret Love	38	40	
Hop, the Devil's Brew	40	43	
Undine	90	87	3
Wrong Door	75	95	
Grip of Jealousy	75	[illegible]	
Rupert of Hentzau	51	60	
Strength of the Weak	76	75	
The Yaqui	42	58	
The Flirt	44	66	
Tangled Hearts	44	[illegible]	
John Needham's Double	54	59	
The Great Problem	59	66	
Gaylord Waring	51	50	
Crippled Hand	58	69	1
Gilded Spider	46	64	
Elusive Isabel	48	46	
The Measure of a Man	63	65	
Love Never Dies	65	48	
Son of the Immortals	64	71	
Eye of God	64	80	
Bobbie of the Ballet	67	79	
Evil Women Do	60	62	
Three Godfathers	68	74	1
Shoes	71	77	3
Broken Fetters	64	56	1
The Love Girl	63	64	1
The Grasp of Greed	71	76	1
The Silent Battle	78	[illegible]	
Secret of the Swamp	1	56	2
Love's Lariat	65	64	1
Bettina Loved a Soldier	65	72	
Wanted—A Home	74	75	
The Chalice of Sorrow	72	65	
Little Eve Edgarton	58	61	1
The Girl of Lost Lake	65	60	
The Unattainable	51	48	
Saving a Family Name	81	68	1
Behind the Lines	62	65	
The Social Buccaneer	72	65	
Gloriana	69	70	
A Stranger from Somewhere	69	67	
The Price of Silence	[illegible]	[illegible]	
The End of the Rainbow	63	48	
The Honor of Mary Blake	58	58	
The Right to be Happy	50	40	
Black Orchids	75	78	1
Her Soul's Inspiration	55	39	
God's Crucible	88	84	2
The Piper's Price	[illegible]	20	
The Bugler of Algiers	80	69	1
The Sign of the Poppy	[illegible]	63	
Mutiny	58	51	
The Mysterious Mrs. M	76	57	1
The Reward of the Faithless	72	81	
The Saintly Sinner	48	58	
The Boy Girl	58	58	
Polly Red Head	61	68	
The Gift-Girl	60	75	
Susan's Gentleman	62	63	
The Clock	77	65	
Hell Morgan's Girl	90	88	1
The Devil's Pay Day	71	75	
A Jewel In Pawn	71	69	
Girl With Checkered Coat	66	63	
Little Miss Nobody	30	50	
Treason	65	75	
The White Lights	70	50	
Bringing Home Father	70	60	
Kentucky Cinderella	68	55	
The Car of Chance	40	40	
The Little Orphan	70	60	
The Flashlight	68	40	
Wife on Trial	60	40	
Follow the Girl	60	40	
The Little Terror	60	40	
The Greater Law	40	40	

UNIVERSAL

Little Brother of the Rich	60	[illegible]	
Business is Business	50	65	
Father and the Boys	20	80	
The Frame-up	40	45	
Judge Not	70	70	
Long Chance	85	[illegible]	
Man of Shame	50	55	
My Old Dutch	20	[illegible]	
Nature Man	95	[illegible]	
Under Southern Skies	90	75	
Langdon's Legacy	[illegible]	[illegible]	
Love's Pilgrimage	62	53	
The College Orphan	73	68	
Colorado	90	100	
The Campbells Are Coming	84	83	
Money Madness	67	80	

RED FEATHER

Red Feather	64.8	61.6	2
It Happened In Honolulu	[illegible]	[illegible]	
The Madcap	70	70	
Soul Enslaved	60	80	
Knight of the Range	80	4	
Beckoning Trail	88	71	
Man From Nowhere	75	[illegible]	1
The Path of Happiness	70	50	
The Sphinx	50	50	
Pool of Flame	70	75	
Lords of High Decision	60	40	
Black Sheep of the Family	60	63	
Autumn	65	[illegible]	
Her Bitter Cup	72	71	
The Yoke of Gold	45	64	
Heritage of Hate	90	[illegible]	
Thrown to the Lions	60	[illegible]	
Huntress of Men	49	55	
The Youth of Fortune	69	63	1
What Love Can Do	50	80	
Half a Rogue	78	60	
Sons of Satan	[illegible]	40	
Two Men of Sandy Bar	72	[illegible]	
Folly of Desire	20	40	
Brigadier Gerard	50	40	
Romance of Billy Goat Hill	75	55	
The Target	76	46	
Whirlpool of Destiny	62	[illegible]	
Narrow Path	82	[illegible]	
Drugged Waters	57	50	
If My Country Should Call	58	[illegible]	
Black Friday	[illegible]	[illegible]	
The Place Beyond the Winds	66	55	
The Isle of Life	50	43	
Kinkaid—Gambler	80	[illegible]	
The Mainspring	71	67	
Morals of Hilda	80	80	
Mixed Blood	70	55	
The Bronze Bride	60	75	
The Child of Mystery	45	15	
Polly Put the Kettle On	45	57	
Fighting for Love	69	[illegible]	
The Double Room Mystery	55	35	
Heart Strings	70	60	
Love Aflame	78	80	
The Terror	70	[illegible]	
The Devil's Bondwoman	40	20	
Barriers of Society	40	20	
Me and Me Pal	85	70	
Mister Dolan of New York	65	70	
The Girl and the Crisis	73	73	
The Scarlet Crystal	60	78	
The Girl Who Lost	50	70	
The Gates of Doom	60	70	
The Birth of Patriotism	65	70	
The Hero of the Hour	55	70	

GREATER VITAGRAPH

Vitagraph	68.1	66.2	76
The Battle Cry of Peace	96	81	
The Juggernaut	73	73	2
The Island of Regeneration	86	82	5
Sporting Duchess	[illegible]	[illegible]	
Sins of the Mothers	[illegible]	[illegible]	1
Crooky	70	[illegible]	2
Playing Dead	75	[illegible]	
Dust of Egypt	67	66	2
The Rights of Men	74	85	
Turn of the Road	[illegible]	78	
The Cave Man	74	60	
Heights of Hazard	75	44	
A Nation's Peril	86	76	
The Man's Making	60	78	
Price of Folly	95	[illegible]	2
The Great Divide	80	71	2
Souls in Bondage	100	80	1
Thou Art the Man	72	57	
Green Stockings	87	88	2
Milady's Slipper	90	[illegible]	
Island of Surprise	87	[illegible]	
Gods of Fate	62	62	
What Happened to Father?	60	78	
The Night Out	85	65	1
The Crown Prince's Double	75	[illegible]	
The Writing on the Wall	70	[illegible]	
Kennedy Square	88	60	1
For a Woman's Fair Name	80	[illegible]	
Hunted Woman	74	54	1
Hero of Submarine D-2	74	71	
Dollars and the Woman	75	56	1
Supreme Temptation	60	60	
Two-Edged Sword	76	53	
Vital Question	80	[illegible]	
Flames of Johannis	40	40	
Salvation Joan	78	[illegible]	
God's Country and Woman	81	85	4
Love's Toll	60	80	
The Law Decides	80	70	4
The Ne'er Do Well	91	93	7
Ordeal of Elizabeth	58	50	
The Suspect	80	76	2
Lights of New York	70	78	
The Destroyers	68	57	1
Redemption of Dave Darcey	90	80	
Man Behind the Curtain	85	76	
The Shop Girl	78	79	1
The Conflict	67	47	
Fathers of Men	71	67	
The Tarantula	78	72	3
The Daring of Diana	61	75	
Hesper of the Mountains	57	64	
The Light at Dusk	85	72	4
The Alibi	69	69	
The Dawn of Freedom	0	[illegible]	
Footlights of Fate	[illegible]	[illegible]	
The Combat	79	81	1
The Kid	60	57	
Phantom Fortunes	42	[illegible]	
His Wife's Good Name	64	76	
Through the Wall	78	63	1
The Chattel	72	83	3
Prince in a Pawnshop	64	67	1
The Blue Envelope Mystery	55	59	
The Firm of Girdlestone	31	39	

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QUESTIONABLE WAR PLOT DOESN'T CONVINCE AND FLOPS AT END

Wallace Reid in

THE HOSTAGE

Lasky—Paramount

DIRECTOR.....Robert T. Thornby
AUTHOR.....Beulah Marie Dix
CAMERAMAN.....Henry Krondale
AS A WHOLE.....Went along as rather interesting until pulled firing-squad and suicide's gun in drawer at finish, which ancient bunk killed it.
STORY.....Seemed designed to prove that war is all wrong, with both sides misjudging each other
DIRECTION.....Registered some excellent lightings and a few good scenes, but failed to make dramatic moments get under shirt.
PHOTOGRAPHY.....Generally excellent
LIGHTINGS.....Many very effective; generally excellent
CAMERA WORK.....Very good
STAR.....Pleasing hero type
SUPPORT.....Good
EXTERIORS.....Quite satisfactory
INTERIORS.....Good; well lighted
DETAIL.....Good staging, but atmosphere seemed unreal
TIME.....Fifty-eight minutes (5 parts)

THIS moved along for about four reels and a half, with the director registering incident after incident that held the attention but failed to convince, chiefly because the atmosphere all seemed decidedly unreal. The lightnings were very good and the production was artistic, but the plot was based on one of those imaginary things, with the lowlanders and the mountain folks at war, and it appeared as if the plot was intended to register the fact that in war-time each enemy accuses the other of frightfulness, the same titles being used in this for each side to speak of the other in the same language. If the United States wasn't at war and if Germany hadn't been accused of frightfulness, this suggestion in a film story, that war conditions caused similar accusations, might be more welcome here.

The one dramatic incident in this was secured by having Wally Reid—who was a sort of general on one side —made hostage with instructions from his father that he would have to escape in a week because he (the father) intended to violate all his pledges. The boy swore that he was unarmed, although carrying a dagger, and immediately the question arose as to whether his word would be accepted in war-time. It struck me that a search would have been in order.

Anyway, when it came time to escape, hero had fallen in love with the daughter of the man he would have murdered to do the getaway, and this he couldn't do. As a result of his father's broken pledges then, he was stood up before a firing squad and was about to be shot when the good old trusty messenger, who has done duty, lo, these many years, came chasing in with the message what said that there wuzn't goin' to git together and because these countries were going to git together and lick some other country. It was certainly convenient for that there Wally Reid boy that these countries decided to go in for a little teamwork at just this particular moment.

To top off this little melo with another old-time favorite, they showed the heroine about ready to kill herself because hero was about to be shot, and, by heck! she ran down and got that old revolver out of the drawer where it had been reposing since the last picture, and when they pull this right after the firing-squad you can just bet on it that any audience is going to groan audibly. Maybe some day they'll shoot one of those hero guys who gits lined up in front of one of them there firing-squads, and after that the fans won't be so sure about what's going to happen.

Mr. Reid is one of the most likable hero fellers, and his work in this was very satisfactory, there being a number of bits which he made stand out by little touches.

The supporting cast was quite satisfactory, although they were badly handicapped by the artificial atmosphere which pervaded the plot.

The cast included Dot Abril, Lucien Littlefield, C. H. Geldert, Guy Oliver, Camille Ankewich, Lillian Leighton, Gertrude Short, George L. Spaulding and Noah Berry.

The Box Office Angle

There is a little bit of a question concerning this production, partly because of the war situation. It hardly seems to me that it is particularly tactful at this time to register the fact that each country in a war accuses the other of frightfulness without having any evidence to justify it. Such a plot seems to be an alibi for the Germans, because you can bank on it that your audience is going to immediately separate these imaginary countries into factors in the present war, since a war story to-day must be considered from that angle.

After passing that point the production could be called just an interesting melo that slumps very badly on the finish because of the flop in the plot and the very ancient bits of business used. It never builds to any great dramatic heights, nor does it really convince or register genuine thrills.

I would figure that if they are willing to accept a fair melo, you can sneak this by, particularly if Wally Reid is liked in your community. Certainly I wouldn't figure this worth more than one day anywhere, and I would give a little thought to the matter before playing it one day.

WAR MELO POORLY TIED TOGETHER HAS SOME BAD SPOTS

Edward Earle and Betty Howe in

FOR FRANCE

Vitagraph

DIRECTOR ..... Wesley Ruggles
AUTHOR ..... Cyrus Townsend Brady
SCENARIO BY ..... Will Courtney
CAMERAMAN ..... Jules Cronjager
AS A WHOLE ..... Messy war stuff very badly tied together and never impressive; titles made boobs of Allies, and action showed too many men being killed to please American families to-day.
STORY ..... Was hardly a plot
DIRECTION ..... Acceptable until got into war stuff; then slipped badly; fighting between small detachments very poorly explained.
PHOTOGRAPHY ..... Satisfactory; not distinctive
LIGHTINGS ..... Occasionally good; generally ordinary
CAMERA WORK ..... Just satisfactory
STARS ..... Pleasing juveniles, handicapped by melo action
SUPPORT ..... A few good bits and many extras
EXTERIORS ..... Acceptable; not unusual
INTERIORS ..... Acceptable
DETAIL ..... Generally unconvincing
TIME ..... Sixty-seven minutes (5 parts)

IT seems to me that one of the most important things to be considered about any productions which have to do with the war is the primary question of whether they present the Allies in a favorable light and whether or not they show scenes which the American people do not care to see at this time, such as views suggesting the wholesale slaughter of men by machine-gun fire, etc.

This production starts out with a few dramatic clashes in Paris before the war, between an American hero and a German spy, and then jumps into the midst of the great conflict where, by the use of many titles, the author tries to explain the presence of several small detachments of troops by stating that a British troop was lost, and then later that some French cavalrymen were lost, with another title stating that, because these Ally forces were lost, the German detachment of extras used in the picture dashed through the opening. Right after this title about "dashing through the opening" we saw the German spy, now a German officer, riding on an old nag at the head of a lot of two-dollar-a-day marchers coming down the road at about a two-mile-an-hour gait. It certainly didn't look "dashing," and it failed utterly to get over the idea that there was a battle or the prospect of a battle anywhere near.

The way this was handled it reminded one very much of the good old Civil War stories where it always "just happened" that a detachment from one side located a detachment from the other, way off from the battle line, at the home of the heroine, so that they could fight and stop to argue whenever they liked without in any way interfering with the more important struggle.

The battle in this instance took place around the home of the shero, she having been nonchalantly moved out here into this section of France from Paris for no apparent reason other than to keep her in the story and provide a place for the battle to be fought.

After much nonchalant maneuvering with many conferences, etc., the detachment of Germans decided to attack the detachment of Tommies which had been sleeping around the heroine's house waiting for morning, when, a title said, the American hero aviator was to go up and look around and try to find their command f- them. Certainly, that's making the British look like sor- boobs when the authors tried to register that these s- diers didn't know where their army was.

After the Germans had started their attack in t- morning—which was the same old movie battle stuff - the British commander sent the same old messenger o- for help and he found the lost French cavalry standi- in a pretty spot selected by the director, awaiting t- call.

The American aviator and the girl were supposed - have a fall in the airplane, the machine seeming to - pretty well smashed up, but we discovered our love- only just scratched by the accident. Previous to th- flight hero had stood around helping shero bake a ca- while the Germans got ready to attack. Some war!

When the Germans were about to charge and annihila- the Tommies, hero rushed in and began to manipula- one machine gun, and, by heck! he was such a manip- lator that he kept all the Germans at bay until t- French cavalry arrived. That guy should surely be ke- in the army; they're lookin' for him now over in Fran-

The entire production was miserably cut. The dr- matic scenes didn't run at a good tempo, and frequent- as in the case of the fall of the airplane, we had a l- of one incident and then about one hundred feet of oth- action before we came back to the first incident, wh- the spacing should have been only a few seconds. Ed- ing could have done much for this.

In one place they had a lot of footage devoted to t- good old junk of willunous enemy officer attacking her- ine in her home, with hero coming to the rescue, on- they pulled rather a bonehead move in this by allowi- the German officer to beat up the American quite son- making his getaway afterwards.

Towards the end, in the battle junk, much detail w- given to men being killed by machine-gun fire. To r- mind, this is not good stuff to show at the present tin- Of course, they gave us a look at the German will- being killed, and also registered the death of the Ge- man officer who had insulted the girl, by having him sh- in the back by one of his men, both of which bits w- probably bring a little applause in the average hou- but, after all, this stuff is pretty cheap and painfu- artificial, and so it is a question as to whether it shou- be encouraged very much.

Edward Earle as the American hero was good, ar- considering the handicaps of the melodramatic action, a- made rather a pleasing impression.

Betty Howe was very pretty at times and genera- satisfactory.

Arthur Donaldson and Eric Von Stroheim, as the Ge- man officers, made these parts fittingly vicious.

The man who did the little French secret service l- made it stand out by a touch where he twisted h- mustache.

Others who appeared were Frank Anderson and Moth- Mary Maurice.

The Box Office Angle

There is nothing about this to justify your boosting it or playing it unless you believe that your people w- stand for the slaughter stuff in it in order to get to t- few flashes of cheap patriotic appeal.

The story is never convincing and the action doesn- get out of the movie caliber routine at any time. T- title listens well, and possibly as a program offering y- can get this by, although it seems to me that the pr- ducers should be prevailed upon to remedy the titl- which make the Allies seem like boobs and cut the acti-

the British slaughtered by the German machine guns. Edward Earle has appeared in a great many Edison productions and recently in some State Rights films, so at he may be known to your fans, and Betty Howe has formerly appeared in Vitagraph and International productions. She screens very well and her photographs in front of the house might add to the business possibilities on this.

BEAUTIFUL WATER STUFF, COMEDY END AND STAR SAVE OLD MELO

Ben Wilson and Neva Gerber in

THE SPINDLE OF LIFE

Butterfly

RECTOR.....George Cochrane
THOR.....Sidney Robinson
ENARIO BY.....Karl Coolidge
MERAMAN.....P. W. Horne
S A WHOLE....Beautiful sea coast stuff redeemed melo of stock exchange battles; some good touches lifted general action
ORY.....Painfully ordinary except treatment on finish
RECTION.....By lightings, locations and intimate touches lifted very ordinary meller decidedly
HOTOGRAPHY.....Some very fine; some just good
GHTINGS.....Some effective bits but didn't always match
AMERA WORK.....Very good
ARS.....He very pleasing; she just acceptable
UPPORT.....Some good types
XTERIORS.....Much wonderfully beautiful shore and surf stuff; generally satisfactory
NTERIORS.....A few very good; generally acceptable
ETAIL....Satisfactory, although stock exchange battle as bewildering as ever for average fan
IME.....Sixty-five minutes (5 parts)

I WAS about ready to vote thumbs down on this, when they commenced shooting beautiful water stuff, and then on the finish they pulled a twist that was good for a laugh, with some closeups that will be sure-fire anywhere, so that I think e average audience will walk out on this feeling very tisfied.

The first part of the production is routine stuff, ith the girl that doesn't want to marry mother's choice, ho was being urged on by the gink who had squandered e estate over which he was guardian, and, of course, e had the hero who didn't tell his real identity.

They pulled a stock exchange battle with the usual unch of clerks running around wildly, stock tickers, blackboards, etc., and the average fan will know as much about this one as he has ever known about any of them—which is nothing.

Then they started in on the water stuff, bringing hero and shero together again, and from that time on it picked up so decidedly that with the finish, where hero secretly married the goil and was having a meal with her in her room while mother was downstairs trying to announce daughter's engagement to the other guy, it's sure fire.

To make this certain to register they pulled the old character fisherman, who had been sticking around through several incidents as a feeder for the heroine, into the action with several other types who stood outside the house and serenaded the bride, closeups of the serenaders being cut in between shots of the other party contrasted inside, making this finish very good.

Ben Wilson was very pleasing as the hero in this, because Ben is manly and real. He looks like a reg'lar guy, instead of a haberdasher model.

Neva Gerber, the heroine, wasn't so good. In many places she didn't photograph to advantage, her eyes being a bit bad, and at no time did her personality get over in such a way as to make her one to be remembered.

Others who appeared were Hayward Mack, Ed. Brady, Richard La Reno and Jessie Pratt.

The Box Office Angle.

If you have been playing Butterflys as they come I'd say that this will register very satisfactorily because it builds so well toward the last with the beautiful water stuff and the comedy finish.

Ben Wilson is very well known because of his years of service, and his work in this is quite pleasing because he is the sort of American that everyone likes. His recent appearance in serials has probably added considerably to his following, so that I would count that in also in my advertising.

The name of the production seems very ordinary to me, and I would not give it any attention whatever. Concentrate on Mr. Wilson and talk about the beautiful scenes taken on the California coast.

CANADIAN MOVING PICTURE DIGEST

An Exclusive Photoplay Trade Journal.

Published Weekly.

100% Circulation. Orpheum Theatre Bldg. Montreal, P. Q.

SNAPPY MELO AND BURLESQUE COMEDY IN GOOD ATMOSPHERE PLEASE

Miriam Cooper in

BETRAYED

Fox Film

DIRECTOR.....Raoul A. Walsh
AUTHORS.....Raoul A. Walsh & C. B. Clapp
CAMERAMAN.....Dal Clawson
AS A WHOLE.....Pleasing combination of bing-bang melodrama and rough comedy that was funny
STORY.....Stolen from O. Henry with dream finish
DIRECTION.....Gave excellent atmosphere, swinging action, good laughs and convincing melo
PHOTOGRAPHY.....Generally excellent, but badly colored, with tints frequently spoiling faces
LIGHTINGS.....Some very beautiful bits; generally artistic
CAMERA WORK.....Excellent
STAR.....Photographed beautifully and played delightfully
SUPPORT.....Excellent; several fine bits
EXTERIORS.....Well chosen for atmosphere; some very pretty—all looked Mexican
INTERIORS.....Good
DETAIL.....Some very good touches
TIME.....Sixty-three minutes (5 parts)

WITH Miriam Cooper being photographed so that she was truly beautiful most of the time, and Hobart Bosworth doing the wild-eyed Mexican outlaw willun all over the place, this had a good start, but Producer Walsh definitely put it over by the bing-bang tempo of his melodramatic action and the good flashes of burlesque comedy that he slipped in promiscuous-like all through the production.

The plot was stolen from one of O. Henry's stories having to do with the favorite of a Mexican bandit who decided to betray him when she met another gink, with disastrous results; but they put a couple of twists on it toward the end and finished up as a dream, so that the O. Henry estate probably will be unable to collect, and I'm quite sure that Mr. Fox's conscience never troubles him on such matters.

The photography was generally excellent, and some of the shots were exceptionally beautiful, but it seemed as an effort had been made to see how many tints could be put on this, because many scenes were almost ruined by coloring. The color in some places has been put on in such a manner that the heat has warped the film, making it wave about in a very uncanny manner.

The production was full of pep, however, with some good melodramatic romance and some funny burlesque comedy stuff sprinkled in at just the right time. This combination should prove popular, because, despite its broadness, it has a general appeal.

Miss Cooper has never been photographed to better advantage, and her work was helped by having Hobart Bosworth as the bandit and Wheeler Oakman as the American hero to play opposite her.

Others in the cast were Monte Blue and James A. Marcus.

The Box Office Angle

I believe that you will be justified in playing this up as a stirring melodrama of a Yankee hero in Mexico calling it, possibly, a fast-moving romance of a Mexican girl who dared defy a murderous bandit.

The production is decidedly better than the average program release because it has a lot of laughs and plenty of snappy action, and, in billing it, mentioning the fact that Raoul A. Walsh made "The Honor System" should get business on this.

Miriam Cooper can be billed as a star who appeared in "The Birth of a Nation" and "The Honor System."

STAR'S IMPERSONATION MAKES OLD SITUATIONS SURE FIRE

Julian Eltinge in

THE COUNTESS CHARMING

Lasky—Paramount

DIRECTOR.....Donald Crisp
AUTHORS.....Gelett Burgess and Carolyn Wells
SCENARIO BY.....Gardner Hunting
CAMERAMAN.....Faxon M. Dean
AS A WHOLE.....Pleasing entertainment with novelty angles
STORY.....Rather interesting little Charity "Raffles" idea that holds
DIRECTION.....Gave very good atmosphere and registered some big laughs; worst slip was where detective failed to chase thief in overalls quickly enough
PHOTOGRAPHY.....Generally very pleasing
LIGHTINGS.....A few very effective bits; generally just good
CAMERA WORK.....Quite satisfactory
STAR.....Went over big as novelty fun-maker
SUPPORT.....Some excellent types; Marshall and Elmer fine
EXTERIORS.....Kept atmosphere classy
INTERIORS.....Generally very good; a few only ordinary
DETAIL.....Quite satisfactory
TIME.....Sixty-three minutes (5 parts)

JULIAN ELTINGE is known to most everyone as the greatest female impersonator the stage has ever seen. His advent into pictures is worth something right away before any consideration is given to the production.

As a film star Mr. Eltinge registers every bit as satisfactorily as he did on the stage, if not more so, because on the screen it isn't necessary at all to worry about his voice. He wears corsets, high heeled slippers and embroidered lingerie with reckless abandon and certainly gets away with it, because if the average person walked in when the picture was halfway finished without knowing what subject was on the screen, I gamble that they would get an awful shock when Eltinge first slumped from the female into the male. Mr. Eltinge doesn't just "look" like a woman; he is a "pretty" woman, and he has many little mannerisms that in themselves are good for laughs any time he puts them.

The plot of this was nothing to rave over, it having been one of Mr. Eltinge's recent plays, but it served the purpose of a vehicle rather satisfactorily, since it provided considerable action with light comedy touches without anyone at any time worrying very much as to just how the dramatic complications were to unravel.

The entire plot was based on one of those "hero decides to rob wealthy society folk in order to give the valuables to charity" ideas which has been made use of many and many a time. The thought of having Mr. E

ge doing the robbing while posing as a woman was new twist, and this will carry it over.
ully Marshall as the doctor friend of Mr. Eltinge, and y Elmer as the detective who was trailing him, e both excellent. They had a few little touches to over that lifted many scenes decidedly.
lorence Vidor as the heroine was right pretty, but very little to do except stick around, since Mr. El- ge was both the hero and the heroine in this.
hey played carefully for laughs with the titles, and le of them were excellent.
thers in the cast were Edythe Chapman, George na, Mrs. Geo. Kuma, Gustave Von Seyffertitz and el Van Buren.

The Box Office Angle.

you go after this properly it would seem to me that should certainly be able to get real money with it. and I think the production has been well enough handled to make it prove very satisfactory to most any audience. It is pleasing light entertainment which doesn't have to be taken seriously at any time.

The female impersonator thing offers plenty of opportunity for freak advertising and you might go after it big with a teaser campaign something like this: "The Countess Charming is coming. HE'S a great guy; watch for her!" etc., with press stories built around the fact that Mr. Eltinge has proved the long disputed question of whether any man knows how to wear women's clothes.

You can safely promise that this is funny, interesting and unusual, but if Eltinge has never played in your town you want to lay it on thick about his being recognized as the greatest impersonator the world has ever known, because many of your regulars may never have heard of him.

OLD SITUATIONS MADE PLEASING DESPITE POSING STAR

Juliette Day in

THE RAINBOW GIRL

American—Mutual

ECTOR.....Rollin S. Sturgeon
'HOR.....Jere F. Looney
A WHOLE.....Fairly interesting, although old situations; had characters talking to themselves too much
RY.....Composer genius saved by optimist girl who sold song for him—that old friend!
ECTION....Played it intimately and had rather good lightings and atmosphere, but permitted entirely too many soliloquies
TOGRAPHY.....Generally pleasing
ERA WORK.....Good
R.....Very camera-conscious, although rather pretty
PORT.....Good
ERIORS.....Satisfactory
ERIORS.....Rather good
AIL.....A few good touches
E.....Fifty-eight minutes (5 parts)

MOST fans will recognize the general style of this story immediately and certainly they will all have it doped out at least a reel or two in advance all the way. Nevertheless, this would seem rather good entertainment it for the fact that the characters stood around talked to themselves most of the time, with the ie unfortunately camera-conscious, which seriously ed most of her scenes.

ere was a certain intimacy about the general treat- of the production, which gave a sufficient number seups with good little intimate touches that reg- d, to keep this out of the movie junk classifica- but the camera-conscious shero, the obvious story, he many title soliloquies kept this from registering really worth-while production.

The plot was the well-known basic idea of the young hero genius who was starving and about to commit suicide when the little girl at the house where he was rooming saved his life by playing optimist and afterwards secretly sold his song, so that he became successful and married her on the finish.

George Fisher as the composer was quite pleasing, and the other types were satisfactory—particularly the song publisher's pianist, although the girl's mother must be spoken to for pulling an awful flop supposed to register a faint when the hero's room caught fire. I will, however, compliment whoever is responsible for keeping the fire down to the rather human little blaze which they pulled. Most directors would have had four fire departments on the job.

The Box Office Angle.

Despite the faults of this, it will probably prove pleasing wherever they accept program stuff for one evening, and if you are regularly taking chances on this routine stuff, I believe this one has as good a chance as any to sneak by.

I can't figure that Juliette Day's name is worth a nickel at the box office, and she will not register sufficiently well to mark her as a coming favorite, because she poses and rolls her eyes entirely too much.

If you are trying to have real stuff every night, then dodge this. If you are willing to accept a program production when it is just "good," and has a chance of getting by because of some human touches, then this can probably sneak through.

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ART DRAMAS PROGRAM

Eye of Envy — Blood of His Father
Unto the End — Devil McCare
Just Jim

IMPOSSIBLE CHESS BOARD MELO IN CLASSY ATMOSPHERE

Pauline Frederick in

DOUBLE CROSSED

Famous Players-Paramount

DIRECTOR.....Robert G. Vignola
AUTHOR.....Hector Turnbull
SCENARIO BY.....Eve Unsell
CAMERAMAN.....Ned Van Buren
AS A WHOLE.....Old junk of stealing and recovering poipers with melo action registered in classy atmosphere
STORY.....Weak and unimpressive routine cheesboard action melo
DIRECTION.....Provided classy, distinctive atmosphere, but used too many scenes tinted for moonlight and not enough closeups to give intimate touch
PHOTOGRAPHY.....Generally good, except night tinting made expressions indistinct
LIGHTINGS.....Some effective interior bits
CAMERA WORK.....Generally very good; more closeups needed
STAR.....Satisfactory, although had little opportunity to register emotions sufficiently close to camera to be seen
SUPPORT.....Some good types, well handled
EXTERIORS.....Many on pretty estate
INTERIORS.....Very good; generally classy
DETAIL.....Satisfactory
TIME.....Sixty-one minutes (5 parts)

CONSIDERING the fact that this entire assortment of footage was devoted to one of those situations where the willunous detective had a written confession made by the hero, and the wife, to secure same, stole a politician's receipt which the detective wanted (all of which is impossible stuff in these days), this gets by in a rather satisfactory manner, because the producer has presented the action in a comparatively classy atmosphere.

In these days when a man has a paper upon which the exposure of a great grafter rests, he doesn't allow this paper to remain insecurely in the drawer of his desk, but promptly has it photographed so that the destruction of the original, if it happened to meet with an accident, would not mean the loss of the evidence.

The same thing is certainly true in an instance where a private detective might have a signed confession which he would keep around for six years to hold over a man whom he might want to use at some time. Surely that guy would have a photograph made of that confession, because in six years' time there would be a beautiful opportunity to wear it out if he carried it around much.

When Miss Frederick's husband nobly refused to steal the graft receipt which the detective wanted, and decided to face being exposed as a thief for having at one time hesitated about returning a very valuable bracelet which he had found, Miss Frederick pulled the heroics and decided to save the day.

She swiped the confession in the middle of the night, pulling the burglar stuff in her nightie, and then nonchalantly called on the detective, handing over the desired receipt before she secured her husband's confession. The willunous detective decided he wouldn't slip her the confession and told her to come around that night. She got a peek at a whiskey bottle and immediately thought about sleeping powders which she used herself, and so agreed to come—taking an awful chance at not being missed from the house party where h "poiper" had been stolen.

She slipped away and called on Mr. Detective, bu caught her in the act of slipping the dope into his gl and then she proved that she wouldn't have needed h dope at all, because she shoved him over in the co and put him down and out, thereby making it poss for her to grab the receipt and the confession and getaway. Why the receipt had not been delivered to h politician during the day was not explained—except course, that this would have made it more difficult o Strong-Arm Pauline to have secured it.

They did pull a laugh on the finish where the de tive called up his boss and told him that six masked had entered the room and taken the "poipers."

At no time did the story really convince, but it made fairly interesting desipte the age of the m dramatic situations.

A majority of the scenes were made for moonl stuff and tinted blue, with rather disastrous results cause a heavy blue tint makes it almost impossibl distinguish the expression on anyone's face. marred a number of the dramatic incidents. The eral excellence of the sets and a few of the exterior s taken on some estate lifted the offering out of the ordinary "bunk" class into the society melo division.

A girl back of me pulled one when Miss Frede was introduced that was too good to keep. The title announced Miss Frederick, and the scene opened the star seated in the center of a very pertty set rea a paper. The girl said: "Oh, isn't that a pretty D I wanted to turn and look at the girl, but first I lo to find the dog. I think it's pretty tough on our when the fans pick out a poodle to admire instea sizing up the appearance of the high-salaried bea when they first loom up on the screen.

Miss Frederick was quite satisfactory in her work was very much handicapped by being kept too far the camera. There were very few closeups, and mar her scenes could have been made much more effe had the proper number of closeups been used.

Crauford Kent as the husband was very pleasin one of those "stick around and wait for the finish" p and Riley Hatch and Joe Smiley looked and acte rough-neck politician and detective very satisfactori

The incident of the dancers on the lawn which wished in to give Miss Frederick a chance to cha town at night and meet the detective, was not near good as it could have been considering the amou footage devoted to it.

Others who appeared were Harris Gordon and ence Handysides.

The Box Office Angle.

Pauline Frederick is worth a certain amount of m anywhere, and in some sections I understand she p real business. The name "Double Crossed" tied up hers, listens like a good production. Consequently should be able to do pretty well with this whereve is a favorite.

The production is decidedly ordinary as to story the atmosphere has enough distinction that the will probably go by most anywhere without serious plaint. Even though your fans groan at the "st the poipers" plot as they watch it, I doubt if they complain particularly when the whole thing is over.

There is nothing about this to justify your mak lot of noise about it, because it isn't big from any Hector Turnbull is credited with the story of this I consider it only one more reason why he should

been let out of the scenario department of Paramount many months before he was.

In advertising this I would talk more about the distinctive sets and the beautiful estate where the picture was made than about the plot. Miss Frederick and the atmosphere may get it by for you.

OLD UNCONVINCING PLOT WITH A FEW PLEASING MOMENTS

Shirley Mason in

THE AWAKENING OF RUTH

Edison—Perfection

DIRECTOR.....Edward H. Griffith
AUTHOR.....Lucien Hubbard
CAMERAMAN.....Fred S. Brace
AS A WHOLE.....Ancient situations tied into unconvincing plot with flashes of fine treatment and very bad spots in between
STORY.....Variation of hero who sent ragged miss to study for career situation, with usual finish of her triumph saving day when he is broke
DIRECTION.....Had some individual scenes and incidents that were fine, with many bad spots and much that was unconvincing
PHOTOGRAPHY.....At times very fine, but frequently ordinary
LIGHTINGS.....A few very good; generally straight stuff, tints wrong in some cave stuff
CAMERA WORK.....Acceptable
STAR.....Was very pretty at times; generally satisfactory
SUPPORT.....Some very good; Hall rather camera-conscious
EXTERIORS.....Some very pretty water stuff
INTERIORS.....Satisfactory; not distinctive
DETAIL.....A few good little touches
TIME.....Sixty-two minutes (5 parts)

THIS started off with a situation which suggested Nazimova's recent play, "'Ception Shoals." Miss Mason was introduced in a one-piece bathing suit which showed her figger quite some, and the wealthy willun found her hanging on to the rudder of a sail boat, he having abruptly left a party on his yacht to go out and sail around a bit because the director told him it was time to introduce the shero.

Shero had been living on a lonely island with her father, who had spent his life trying to find some buried treasure. The city tempter met this maid several times and had things all lined up to come and get her some day, and then her father did a back flip over a cliff, accidentally shooting himself at the same time just when hero was busy discovering some old chests hid away in a cave.

This led us up to the introduction of the real hero, a doctor played by Donald Hall. His introduction was very good. We discovered him at work with a lot of kids around an operating table asking questions as to whether he would have to "cut off a leg," etc., and then we gradually saw that he was busy tying up the foot of a dog that had been hurt, which he turned loose with the happy youngsters.

When called to the rescue, Mr. Hall found the old treasure-seeker beyond recall, and then they pulled a one by allowing several days to elapse in a title before the shero thought about her treasure again. Of course father's dying was no little item, but, just the same, discovering a treasure is no little item, either, and it wasn't logical for her to forget all about it just because father got shot.

Anyway, the minister and the doctor found that the treasure chest contained only gunpowder, but they decided not to disappoint the little orphan, and so the doctor drew all of his coin out of the bank (which was overdrawing the story as much as the bank account) and our hero was sent to the city to cultivate her voice.

Just when she was picked to take a part in a big show which needed saving because the chorus-girl star couldn't do anything, she discovered that the guy backing the chorus-girl was the city tempter who had once told her he would come for her. The chorus-girl got next to the "previous acquaintance" thing and canned our shero quick, but the theatrical manager obligingly came along with a wondeful part in another show and an offer of salary immediately, with a month or two of home study for the part, which sent shero back to the old island where she and Doc got together after the city tempter had showed up and tried to make good, only to be turned down flat.

I know a lot of theatrical folks who would like to meet that manager guy who stands around willing to provide green songbirds with plays in which they may star, at the same time putting up salary during months of advance study, etc., etc. That particular species of managerial bird has been extinct for a long time—if he ever lived on Broadway.

Because of the fact that this story is unconvincing and the fact that the direction is very ordinary in a majority of the scenes, this floats along without making any truly favorable impression.

Donald Hall, as the hero, was unfortunately very camera-conscious at all times, which helped to stiffen the action in which he appeared.

There were enough good spots in this to brighten it up at times, but on the whole it was not a good production.

Miss Mason seemed very beautiful in a good many of her closeups, and she got by satisfactorily with her characterization, although the improbable situations kept her part from convincing.

Among those who appeared were William Hayes, Sally Crute, Ed Elkas, Donald MacClennan, Jessie Stevens and Joseph Burke.

The Box Office Angle.

This story is made up of such old basic situations that I am inclined to believe that your fans will refuse to accept it very cheerfully. It has a few twists, but the director has been unable to lift it sufficiently to have the action take hold and grip in a convincing manner. It just drags along through so much footage as a movie that doesn't get under the surface.

If you are playing ordinary program stuff as it comes, I presume that you can get this by satisfactorily for one evening. I surely would not make any fuss about it if you should decide that you can afford to play it, and by all means dont' try to class this with such pictures as "Efficiency Edgar's Courtship" just because they happen to be released all in a bunch as a new brand called "Perfection Pictures."

VERY ANCIENT PLOT MADE ACCEPTABLE AS LIGHT ENTERTAINMENT

Margarita Fischer in

THE GIRL WHO COULDN'T GROW UP

Pollard—Mutual

DIRECTOR	Harry Pollard
AUTHOR	Harry Pollard
AS A WHOLE	Considering age of plot and frequency of use, treatment makes this satisfactory
STORY	Older sister and mother playing for valet, using master's name, while tomboy shero meets and wins the real guy—familiar? oh, quite some!
DIRECTION	Registered a lot of cute stuff and made it fairly pleasing as light entertainment
PHOTOGRAPHY	Some very pretty stuff and some ordinary shots
LIGHTINGS	Some good effects; much straight stuff
CAMERA WORK	Satisfactory
STAR	Rather cute and worked hard
SUPPORT	Acceptable
EXTERIORS	Some very pretty shots; others ordinary
INTERIORS	Satisfactory
DETAIL	Some good touches
TIME	Sixty-four minutes (5 parts)

THE last time I saw this plot Olive Thomas did it for Triangle under the name of "Madcap Madge." Either the scenario departments got bawled up or maybe somebody slipped over exactly the same script on both of 'em, because they had the same costume ball bit in this.

Of course, you all remember having seen at least a hundred productions of just this selfsame basic idea with occasional variations, and certainly any fan will have it clearly in mind, but, nevertheless, there is an excellent chance of their passing this by as pleasing light entertainment simply because they pulled a lot of cute stuff with Miss Fischer all over the place, and some audiences are willing to accept this tomboy girl stuff as entertainment even though there's no semblance of a plot to tie the incidents together.

They had a little sequence where Miss Fischer and her father played ball with a lot of kids, and stuff like that is sure-fire no matter how rotten the plot may be in which it figures. They also put over the pajama party in boarding school, which has been considered A-1 Hokum since the days of Noah. It is reported that these pajama parties started on the ark.

They got around to the costume ball with the titled hero's valet appearing in his stead and of course mother made an awful play to win the favor of the valet, while the tomboy Miss Fischer was on the hero's boat making good with him.

They finished with the valet's confession that he was only a servant, and the shero's triumph as she presented her hubby, the muchly-sought title bearer.

There were a few closeups of Miss Fischer, but a good deal of the action of this was played at the unfortunate distance, which was neither near nor far. It failed to give the artistic effect of a real distance shot, but still registered too far from the camera to give the audience a chance to catch the expressions of the players. A few of the exteriors shown were very pretty, but some of the shots were quite ordinary and some of the photography was just straight stuff.

The Box Office Angle.

The title of this sounds right good, and Margarita Fischer has had a few good things in her life, with the result that I have a hunch that you can get this over in the average community where they may have only a hazy recollection as to just what Miss Fischer has done. Of course the plot may sink you with the wise ones, but I think you can sneak this by for one day if you will carefully label it as light entertainment based on the adventures of a tomboy. You hardly dare mention the titled hero and his valet, because that immediately sounds like very old junk.

I wouldn't promise much of anything in reference to this except to get what you can out of the star's personality and the interesting sound of the title itself. Don't figure this for more than a possible get-by of one day, and if you are reaching for real productions, pass this.

SOME CUTE KID STUFF AND SOME VERY ORDINARY MELO

Baby Marie Osborne in

TEARS AND SMILES

La Salida—Pathe

DIRECTOR	William Bertram
AUTHOR	Elizabeth Burbridge
SCENARIO BY	Marc Edmund Jones
AS A WHOLE	Had some cute spots mixed in with ordinary routine melo
STORY	Pretty punk and very slender
DIRECTION	Didn't tie action together very well; pulled too many fights and failed to make action convincing; cute stuff rather pleasing
PHOTOGRAPHY	Mostly straight stuff
LIGHTINGS	Generally ordinary
CAMERA WORK	Acceptable
STAR	Cute kid
SUPPORT	Ordinary; pickaninny very funny
EXTERIORS	Some pretty shots in park
INTERIORS	Satisfactory
DETAIL	Acceptable
TIME	Fifty-seven minutes (5 parts)

THIS was a lot of footage, a good part of which was very ordinary routine movie meller which served to fill in between some cute flashes of action in which Baby Marie did some kid tricks. She had the little coon who has worked with her on several occasions to play with, and these two managed to pull a good many laughs while they were on the screen.

A good part of the film slipped by, however, without anything much in the way of plot development, and on the finish they got to a point where Little Mary, who had been adopted, "just happened" to decide to hide behind a lady in the park, and that lady was her own mother.

She arranged to have her nurse fired, and had her mother apply for the job, putting all the other applicants on the bum so that mother would be accepted.

Several times during the action they pulled rough-and-tumble fights that were entirely unnecessary and quite decidedly overdrawn, but those who are making pictures with Little Mary Sunshine seem to have an idea that it is necessary in all kid pictures to put in a lot of cheap junk to make it exciting. I hope someone will

get to them one of these days and get this notion out of their head.

At the first of the film we had a pillow fight in which a lot of kiddies in a room batted one another over the head with pillows, out of which the feathers began to fly, and in this scene they labeled a kid with curls Baby Marie. She didn't look like the little star to me, and I certainly think that there is something wrong about this. It appeared as if they might have put this scene in because it was good, figuring that, since the kid with curls didn't get her face around to the camera at any time, they could possibly get her by as the star. Since Baby Marie's hair has been bobbed for quite some time I can't just figure how she would appear wearing curls. I may possibly be mistaken about this, but it certainly looked queer. If you decide to play this, look it over to verify that point, and if I'm right, be prepared for some kicks from your fans with fast eyes.

There is nothing much to distinguish this from other Little Mary Sunshine subjects except that a lot of the scenes were made out in a very pretty park and some of her bits with the little coon were very funny. The plot was about as melodramatic as most of her others have been and quite unconvincing and unsatisfactory.

In the cast were Philo McCullough, Marian Warner and Katherine MacLaren.

The Box Office Angle.

I am inclined to think that Baby Marie is a pretty good box office bet by now, because she has had a number of kid pictures that were cute and rather pleasing. This is certainly far from what it could have been, but, considered as her productions have run, it isn't bad and could probably be put over wherever she is liked.

I wouldn't suggest that you start in to make her on the strength of this sort of a picture, because there is too much melodrama in this, some of it being "melo" enough to overshadow the cute little bits registered by the star. If you have been playing Mary Sunshine pictures, however, I believe that you can get this by very satisfactorily. It's marvelous how little will satisfy our film-going fans sometimes!

ANCIENT PLOT MADE RATHER PLEASING BY TREATMENT

Vivian Martin in

A KISS FOR SUSIE

Morosco—Paramount

DIRECTOR	Robert T. Thornby
AUTHOR	Paul West
SCENARIO BY	Harvey Thew
CAMERAMAN	James C. Van Trees
AS A WHOLE	Old Prince in Disguise plot modernized and fairly well done
STORY	Wealthy hero becomes hod-carrier, loves bricklayer's daughter—how familiar, indeed!
DIRECTION	Kept it rather human
PHOTOGRAPHY	Generally satisfactory
LIGHTINGS	A few very good; some ordinary
CAMERA WORK	Satisfactory
STAR	Appealing, pleasing little lady
SUPPORT	Good types
EXTERIORS	Well chosen for atmosphere
INTERIORS	Satisfactory
DETAIL	Generally very good
TIME	Fifty-eight minutes (5 parts)

HOW many times has the good old Prince in Disguise who married the poor girl that became princess plot been wished into the films in various forms? It's surely one of the old standbys!

This time we have Miss Martin as a bricklayer's daughter and Tom Forman as the wealthy partner of the boss who decided to learn the business instead of going to Newport to play with society as his mother desired.

About the time Tom fell in love with Miss Martin her father was left a fortune, so that we had complications resulting which made it hard for him to win her, since now he seemed poor and she was wealthy.

Of course the bricklayer's daughter found that wealth didn't bring happiness (as they always do in the movies) and so she planned with hero to invest the fortune so that it would be lost.

After this had been done (in the usual stock market method—tickers, etc.) they pulled a finish where hero announced his real identity and explained at the same time that father's fortune wasn't lost after all.

In the handling of this they registered enough little touches to keep it fairly interesting, although of course the plot is such an old one and so obvious that there will never be any doubt in anyone's mind as to just what is going to happen.

Miss Martin was pleasing, as she always is, and the atmosphere of the production was rather good. A number of good little touches were registered which lifted inconsequential incidents.

The Box Office Angle.

Possibly you can sneak this by as a program production, but, take it from me, they're going to get tired of this ordinary "bunk" some day and insist upon having more substantial productions. As compared with much of the melodramatic junk which is being released by the program companies, I'd say that this is more than satisfactory. It has some good comedy touches and is entertaining on account of treatment, without there being any necessity of regarding the story seriously at any time.

Vivian Martin has quite a following, and somehow they seem to like these little golden-haired heroines in stories where they don't do anything in particular.

I don't know what the name has to do with this, but it sounds fairly interesting, and so it may be that the average fan will accept this wondering what the title has to do with it, but feeling that it has been a satisfactory hour as pictures run today.

In advertising this I would center most of my attention upon Miss Martin, and you will have to use your own judgment as to whether you can afford to pull anything such as, "Which would you rather do—Go to Newport for six weeks in society, or become a hod-carrier?"

If you can find sure-enough productions, I would duck this sort of thing, but, since it is light entertainment, you can count on it being as good as, if not better than, the average program production.

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Francis X. Bushman and Beverly Bayne in

THEIR COMPACT

Rolfe—Metro

DIRECTOR	Edwin Carewe
SUPERVISED BY	Maxwell Karger
AUTHOR	Charles A. Logue
SCENARIO BY	Albert Shelby Levino
CAMERAMAN	R. J. Bergquist
AS A WHOLE	Rather ordinary heroic meller that didn't impress or convince
STORY	Eastern woman-hating hero finds real woman in West; quite well known to movie fans
DIRECTION	Gave acceptable atmosphere, but failed to make action convince
PHOTOGRAPHY	Good; not distinctive
LIGHTINGS	A few very good, but generally ordinary
CAMERA WORK	Satisfactory
STARS	He quite heroic, posed at times; she satisfactory
SUPPORT	Satisfactory
EXTERIORS	Fitted atmosphere; not beautiful
INTERIORS	Satisfactory
DETAIL	Acceptable
TIME	Sixty-eight minutes (5 parts)

WHERE' Bushman is still accepted as a matinee 'ansom 'ero this may get by satisfactorily, but I can't feel that there is anything about the production to justify anyone making a fuss over it.

The story is the rather well-known old friend having to do with the Easterner who hated women because one tried to put something over on him, with the result that he landed in the West, where he immediately met Friend Shero, with disastrous results to his woman-hating resolutions.

To make it a little harder in this, they brought in the woman from the East as the wife of a pal (which has also been done in the same story before), and then the Eastern woman flirted a bit with the town bully, causing complications, with the whole thing ending up by having the Eastern woman's hubby fatally wounded and the hero about to be hanged because the town bully had shot the husband and ran away with the wife.

The wounded husband was obliging enough to come to in time to save hero from the mob, and then hero went right out in the desert, after the town bully. The bully tried to make a getaway from the woman, who up and shot him very nonchalant-like, which proved that she must've practised quite some with the revolver.

Did you ever try to hit a target with a revolver? If so, you'll certainly wonder how some of these women pick up guns and nonchalantly plunk the wicked wun without hardly aiming. With a rifle I could understand it, but, believe me, shootin' a revolver is no cinch! Try it out at your shootin' gallery!

The first half of this moved along quietly while they planted the fact that "Bush" was changing from the woman hater to an appreciative admirer of the Western variety of womankind. They pulled a vision of his past, dissolved in over some rough boards to represent his seeing same while looking at the side of a shack, and this was very effective, because it kept one in the West while registering what had happened in the East.

Every once in a while our hero got into a position with one foot on a chair or standing in a window, leaning against it in a nonchalant manner, with the result that he was painfully posey—but I guess there's nothing we can do about it except put up with it.

As usual Miss Bayne had little to do except stick around and look as pretty as possible and give Francis X. a chance to "act."

Harry Northrup was a bad, bad willun, and Mildred Adams was quite satisfactory as the Eastern woman. She looked the part of the trifling female and played it very satisfactorily.

Others who appeared were Joe Smiley, Henry Mortimer, Robert Chandler and Thomas Delmar.

The Box Office Angle.

The only reason why anyone should play this is that in your community Bushman & Bayne may still have some drawing power at the box office. If you know definitely that this pair can get you some money, then I believe the production is good enough to get by. If there is a question as to their box office value, I wouldn't worry about the production, because it certainly does not persent anything particularly new, nor has the action been treated in such a manner as to make the film an unusual one. It's just a lot of footage showing the sort of story that has been done many times, and there is nothing to make it stand out prominently above the average program offering.

In many spots this is quite melo, and the plot is such a well-known one with such obvious, convenient situations that your regulars will probably groan internally a number of times if you play it.

If you should decide to try to sneak this by on the strength of the stars, devote all of your attention to them, and very little to the production or story.

You might say that Mr. Bushman appears as a woman-hating Easterner who has some very exciting adventures in a Western camp.

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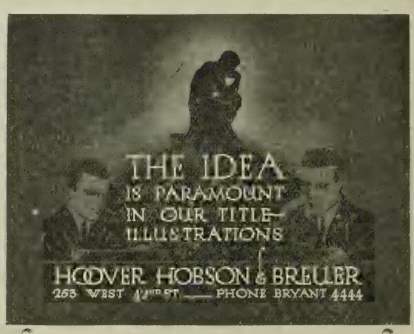

WEAK, IMPOSSIBLE, MESSY PLOT HANDICAPS CLEVER STAR

Gladys Hulette in

A CROOKED ROMANCE

Astra—Pathe

DIRECTOR.....William Parke
AUTHOR.....Tom Cushing
SCENARIO BY.....Marc Edmund Jones
CAMERAMAN.....Albert Richard
AS A WHOLE.....Wandering pipe-dream, sort of melo, painfully unconvincing
STORY.....Girl crook who found baby, lived in store box and earned living as professional lock-picker romance—that hard-to-believe stuff
DIRECTION.....Registered several individual incidents very well but failed to make action ring true partly because of story and partly because of treatment
PHOTOGRAPHY.....Fine bits, but generally ordinary
LIGHTINGS.....Some very effective, but generally ordinary
CAMERA WORK.....Acceptable only
STAR.....Seriously handicapped by rather impossible characterization asked of her
SUPPORT....Acceptable—although some of them "acted"
EXTERIORS.....Satisfactory—not very beautiful
INTERIORS.....Acceptable
DETAIL.....Acceptable
TIME.....Fifty-nine minutes (5 parts)

GLADYS HULETTE has had some very good and some very poor pictures. I am afraid that this will land with the poor ones in the opinion of most folks, because the story is one of those impossible pipe dreams such as some scenario writers dope out and directors do, apparently, according to the results, without ever having sat back to wonder whether there is any possibility of anyone believing all of this junk.

Miss Hulette is shown as the daughter of a crook, recognized by our young hero when caught in the act of robbing his home. Her father, who was with her, was arrested while she escaped. Then, while father was in jail, she tried to make an honest living because hero told her she should not steal.

The little heroine scrubbed floors and shined shoes and started to live in a store box, all the time admiring babies, until she landed out near Grant's Tomb one day in a storm and prayed for a baby, with the result that a nurse crossing the road on a hill up above her was obligingly knocked down by an automobile so that the baby carriage could come bouncing down the hill, turning over four or five times, the baby being finally planted in front of Miss Hulette, who nonchalantly said that it must have come from heaven.

When writers think they can get away with this sort of stuff, they have another guess coming!

Of course after more footage in which it developed that our shero had built up a lucrative business picking locks, we found some real crooks taking her to the home of the hero to really open a safe, and then she was arrested, the baby was uncovered, with the discovery that the child belonged to hero's family. Now, what's the use?

On the finish they had the nerve to pull the good old junk about shero having been adopted by the crook, and so she wasn't a crook's daughter after all and was perfectly fit to marry the hero guy. If film companies pay money for this sort of junk, then somebody's head needs to be examined. Possibly five years ago this might have been worth $25 as a story, but why anyone should spend any money at all in making this into a five-reel feature is more than I can understand.

There are a few smiles here and there registered by individual incidents, and some of the baby stuff was cute, but no audience can possibly see this and consider it a pleasing bit of entertainment as a whole.

Miss Hulette was so badly handicapped by the sort of character she was asked to play that she can't be blamed severely for failing to register in a very convincing manner.

William Parke, Jr., as the young hero, had very little to do except catch Miss Hulette while out "burgling."

They had a few good types, but all were inclined to overact, with rather unpleasant results.

In the cast were Paul Clerget and J. H. Gilmour.

The Box Office Angle.

If Gladys Hulette has done pretty well for you with some of her better films, it would seem to me advisable to dodge anything like this, because certainly one or two of these would keep fans from taking a chance on one of her productions.

The surest way to kill a near-star is to give them a few bad plots, and you men who expect to get money at the box office because of the presence of a star in a film should consider very seriously the fact that it is necessary for you to pick out the good ones and "can" the bad ones, so that your fans will have only a favorable impression of those who are to pull money for you. That's important not only in the case of Miss Hulette but in the case of any star who can get you any money.

Certainly I would advise you to "can" this.

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TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
2628	PARAMOUNT	68.4	62.3	397
2349	TRIANGLE	70.6	65.2	434
595	WORLD	67.7	61.5	49
674	METRO	70.8	67.0	57
767	FOX	73.1	70.8	106
233	MUTUAL	72.0	71.1	17
298	BLUEBIRD	62.7	63.5	23
544	VITAGRAPH	68.1	66.2	76

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

Reports		% P.P.	% B.O.	Repeat
2628	Paramount	68.4	62.3	397
4	In the Bishop's Carriage	84	93	
2	The Lost Paradise	50	73	
8	The Virginian	81	73	3
2	Such a Little Queen	78	70	1
2	Marta of the Low Lands	35	50	
3	Where the Trail Divides	93	90	1
11	Wildflower	89	82	6
1	The County Chairman	80	80	
1	What's His Name	75	100	
5	Behind the Screens	81	78	
6	A Man from Mexico	87	72	1
1	The Man From Home	70	70	
1	Circus Man	90	95	
3	Rose of the Rancho	72	72	
5	The Bargain	80	74	3
2	Ghost Breakers	60	63	
7	The Crucible	92	84	3
2	False Colors	35	55	
5	The Sign of the Cross	79	85	
4	Cameo Kirby	61	50	
9	Cinderella	84	91	4
1	The Million	70	90	
5	Girl of the Golden West	79	77	2
3	The Dancing Girl	65	65	
3	The Italian	77	62	1
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
8	The Goose Girl	95	95	4
2	After Five	51	50	
1	Mistress Nell	85	95	
2	Buckshot John	60	60	
3	Her Triumph	80	74	1
3	The Warrens of Virginia	70	71	1
1	Country Boy	40	40	
6	David Harem	82	78	1
1	A Gentleman of Leisure	80	70	
2	The Caprices of Kitty	63	70	
1	The Love Route	70	90	
1	Sunshine Molly	40	20	
1	The Governor's Lady	97	85	
1	Gretna Green	99	95	2
1	The Commanding Officer	0	39	
1	Are You a Mason?	78	84	
2	Pretty Mrs. Smith	68	75	
2	The Unafraid	70	63	
2	When We Were 21	60	56	
1	Spanish Jade	20	60	
4	Snobs	64	52	
1	Captain Courtesy	80	67	1
1	Captive	90	97	
2	Niobe	75	55	1
1	Help Wanted	80	75	
5	The Woman	86	59	1
5	House of Lost Court	82	54	1
1	Fanchon, The Cricket	89	92	3
3	Betty in Search of Thrill	84	87	
5	Stolen Goods	78	75	
8	Wild-Goose Chase	80	55	1
6	Pretty Sister Jose	84	83	2
5	Jim the Penman	64	85	
6	The Dawn of a To-morrow	83	88	1
5	Arab	80	56	3
1	Clarissa	75	80	
2	The Dictator	45	45	
5	Wild Olive	82	69	
6	Chimmy Fadden	91	75	1
4	The Little Pal	76	87	
4	Rugmaker's Daughter	40	50	
2	The Clue	74	88	
6	Kindling	81	82	
1	The Running Fight	60	70	
3	The Fighting Hope	77	80	
5	Kilmeny	75	73	
8	Seven Sisters	86	74	1
3	Puppet Crown	85	85	
19	Rags	91	93	5
2	Sold	83	72	
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
3	Poor Schmaltz	65	37	
8	Helene of the North	87	81	2
3	The Majesty of the Law	56	60	
3	Heart of Jennifer	65	55	
2	Incorrigible Dukane	75	55	
4	Esmeralda	89	89	2
2	The Case of Becky	65	65	
1	Out of Darkness	40	40	
1	Peer Gynt	32	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	68	
2	Voice in the Fog	75	67	
6	Fatal Card	65	59	
4	Zaza	91	67	2
6	The Girl of Yesterday	89	88	3
7	White Pearl	71	75	
4	Blackbirds	57	55	
7	Chorus Lady	73	63	
6	The Secret Sin	69	74	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
12	Carmen	82	83	4
12	Still Waters	94	83	7
9	Madame Butterfly	82	86	3
7	Mummy and Humming Bird	66	56	
7	Bella Donna	90	77	4
8	Armstrong's Wife	79	65	
4	Chimmie Fadden Out West	81	70	2
8	A Gentleman From Indiana	86	75	
10	Prince and the Pauper	92	87	5
10	Mr. Grex from Monte Carlo	84	90	1
3	Jane	75	81	
9	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
9	The Immigrant	73	62	
10	The Old Homestead	88	54	7
4	Lydia Gilmore	87	61	2
10	Temptation	82	77	2
10	The Foundling	78	76	3
6	Tongues of Men	77	53	1
8	Mice and Men	84	80	5
7	The Golden Chance	77	61	2
2	My Lady Incog	50	35	
5	Ragamuffins	77	53	
5	Call of the Cumberlands	79	64	
8	The Spider	87	64	1
10	Puddin' Head Wilson	81	62	4
9	Tennessee's Pardner	65	58	
8	Madame Le President	24	46	
9	Nearly a King	52	49	1
13	Trail of the Lonesome Pine	75	77	3
8	Fell In Love With His Wife	63	51	1
8	Blacklist	62	52	1
10	Out of the Drifts	89	86	4
8	Diplomacy	58	58	1
14	Poor Little Peppina	88	84	8
16	To Have and To Hold	74	69	4
12	Ben Blair	72	63	
10	For the Defense	68	62	1
7	The Code of Marcia Grey	64	59	2
9	The Lost Bridegroom	69	60	2
8	The Saleslady	72	62	1
15	Audrey	73	70	3
9	The Sowers	64	59	
11	The Heart of Paula	71	54	1
12	The Race	69	59	
8	The Eternal Grind	70	78	3
10	The Love Mask	59	54	2
10	Molly Make-Believe	87	82	6
7	The Red Widow	62	55	2
12	The Heart of Nora Flynn	72	60	4
8	A Moment Before	52	64	1
12	David Garrick	68	46	2
9	The Innocent Lie	56	51	
16	Marie Rosa	81	80	4
12	Alien Souls	69	67	1
13	The Feud Girl	60	60	
16	Pasquale	78	53	3
16	Sweet Kitty Bellairs	72	62	2
20	Saints and Sinners	51	40	
17	Thousand-Dollar Husband	69	82	4
22	A Gutter Magdalene	62	54	1
16	Evil Thereof	44	44	
15	The Making of Maddalena	63	57	3
23	Silks and Satins	85	81	16
14	Destiny's Toy	60	51	
18	The Clown	76	54	3
20	Susie Snowflakes	69	80	2
16	The World's Great Snare	73	78	4
19	The American Beauty	61	61	3
22	The Dupe	64	64	1
22	The Smugglers	53	50	1
26	The Selfish Woman	72	68	4
19	Davy Crockett	67	90	
28	The Dream Girl	69	64	1
28	Under Cover	79	75	5
27	International Marriage	55	51	1
27	Common Ground	64	64	1
35	Hulda from Holland	95	84	23
30	House of Golden Windows	73	64	3
22	A Woman in the Case	72	72	3
25	Little Lady Eileen	87	89	10
23	The Stronger Love	53	52	
31	Public Opinion	82	72	4
21	Rolling Stones	67	60	2
21	The Honorable Friend	65	62	1
20	Victory of Conscience	60	59	3
21	Each Pearl a Tear	74	69	2
22	The Parson of Panamint	79	70	7
15	The Big Sister	50	57	

Reports	% P.P.	% B.O.	Repeat
14 The Reward of Patience	65	55	
15 The House of Lies	73	65	1
14 The Daugther of McGregor.	56	45	
18 Ashes of Embers	85	83	7
16 The Quest of Life	59	61	
14 Anton, the Terrible	46	45	
17 The Lash	57	55	
13 The Storm	75	65	1
19 The Intrigue	81	61	2
16 Her Father's Son	74	68	2
14 Witchcraft	55	55	
14 The Kiss	74	68	2
16 The Rainbow Princess	82	74	3
15 Seventeen	85	74	2
14 Miss George Washington	95	95	11
15 The Heir to the Hoorah	82	69	5
16 The Soul of Kura San	80	73	1
12 A Son of Erin	79	73	2
10 Unprotected	53	55	1
11 The Years of the Locust	49	50	
12 The Plow Girl	77	63	
9 The Yellow Pawn	66	57	1
Nanette of the Wilds	50	57	2
7 Martyrdom of Philip Strong	53	55	1
10 The Coney Island Princess	62	63	1
10 The Road to Love	72	59	1
14 Oliver Twist	85	69	6
13 The Victoria Cross	44	54	1
17 The Traveling Salesman	78	60	3
20 The Right Direction	76	61	2
21 Snow White	95	95	13
16 Redeeming Love	63	60	1
21 The Slave Market	74	70	3
13 The Evil Eye	30	44	1
19 Great Expectations	74	55	1
17 Happiness of Three Women	73	58	1
14 Betty to the Rescue	46	48	
1 What Money Can't Buy	40	40	
16 A Girl Like That	55	51	
16 Lost and Won	59	50	
19 The Golden Fetter	50	56	
19 His Sweetheart	83	57	2
19 The Wax Model	67	56	
19 Each To His Kind	62	60	
16 Her Own People	72	52	
11 The Black Wolf	35	41	
17 The American Consul	53	50	1
21 The Fortunes of Fifi	67	77	2
20 On Record	62	56	2
17 Winning of Sally Temple	40	48	
18 Those Without Sin	53	52	1
16 Castles For Two	52	49	1
13 Out of the Wreck	60	54	
13 Sapho	74	83	3
11 Prison Without Walls	54	54	
12 The Dummy	71	54	
10 The Spirit of Romance	64	56	
8 As Men Love	73	53	
10 The Bottle Imp	75	66	2
7 The Bond Between	50	39	
8 A School for Husbands	49	46	1
8 The Lonesome Chap	51	44	
9 Sleeping Fires	56	63	1
8 The Tides of Barnegat	49	43	
8 The Cost of Hatred	40	38	
10 The Valentine Girl	73	76	
5 Unconquered	28	31	
6 The Girl at Home	51	44	
9 Heart's Desire	28	36	
8 Sacrifice	26	43	
7 The Primrose Ring	44	48	
8 The Silent Partner	33	36	
6 Marcellina Millions	41	30	
7 The Highway of Hope	38	33	
7 Her Better Self	35	59	
8 The Undying Flame	40	52	
6 Freckles	70	61	
5 The World Apart	42	40	
3 Giving Becky a Chance	70	51	
3 The Jaguar's Claws	40	47	
4 The Inner Shrine	38	58	
3 The Roadside Impresario	28	17	
5 The Heir of the Ages	23	22	
3 Her Strange Wedding	28	34	
3 The Little Boy Scout	57	43	
5 At First Sight	52	40	
3 Big Timber	67	65	
6 Love That Lives	70	83	
5 Forbidden Pathes	34	37	
4 What Money Can't Buy	34	53	
1 The Cook of Canyon Camp	20	20	
3 The Squaw Man's Son	60	57	
3 The Crystal Gazer	20	20	
2 A Kiss for Sussie	20	20	
5 The Amazons	96	96	
3 The Mysterious Miss Terry	87	73	
4 The Law of the Land	37	37	
4 The Varmint	80	60	
3 Hashimura Togo	80	60	

TRIANGLE

2349 Triangle	70.6	65.2	434
11 The Iron Strain	80	67	2
10 The Lamb	85	78	3
10 Old Heidelberg	73	64	1
12 The Coward	83	66	1
9 Martyrs of the Alamo	67	57	2
15 The Disciple	85	76	2
8 Matrimony	81	76	2
6 Sable Lorckra	59	57	
7 The Golden Claw	57	69	
10 Double Trouble	61	65	2
8 Alaho Oe	60	65	1
6 The Lilly and the Rose	63	66	
9 Jordan Is a Hard Road	56	54	
Winged Idol	53	52	
Penitents	18	32	
12 The Edge of the Abyss	65	61	
Submarine Pirate	85	78	1
6 Cross Currents	49	49	
12 Between Men	73	67	1
15 Let Katy Do It	87	63	6
6 The Corner	53	50	
6 The Missing Link	52	46	1
4 The Beckoning Flame	56	58	
10 The Wood Nymph	51	51	1
9 The Conquerer	74	78	
10 The Price of Power	53	53	
11 The Green Swamp	77	76	1
13 Acquitted	66	52	
6 D'Artagnan	59	54	
18 His Picture in the Papers	90	75	5
13 Honor's Altar	77	67	2
14 Betty of Greystone	77	65	2
23 Peggy	94	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	1
18 Hell's Hinges	93	89	11
17 The Flying Torpedo	88	80	8
14 Bullets and Brown Eyes	85	75	3
14 Martha's Vindication	79	72	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
15 The Raiders	79	70	
14 The Habit of Happiness	92	85	5
8 Waifs	70	59	1
8 Little Meena's Romance	64	60	1
17 The Aryan	59	80	6
10 Sold for Marriage	71	72	1
17 Stepping Stones	85	75	2
10 Sunshine Dad	36	46	
9 Civilization's Child	68	64	1
14 Children In the House	80	66	2
11 The Beggar of Cawnpore	61	49	
19 The Good-Bad Man	90	92	4
12 The No-Good Guy	74	60	3
17 Susan Rocks the Boat	69	63	
20 Not My Sister	79	77	4
18 Child of Paris Streets	76	64	
22 The Primal Lure	82	76	7
8 Mr. Goode, the Samaritan	53	53	
26 The Market of Vain Desire	79	64	5
22 Going Straight	77	78	3
29 The Bugle Call	93	79	9
26 Reggie Mixes In	93	80	11
16 The Sorrows of Love	66	69	1
21 An Innocent Magdalene	71	71	2
18 The Dividend	70	68	1
21 The Wild Girl of Sierras	45	53	
25 An Apostle of Vengeance	88	83	4
18 Casey at the Bat	44	48	
28 The Phantom	83	72	7
30 Flirting With Fate	87	86	11
31 The Deserter	85	69	11
26 The Little School Ma'am	74	67	2
26 The Eye of the Night	74	58	5
19 Stranded	60	50	
27 The Captive God	65	70	2
23 The Halfbreed	72	74	2
22 The Payment	81	70	3
18 The Marriage of Molly O	48	47	
24 Honor Thy Name	87	73	4
22 The Devil's Needle	64	64	1
31 Shell "43"	86	69	6
26 Hell-to-Pay Austin	83	66	6
21 Lieutenant Danny, U. S. A.	79	69	
16 Pillars of Society	59	56	1
22 Home	91	89	9
16 Gretchen the Greenhorn	64	62	2
21 The Patriot	79	80	6
24 The Social Secretary	80	75	8
17 The Thoroughbred	82	72	1
11 The Little Liar	69	57	
19 The Wolf Woman	86	89	6
16 The Dawnmaker	58	78	3
20 Diane of the Follies	71	72	2
27 Manhattan Madness	94	92	12
22 Plain Jane	88	75	5
20 Old Folks at Home	81	64	2
17 The Jungle Child	60	61	1
15 The Rummy	67	54	1
21 The Return of Draw Egan	88	86	7
20 The Vagabond Prince	75	70	3
19 Somewhere in France	76	69	1
18 A Corner in Colleens	88	80	7
12 A Sister of Six	69	64	2
21 Fifty-Fifty	89	83	6
4 War's Women	61	48	
12 Atta Boy's Last Race	54	55	
16 American Aristocracy	92	89	9
10 The Microscope Mystery	50	43	
14 Honorable Algy	76	65	3
14 Jim Grimsby's Boy	68	62	3
15 The Devil's Double	91	91	7
12 The Children Paid	72	63	3
14 Children of the Feud	55	52	1
8 The Criminal	49	45	
10 A Gamble in Souls	67	65	3
15 The Wharf Rat	54	55	
20 The Matrimaniac	92	94	10
20 The Sin Ye Do	92	85	10
13 Heiress of Coffee Dan's	60	53	2
10 Three of Many	62	53	
9 House Built Upon Sand	75	67	3
8 Nina the Flower Girl	51	52	
11 The Female of the Species	72	74	2
16 Truthful Tulliver	97	93	9
12 The Weaker Sex	88	83	4
7 The Little Yank	40	52	1
10 The Bride of Hate	78	74	4
11 The Iced Bullet	62	53	
14 The Americano	99	97	11
10 Chicken Casey	75	56	1
14 Jim Bludso	63	41	1
14 The Crab	83	70	5
10 Girl of the Timber Claims	41	39	
16 The Gun-Fighter	76	85	10
13 The Bad Boy	71	54	2
11 The Princess of the Dark	39	41	
6 Stage Struck	41	38	
12 Last of the Ingrams	45	42	
9 Blood Will Tell	64	61	
5 A Love Sublime	47	40	
8 The Little Brother	54	37	2
10 Back of the Man	90	81	5
10 Betsy's Burglar	59	54	
14 The Square-Deal Man	96	95	7
11 The Dark Road	60	49	1
5 A Daughter of the Poor	57	55	
9 A Woman's Awakening	61	52	
9 Her Father's Keeper	54	48	
9 Her Official Fathers	56	48	
9 Old-Fashioned Young Man	48	47	
10 Sweetheart of the Doomed	74	68	4
10 Paddy O'Hara	62	52	1
11 The Desert Man	92	91	4
9 Cheerful Givers	47	41	
10 The Pinch Hitter	96	71	2
5 Hands Up	35	35	
8 The Snarl	54	63	
4 Might and the Man	25	30	
6 Happiness	59	56	
4 The Man Who Made Good	45	39	
6 Wild Winship's Widow	58	58	
6 Soul's Triumphant	30	28	
7 The Millionaire Vagrant	78	64	
8 Wolf Lowry	93	96	1
6 The Girl, Glory	73	52	
7 Bawbs of Blue Ridge	33	51	
8 A Hater of Men	79	63	
5 American—That's All	32	32	
7 Love or Justice	75	69	
3 Her Excellency the Governor	35	34	

Reports	% P.P.	% B.O.	Repeat
6 Paws of the Bear	55	48	
3 Madcap Madge	73	48	
8 The Clod Hopper	98	85	1
5 Flame of the Yukon	96	91	
4 A Strange Transgressor	80	83	
4 Time Locks and Diamonds	30	33	
4 The Mother Instinct	55	50	
6 Sudden Jim	89	85	
6 The Sawdust Ring	87	60	
6 Borrowed Plumage	48	53	
6 In Slumberland	74	31	
1 Seeking Happiness	100	60	
1 Food Gamblers	60	40	
1 An Even Break	80	40	
1 Madame Bo-Beep	40	40	
1 The Ten of Diamonds	80	80	

WORLD

595 World	67.7	61.5	49
4 Hearts Afire	70	78	
1 Daughter of the Sea	60	50	
2 The Warning	70	48	
4 The Little Dutch Girl	80	65	
1 The Price of Her Silence	50	90	
2 The Master of the House	65	55	
1 The Dragon	80	30	
1 The Price	80	65	
1 Love's Cross Roads	85	90	
1 Better Woman	75	65	
1 By Whose Hand	80	55	
1 Her Great Hour	80	40	
1 When it Strikes Home	60	65	
2 Circus Romance	65	55	
3 Old Dutch	80	50	
2 Ballet Girl	90	85	
4 Marrying Money	82	72	
2 The Wishing Ring	82	80	
2 The Dollar Mark	56	53	
2 Gentleman from Mississippi	69	64	
2 As Ye Sow	95	66	
1 Stolen Voice	90	90	
1 Face in the Moonlight	80	80	
2 Women and Wine	45	45	
2 Blue Grass	75	60	
1 Fruits of Desire	40	50	
2 Alias Jimmie Valentine	85	78	
7 Trilby	81	68	1
1 Idols	40	40	
2 Master Hand	85	80	
4 The Devil's Toy	50	68	
1 Salvation Nell	80	47	
1 Family Cupboard	87	87	1
4 Heart of Blue Ridge	84	78	1
1 Butterfly an Wheel	80	70	
1 Hearts of Men	80	52	
1 Body and Soul	40	45	
1 The Ransom	63	43	
4 The Labyrinth	66	65	
1 Should a Wife Forgive?	80	90	
2 The Senator	80	60	
2 Hearts in Exile	75	83	
1 His Wife's Good Name	25	20	
1 The Chain Invisible	90	5	
1 The Imposter	80	75	
1 Sunday	95	100	
1 As in a Looking Glass	60	40	
1 Over Night	70	70	
1 Sins of Society	76	65	
7 Camille	86	79	3
1 The Rack	85	65	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
3 The Woman in 47	74	80	
5 The Yellow Passport	82	80	2
1 The Price of Happiness	58	50	
2 A Woman's Power	45	50	
1 Cowardly Way	40	40	
2 Passersby	73	55	
1 Man and His Angel	62	45	
4 The Supreme Sacrifice	78	69	
2 The Struggle	60	40	
1 The Hand of Peril	75	67	
5 Then I'll Come Back To You	76	66	1
4 The Reapers	75	65	
2 The Shadow of Doubt	78	65	
2 Social Highwaymen	75	48	
2 Closed Road	87	81	1
7 The Feast of Life	61	73	
7 Her Maternal Right	58	74	
6 Sudden Riches	76	71	
2 The Twin Triangle	83	45	
6 Tangled Fates	57	63	
3 Fate's Boomerang	42	52	
8 His Brother's Wife	53	74	1
10 Perils of Divorce	61	63	
15 La vie de Boheme	47	50	
1 What Happened at 22	82	70	
5 Crucial Test	59	55	
7 The Weakness of Man	61	68	
12 Sally in Our Alley	68	80	
14 Paying the Price	70	70	1
12 Miss Petticoats	59	61	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
5 Almighty Dollar	76	72	1
13 The Velvet Paw	74	69	1
1 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
4 The Revolt	66	63	
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
6 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
10 The Heart of a Hero	59	49	
8 Without a Soul	70	55	
15 Bought and Paid For	91	91	10
10 The Madness of Helen	57	54	
6 Men She Married	58	55	
4 The Deep Purple	81	75	
11 All Man	59	63	
7 Broken Chains	50	43	
12 The Rise of Susan	79	83	6
6 The World Against Him	52	43	
10 Woman Alone	67	65	1
7 On Dangerous Ground	65	71	
7 The Man Who Forgot	65	61	1
4 Marriage a la Carte	73	73	1
1 The Unpardonable Sin	40	55	
8 The Bondage of Fear	65	63	
8 Tillie Wakes Up	79	78	1
8 The Hungry Heart	87	83	2
8 The Square Deal	69	72	
3 Girl's Folly	65	75	
5 The Red Woman	45	48	
4 The Web of Desire	78	73	1
5 The Family Honor	66	61	
8 The Dancer's Peril	77	71	1
5 The Social Leper	65	65	
4 Man's Woman	61	61	
4 Darkest Russia	71	75	
8 House of Tears	80	65	
1 The Bludgeon	87	80	
3 As Man Made Her	62	68	
5 The Page Mystery	55	57	
4 Yankee Pluck	61	48	
4 Moral Courage	61	58	
4 Mothers of France	66	51	
2 Maternity	85	90	
2 The Crimson Dove	60	55	
3 The False Friend	65	72	
2 The Stolen Paradise	50	70	
1 Atonement	70	65	
1 The Pawn of Fate	85	45	
1 The Divorse Game	5	75	
1 The Price of Pride	75	60	
1 The Brand of Satan	75	60	
1 The Golden Lotus	50	50	
1 The Native Soul	20	30	
1 When True Love Dawns	60	45	

METRO

674 Metro	70.8	67.0	57
1 Her Reckoning	40	40	
1 Satan Sanderson	70	70	
2 The Cowboy and the Lady	55	53	
1 Heart of a Painted Lady	85	75	
2 The High Road	65	75	
4 Shooting of Dan McGrew	81	79	
2 The Middleman	60	70	
2 My Best Girl	55	55	
1 Right of Way	70	55	
2 Second in Command	77	80	
2 The Vampire	55	80	
6 Soul of a Woman	93	80	1
1 Silent Voice	77	87	
2 An Enemy of Society	50	50	
3 The Song of a Wage Slave	65	67	
2 Emmy of Strok's Nest	70	65	
2 Final Judgment	80	80	
3 Pennington's Choice	78	80	
4 Woman Pays	78	82	
1 One Million Dollars	78	70	
3 Barbara Frietchie	82	73	
0 Forget-Me-Not	63	69	
5 The Yellow Streak	85	64	
5 Rosemary for Remembrance	68	69	
1 Black Fear	73	57	
5 What'll People Say?	90	84	
4 The Turmoil	70	55	
9 The Lure of Heart's Desire	55	58	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	90	
4 The Upstart	69	71	
3 Dimples	52	58	
5 A Corner In Cotton	57	56	
1 Her Great Match	30	50	
1 The Royal Family	40	40	
1 Greater Love Hath No Man	45	50	
1 The Flaming Sword	20	40	
1 Shadows of Great City	30	50	
5 The Price of Malice	66	65	
6 The Soul Market	83	75	
2 Blindness of Love	80	85	1
1 Lovely Mary	67	53	
1 My Madonna	80	85	
6 Her Great Price	80	68	1
8 The Wall Between	78	82	1
6 The Kiss of Hate	62	74	
6 Half Million Bribe	69	49	
8 Playing with Fire	78	75	
11 The Come-Back	75	74	1
8 Snow Birds	80	77	
8 A Million a Minute	72	84	1
4 The Spell of the Yukon	79	71	
6 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	1
10 Dorian's Divorce	74	68	
8 Masked Rider	69	66	
8 Flower of No Man's Land	58	75	
8 The Purple Lady	82	82	
10 The Eternal Question	76	83	1
11 The Quitter	69	73	
11 The River of Romance	87	76	7
8 A Child of Destiny	53	56	
13 The Devil at His Elbow	64	61	1
14 God's Half Acre	71	68	1
14 The Weakness of Strength	68	54	
11 The Pretender	80	72	1
7 The Upheaval	57	63	
10 The Light of Happiness	67	60	1
10 Mister 44	88	93	4
8 The Wheel of the Law	77	66	1
10 The Dawn of Love	66	60	
8 The Iron Woman	44	57	
5 Life's Shadows	66	60	
13 In the Diplomatic Service	69	83	4
9 The Brand of Cowardice	65	54	
13 The Gates of Eden	68	54	
11 Extravagance	69	82	
10 The Wager	78	64	
1 My Madonna	80	85	
8 The Sunbeam	53	51	
11 Big Tremaine	74	82	
9 The Black Butterfly	70	80	4
8 The Stolen Triumph	56	48	
8 Awakening of Helena Ritchie	60	61	
11 Pigin Island	68	74	3
12 Vanity	61	53	
12 The White Raven	85	81	4
9 A Wife by Proxy	46	41	
9 Threads of Fate	41	34	
12 Bridges Burned	47	62	
9 The End of the Tour	45	44	
10 One of Many	66	61	1
8 The Secret of Eve	37	66	1
14 The Promise	82	84	
6 The Barricade	58	57	
7 The Hidden Children	43	62	
9 The Mortal Sin	53	58	
8 The Waiting Soul	49	61	1
6 The Father's Son	67	62	
5 The Power of Decision	51	53	
7 A Magdalene of the Hills	51	50	
6 God's Law and Man's	49	49	
3 The Millionaire's Double	67	60	
4 The Call of Her People	63	56	
5 Sowers and Reapers	61	48	
4 The Soul of Magdalene	36	40	
4 The Beautiful Lie	25	30	
5 The Dutchess of Doubt	62	62	
4 Lady Barnacle	49	48	

Reports	% P.P.	% B.O.	Repeat
5 The Haunted Pajamas	84	75	
5 The Greatest Power	42	52	
4 Alladin's Other Lamp	59	50	
2 Somewhere In America	50	50	
3 Will o' the Wisp	34	27	
2 Hidden Springs	40	40	
2 Miss Robinson Crusoe	20	20	
1 The Empty Soul	40	40	
1 The Jury of Fate	20	20	
6 The Slacker	99	97	1
1 The Trail of the Shadow	60	40	

FOX

767 Fox	73.1	70.8	106
1 Girl I Left Behind Me	0	25	
3 St. Elmo	42	85	
5 A Fool There Was	84	97	2
3 Dr. Rameau	73	75	1
3 Kreutzer Sonata	83	73	
2 The Idler.	55	45	
3 The Celebrated Scandal	67	63	
3 Anna Kernina	62	60	
3 The Clemenceau Case	81	81	1
3 The Walls of Jericho	30	37	
2 Woman's Resurrection	74	58	
3 Life's Shop Window	30	62	
3 The Nigger	90	66	
5 The Gilded Fool	68	70	
4 The Devil's Daughter	73	94	
5 Should a Mother Tell?	85	75	
2 Wormwood	40	45	
2 Lady Audley's Secret	70	78	
1 Princess Romanoff	60	60	
2 The Valley of the Missing	49	35	
1 Children of the Ghetto	75	40	
2 Sampson	63	50	
1 The Thief	90	40	
9 Two Orphans	85	87	4
2 The Song of Hate	92	82	
7 Regeneration	77	72	4
6 The Wonderful Adventure	75	76	
5 Sin	62	62	
1 Little Gypsy	80	74	
6 The Soul of Broadway	85	80	2
2 The Family Stain	87	64	
4 Carmen	81	86	2
1 A Royal Romance	65	80	
2 Blindness of Devotion	56	53	
4 Woman's Past	63	43	
9 Broken Law	82	65	1
8 Galley Slave	76	75	1
3 Unfaithful Wife	73	61	
3 Her Mother's Secret	73	57	
3 A Soldier's Oath	82	70	
6 Destruction	76	90	1
3 Green-Eyed Monster	53	74	
3 Parisian Romance	65	61	
2 Fourth Estate	80	68	
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fool's Revenge	45	49	
10 Fighting Blood	74	70	
4 The Witch	63	55	
4 Marble Heart	41	60	
10 Gold and the Woman	65	86	1
11 The Bondman	76	64	1
5 A Wife's Sacrifice	55	56	
12 Blue Blood and Red	84	70	1
6 Slander	50	70	
10 A Modern Thelma	59	49	1
9 Man of Sorrow	63	64	1
9 Blazing Love	70	68	
11 The Eternal Sapho	84	87	4
12 Sins of Men	75	60	1
14 Battle of Hearts	68	61	
10 The Spider and the Fly	67	72	1
11 Hypocrisy	76	68	
10 A Woman's Honor	69	71	
22 East Lynne	86	85	9
15 Ambition	71	67	
18 Man From Bitter Roots	82	81	2
21 Caprice of the Mountains	69	63	1
15 Tortured Heart	71	67	
21 The Beast	87	66	5
26 Under Two Flags	94	92	17
19 The End of the Trail	66	79	
19 Sporting Blood	62	57	1
19 Little Miss Happiness	75	68	3
20 Daredevil Kate	75	76	4
14 The Unwelcome Mother	63	66	
18 Her Double Life	86	86	6
10 Where Love Leads	69	68	1
14 The Fires of Conscience	65	71	1
12 The Straight Way	67	72	
12 The Ragged Princess	77	70	1
15 The War Bride's Secret	76	71	3
12 Romeo and Juliet	86	86	5
5 Love and Hate	66	60	
6 The Mischief Maker	70	70	2
7 Jealousy	63	81	
7 The Mediator	73	70	1
5 Sins of the Parents	86	72	3
6 The Battle of Life	67	62	
7 The Vixen	59	73	
6 The Love Thief	82	80	1
5 The Island of Desire	74	67	1
2 A Modern Cinderella	70	68	
6 The Price of Silence	82	77	1
3 The Bitter Truth	79	80	1
4 The Primitive Call	58	63	
10 The Darling of Paris	67	74	
5 One Touch of Sin	65	73	
7 The New York Peacock	83	79	
2 A Child of the Wilds	85	65	
4 The Scarlet Letter	78	69	1
6 The Tiger Woman	73	83	2
6 Sister Against Sister	82	58	1
6 A Tale of Two Cities	93	83	4
4 Melting Millions	83	65	1
4 The Victim	65	64	
4 Loves Law	20	35	
5 The Blue Streak	58	60	
3 High Finance	77	63	
1 American Methods	90	85	
3 Her Greatest Love	78	85	
2 Tangled Lives	65	65	
1 The Derelict	90	45	1
2 Her Temptation	83	59	
1 Final Payment	20	40	
2 The Silent Lie	85	85	
1 The Slave	20	40	
1 The Broadway Sport	55	40	
1 Two Little Imps	90	90	
1 The Innocent Sinner	80	80	
1 The Book Agent	70	70	
1 She	65	80	

MUTUAL

233 Mutual	72.0	71.1	17
1 Buzzard's Shadow	35	40	
1 Death Lock	95	85	
2 On the Night Stage	68	55	
1 The Mating	80	70	
1 Enoch Arden	100	100	
2 The Girl from His Town	73	70	
2 Ghosts	50	63	
2 Cup of Life	93	70	
1 His Wife	70	25	
1 House of Scandal	90	75	
1 Infatuation	60	50	
3 Miracle of Life	55	41	1
1 Inner Struggle	40	20	
1 Mill of Floss	75	90	
2 The Painted Soul	81	55	
1 End of the Road	90	100	
1 Father and Son	75	75	
2 The Reward	85	75	
2 Bird of Prey	82	81	
1 Inspiration	70	100	1
2 As a Woman Sows	80	81	
1 The Decoy	50	40	
1 The Drifter	75	60	
1 Life's Blind Alley	50	75	
1 Silas Marner	100	100	1
3 The Craving	69	67	
1 Law Unto Himself	45	50	
1 Heart of Tara	75	75	
1 According to Law	65	52	
1 Overalls	75	90	
3 My Partner	72	70	
3 The Bruiser	75	65	1
1 Hidden Law.	100	90	1
2 Love Liar	72	42	1
1 Revelations	50	50	
1 The Net	90	100	1
1 The Haunted Manor	52	53	
2 Feathertop	90	90	
1 Lying Lips	60	70	
1 Dust	50	50	
1 Other People's Money	85	80	
2 Isle of Love	80	85	1
5 Whispering Smith	64	66	
6 Soul Mates	69	63	
2 Wasted Years	76	81	
2 Far from Madding Crowd	70	67	
4 Medicine Bend	74	81	
4 Highest Bid	84	66	1
3 Her American Prince	70	67	
5 Doorsteps	65	60	1
2 House of Mirrors	77	75	
1 Wall Street Tragedy	55	50	
7 Youth's Endearing Charms	77	71	1
2 Strength, Donald Mackenzie	75	72	
1 Million for Mary	90	90	1
7 Judith of the Cumberlands	68	68	
2 A Welsh Singer	60	53	
1 Man Who Would Not Die	85	75	
2 The Wolf Man	25	30	
1 The Painted Lie	40	35	
3 Three Pals	77	76	
1 Manager of the B. & A.	63	70	
9 Pearl of Paradise	68	76	1
5 Dulcie's Adventure	87	83	1
2 And the Law Says	58	64	
1 Bluff	85	80	
9 Faith	76	72	
6 Miss Jackie of the Navy	87	82	1
4 A Dream or Two Ago	81	87	
7 The Innocence of Lizette	84	83	
4 The Butterfly Girl	75	85	
1 The House of Scandal	10	10	
1 The Man From Oregon	95	75	
1 The Girl From Rector's	40	40	
3 The Greater Woman	43	57	
3 Where Love Is	52	48	
6 The Gentle Intruder	77	78	
1 Damaged Goods	40	100	
3 Philip Holden-Waster	59	65	
2 Redeemed	55	30	
1 Lonesome Town	85	85	
1 The Love Hermit	78	78	
5 The Fighting Gentleman	60	44	
2 The Torch Bearer	78	75	
2 The Twinkler	92	88	
2 East Is East	88	60	
1 Immediate Lee	90	82	1
1 Beloved Rogues	95	90	
2 The Valley of Decision	69	82	
2 The Gilded Youth	60	75	
3 The Painted Lie	62	74	
2 Motherhood	38	55	
3 Sunny Jane	67	65	
2 The Devil's Assistant	60	70	
3 High Play	48	48	
2 The Single Code	50	53	
1 The Death	20	20	
2 The Wildcat	65	58	
3 Whose Wife?	47	47	
3 Periwinkle	67	57	
1 A Bit of Kindling	60	70	
1 Annie-for-Spite	40	40	
1 The Mirror	40	20	
1 The Checkmate	20	20	
1 The Serpent's Tooth	20	20	
1 The Dazzling Miss Davidson	40	20	
1 Shackles of Truth	90	90	1
3 Environment	57	47	
1 The Upper Crust	20	20	
1 Pardners	60	20	
1 Melissa of the Hills	20	80	
1 Bab, the Fixer	40	40	
2 A Bit of Kindling	58	50	

MUTUAL-CHAPLIN

2 A Night In the Show	80	67	1
5 The Fireman	70	78	
4 The Vagabond	55	55	
5 The Floorwalker	89	90	1
8 One A. M.	63	81	1
16 The Count	88	86	1
10 The Pawnshop	73	74	2
7 Behind the Screen	89	91	1
9 The Rink	96	99	3
8 Easy Street	95	100	1
14 The Cure	94	95	1
8 The Immigrant	54	59	2

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WID'S

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SMILING DOUG IN ATHLETIC HERO MELLER FULL OF PEP

Douglas Fairbanks in

THE MAN FROM PAINTED POST

Fairbanks—Artcraft

DIRECTOR	Joseph Henaberry
AUTHOR	Jackson Gregory
SCENARIO BY	Douglas Fairbanks
TITLES BY	Anita Loos
CAMERAMAN	Victor Fleming
AS A WHOLE	Fast athletic hero, romantic meller, with occasional smiles, but more action than comedy
STORY	Speedy, snappy treatment of old Western hero meller
DIRECTION	Made old stunts seem new by handling; kept action speeded and slipped in bits of beauty and comedy touches where they helped; slumped occasionally, but generally very satisfactory
PHOTOGRAPHY	Generally very good; some beautiful cloud effects
LIGHTINGS	Some artistic interior bits; generally very satisfactory
CAMERA WORK	Registered some good angles
STAR	Pep and personality perpetually popular
SUPPORT	Eileen Percy very pleasing; willun was wicious
EXTERIORS	Good composition, considering cattle country atmosphere
INTERIORS	Satisfactory
DETAIL	Many good bits
TIME	Sixty-four minutes (5 parts)

GETTING away from the straight comedy stuff, back to the athletic daredevil hero, Doug swings through this Western meller with his smile working regularly, but depending more upon the action than anything else for the good will of his followers.

The story, stripped of the Fairbanks element and the excellent treatment which made it hit only the high spots, would be quite ordinary, and the chances are that every fan will have seen the same kind of a plot hundreds of times, because it is only one of those stranger-detective stories with the hero dropping into the cattle country to round up the thieving rustlers.

Just to prove that it was a real old-fashioned meller, they slipped in the scar on the arm, the old feud between the detective and the willun, the kidnapped shero, the fight against odds in the cabin, and similar trimmings.

I have a hunch, however, that it may be a very wise little stunt for Doug to slip over one of those straight hero things occasionally—particularly when he is able to make these athletic fightin' fellers so convincing. It's hard work to be a straight light comedian all the time, and then, of course, there's that good old bugaboo of stories. If you think they are plentiful, ask Doug.

As melo this moves and pleases. There are many smiles, and there are a few laughs. Eileen Percy, the heroine, was shown in only a few scenes, but was photographed to such advantage that she certainly did look beautiful.

Frank Campeau as the willun looked rough and real, seeming a fair enough opponent for Heroic Doug.

With the very first introduction we saw Doug jump a fence and tackle the side of a barn, with the result that he went up at some speed, climbing in a way that no ordinary human would ever think of, landing on top in about three shakes, where he straddled the roof and did a little fancy shootin'. From this time on he did stunts regularly and smiled on occasion.

Considering the fact that this was made in the cattle country where there isn't a wonderful variety of scenic beauty, I think they did quite well in getting artistic atmosphere. There were many pretty cloud effects, with one that was wonderfully beautiful at the end.

The Box Office Angle.

I wouldn't tell 'em anything about this unless you want to say that it's fast and furious, because I think Doug's name is enough to get business most anywhere today, and, unless I am seriously mistaken, most of your patrons will enjoy this very much, even though it is meller rather than straight comedy.

I can't figure that anyone will have a kick coming because Doug is known for his athletic heroics as well as for his smile and comedy, so that it is no more than fair that he should slip one of these over occasionally.

To be true, the story is old, but, at least, it is one of those possible things, and there is no question about the fact that they do like good red-blooded Western action when intelligently handled.

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28. American Flag.
95. President Wilson & Flag.
60 Gen. Washington.
45. The Birth of the American Flag.
70. Abraham Lincoln.
76. Spirit of '76—Reflects in 1917.
27. If It's Good Enough to Live Under, It's Worth Fighting for.
87. Pledge Allegiance.
68 Star Spangled Banner.
42. My Country 'Tis of Thee (Flag).

EXCELSIOR ILLUSTRATING CO., 219 Sixth Ave. New York City

STATUESQUE THEATRIC STAR IN TERRIBLE MELLER THAT HAS AWFUL HOLES

Maxine Elliott in

FIGHTING ODDS

Goldwyn

DIRECTOR.....Allan Dwan
AUTHORS.....Roi Cooper Megrue and Irvin S. Cobb
CAMERAMAN.....Rene Guissart
AS A WHOLE.....Stately star of some size, beautiful at times and not at others, in terrible meller mess of impossible, ancient situations
STORY.....Much old junk very badly tied together—in fact, at times it wasn't tied
DIRECTION.....Failed to bridge gaps between episodes or make action seem reasonable, and slipped in playing for artistic softness by frequently having sets too dark
PHOTOGRAPHY.....Sometimes excellent; sometimes poor
LIGHTINGS.....Some very beautiful, but frequently not enough light on sets
CAMERA WORK.....Varied
STAR.....Very beautiful at times, but occasionally showed age and never convinced as character, being "posing beauty" throughout
SUPPORT.....Quite satisfactory; financial leader excellent
EXTERIORS.....Acceptable
INTERIORS.....Generally very good
DETAIL.....Dozens of loopholes in story
TIME.....Sixty-four minutes (5 parts)

THAT "Advisory Board" of Goldwyn's about which so much has been said in expensible advertising space, should go out some place and hide after putting this story on the screen. Of course, the fact that Irvin Cobb has his name on the Board and is also one of the authors of this may have something to do with their having been misled.

I have a private hunch, however, that the brains of the literary world which came to the films in this Advisory Board had rather a contempt for those who go to movies, with the result that they figured that they should feed 'em on bunk rather than intelligently constructed dramatic situations.

At all events, this story is plain rotten! There's not a new angle in the situations, to begin with, and, to make the crime worse, they have failed to tie the various ancient situations together with any semblance of convincing story construction.

This marks the screen debut of Miss Elliott, and while this far-famed beauty of the stage of yesterday appears to decided advantage in some shots, that old idea of a chain being "as strong as its weakest link" also applies to an impression of a personality; because once you get a flash of a beauty when she isn't a "beauty," you aren't quite as convinced the next time when you see her appear beautiful.

The star has a much worse handicap, however, than having been poorly lighted at times: It was the fact that she seemed absolutely unable to decide what to do with her hands most of the time. Her pet idea seemed to be to fix her hair or to adjust her hat, or to put her hand up to her forehead. This gesture became so frequent, both hands being used in turn, that the result was anything but favorable.

The star had the opportunity to wear some beautiful gowns, and in the final scene where she braved the lion in his den she had a L. & B. H. on that was a beaut! In passing I want to suggest that the general impression will be that she hardly needed any assistance when she went calling on this guy at his home, because she looked big enough to bat him over the head with something and walk away with everything he owned.

The plot was that good old standby, the boob husband—and, believe me, this guy was a boob!—who proved easy picking for the clever financial manipulator, with the result that all of a sudden Boob Husband was trimmed and headed for jail, though innocent, and it was up to beauteous, statuesque Wifey to get this guy and make him admit that he should be in jail instead of poor boob of a hubby.

I believe the plot might have had more of a chance, as bad as it was toward the end, if they hadn't made this husband such an awful simp in the deal whereby he lost everything he owned, and landed in jail. They showed him called into a conference to be made president of the Amalgamated Motors Company, and—bingo! —he'd no sooner signed the contract which made him president, when the other guy took charge of his plant which had been turned in in order that he become president, and at the same time a doctored statement was handed over to him to sign which afterwards landed him in Sing Sing. Any audience feels that if the poor nut had no more sense than to be trimmed in that way, then he deserved his fate.

Although one man had tried to defend Hubby at the directors' meeting where he was trapped, the boob didn't think about this until he was landed in Sing Sing, and then he sent his wife to see this gink. Instead of going with this man to the district tatorney at once, as they did far later in the film, they then proceeded to pull the good old bunk about sending the beautiful wife to trap the wicked, wealthy willun.

Then they pulled a date in Sherry's, and had the star lounging around in a classy apartment, in beautiful gowns, etc.,—the Sherry date, by the way, being slammed through with record-breaking speed—but after the multi-millionaire had made a few calls at the apartment, they pulled the same old ruff stuff that we find in the "shop girl" melos, and this ended up with the beauteous wife going to the district attorney (as she should have done in the first place).

She was then sent on the good old errand to seek the poipers in the willun's vault in his home, and—ah!—but didn't she purty near get 'em, by heck!—when in walked the superintendent from the mill (who had been sticking around with a mob of arm-waving extras who had been on a strike all through the film), and this guy called her "Mrs. Copley," he did, thereby letting the old bird in on the thing that she was not an English widow, after all.

Right here and now I want to ask our esteemed author, Mr. Cobb, how this situation is explained. In the hallway was a servant of the wealthy willun, who, a moment later, we found was a detective. Yet, when the superintendent of the mill blew in, he had to knock this servant down in what was one of the funniest fake blows and falls ever screened before he could break into the room and make his bonehead remark about Mrs. Copley. That fall, by the way, was bad enough to get a real "Ha-ha" from a Strand audience—and, too, this was the first snicker that was pulled at points not intended by the authors.

Anyway, after the superintendent had pulled the "Mrs. Copley" stuff and walked out, the wise willun shoved the statuesque star into the secret vault and locked the door. He then called up his lawyer on the telephone to explain that the combination of the vault was on the fly-leaf of a certain book, this being done so that the servant standing outside the door could come in and release the star preliminary to arresting the willun.

They did pull one laugh on the finish by a title where the Sing Sing guard told the willun that he hoped he would enjoy the cell for the winter, since Mr. Copley had spent a pleasant summer there.

Personally, I can't understand the state of mind which would make it possible to take such a plot as this for a production for Maxine Elliott. Certainly after seeing the film on the screen I wouldn't think that such a production could be released as her first offering.

It is true that the film may get by with 50 per cent. of the fans of the country, who will go to see Maxine Elliott and come away comparatively satisfied, but surely no one can possibly be greatly pleased by this, and there is hardly a doubt but what all the wise fans and the film trade in general are going to have a sinking-of-the-heart spell after observing this third Goldwyn. Charles Dalton, as the financial power, gave a very good performance.

The other members of the cast were satisfactory, but little more. No one was permitted to act very much, and the result was that it became a succession of scenes where people walked in and out.

The Box Office Angle.

You can probably get this by if you haven't promised too much, and possibly only a certain percentage of your patrons will come out and kick strenuously. It seems a pity, however, that such an awful story should be used, with such inconsistent handling of a star allowed to mar her possibilities.

It would seem from this that the star may be decidedly limited in her ability to register emotions, and certainly her gestures were very, very mechanical and theatric, but, nevertheless, by very careful treatment she could have been nursed through a series of pictures, whereas with this as her first I fear that her value at the box office will not be tremendous in the future.

I have tried to give you the best outline I could of this proposition from the technical angle, and must tell you that everything depends upon your local conditions as to how you should handle this matter of booking or advertising. If you value the good will of your fans, however, don't make any noise about the story or production.

It seemed that even the Advisory Board must have realized at the end that this was a bit ancient. Because when they sent the wife to pull the vamp stuff with the willun, they used this title: "All this failing, Mrs. Copley tried the old, old way." Yes, yes; it was old—quite so!

In order to excuse the speed with which they got the vamp wife and willun together, they said after the meeting had been arranged—"It worked like a charm." Yes, it did that!

They let one little item slip by in the title when they addressed a letter to the district attorney and called him "W. T. Carleton," it happening that W. T. Carleton was the real name of the man who played the part. This will pass with fans, but will get a quiet smile from film folk.

WILD WESTERN WITH MOST OF IT MISSING FIRE BADLY

Mary Anderson and Alfred Whitman in

SUNLIGHT'S LAST RAID

Vitagraph

DIRECTOR	William Wolbert
AUTHOR	Cyrus Townsend Brady
CAMERAMAN	Reginald E. Lyons
AS A WHOLE	Serial calibre
STORY	Eastern girl rescued from bandits, with troops-to-the-rescue finish
DIRECTION	Gave loads of action but nothing else
PHOTOGRAPHY	Just straight stuff, with a few good long shots
LIGHTINGS	Little attempt at anything artistic
CAMERA WORK	Good
STARS	She easy to look at; he worked hard
SUPPORT	Satisfactory
EXTERIORS	A few quite good
INTERIORS	Matched action
DETAIL	Good, but seemed unreal
TIME	Fifty-eight minutes (5 parts)

THIS was much too "serial" like to be accepted by real film fans as good entertainment. It is just routine Western melo.

The story was very similar to a thousand others I have seen of the Eastern girl, played by Mary Anderson, who went West to visit her brother, a rancho, and was captured by Capt. Sunlight, the Mexican bandit. She was rescued by Alfred Whitman, the policeman hero, almost immediately.

Of course, there were lots of captures, escapes and chases following, and the love interest was developed between Miss Anderson and Mr. Whitman, and finally we had the good old reliable finish of Miss Anderson escaping from the besieged cabin of a neighbor to ride for help to the nearby fort.

To be sure, the troops came to the rescue just in time, and after the resultant chase and the scene of Capt. Sunlight rolling down the side of the mountain we came to the good-night clutch.

There were a few good shots in this, but not enough to help it to any appreciable extent, and we do not get into an intimate relationship with the characters, although the director has given us some very good closeups of Miss Anderson.

The titles were quite poor and missed lots of chances to register laughs.

Miss Anderson played her part well, but had little to do except ride. Mr. Whitman was hardly fitted for the type of a lean, hard-riding mounted policeman. Others who appeared were Fred Burns and V. Howard.

The Box Office Angle.

This is quite a little below par for a community house where they expect good pictures, but it may get by with a house where they like meller with lots of riding and shootin'.

I do not believe Miss Anderson's or Mr. Whitman's name will be able to pull you any great amount of business, and if you tell them anything about the story, your regulars will shake their heads and sigh. If you can get something more human I'd advise you to grab it and say good night to this.

CRANE WILBUR

ART DRAMAS PROGRAM

Eye of Envy — Blood of His Father
Unto the End — Devil McCare
Just Jim

MADE IN RUSSIA; HAS PERSONALITIES; AN EXCELLENT NOVELTY

Ivan Mozukin and Mlle. Tanya Fetner in

THE PAINTED DOLL

Russian Art—Pathe

DIRECTOR	Chester Sakinsky
AUTHOR	A. Pausakin
AS A WHOLE	Dominant personalities in surprisingly good settings make this interesting and distinctive
STORY	Eeternal Triangle tragedy made impressive by players
DIRECTION	Made dramatic moments register, but had badly varying lightings
PHOTOGRAPHY	Generally very good except where lightings poor
LIGHTINGS	Some very fine; others not good
CAMERA WORK	Good; excellent for foreign film
STARS	Personalities that get you
SUPPORT	Very good
EXTERIORS	Interesting because Russian
INTERIORS	Very good
DETAIL	Interesting
TIME	Sixty-eight minutes (6 parts)

TO begin with, these productions, made in Russia, have a definite interest for Americans in the very fact that they were made in Russia. Some film people have had a feeling that any foreign production could not be received with favor in this country, but to my mind the present international situation has placed Russia in such a position that this country is very much interested in anything which comes from that country.

Ivan Mozukin and Mlle. Tanya Fetner give us screen portrayals as satisfying as anything that has ever been done in this country, so far as straight dramatic work of power and sincerity is concerned. The settings seem surprisingly good when we realize that Russia is not as well acquainted with the possibilities of film studios as we are in this country.

The technique of the story construction was not like our American construction in that we had practically no parallel action and very little use of the cut-and-flash method, but the personalities of the players did manage to hold the interest and the photography made the expressions of the players perfectly clear at all times, even when they were working at a distance of ten, fifteen or twenty feet from the camera.

The chief flaw in this Russian film was in the lighting. There were some excellent effects, but in many places it was noticeable that the studio was poorly equipped, with the result that some of the scenes were flooded with light, while others were lighted unevenly where this was not intended.

Considered as a whole, from the viewpoint of the average audience, I would say that this production will make a decidedly favorable impression.

The story has a twist of the "eternal triangle" and doesn't finish with the American clutch, but it ends logically, and I believe most fans will leave the theatre with a feeling of having seen worthwhile acting. Certainly they will think more of this than they do of 99 out of 100 of the average routine program releases.

The plot of this has to do with the wealthy employer who was attracted by the employee's wife. This resulted in his sending the employee away, regardless of the fact that the employer was also married. When the employee returned and learned of the wife's escapade, he sought his employer, but was tricked into a false position and accused of a murder committed by the employer, so that he could be sent to his death by a quick trial.

The woman who had caused the trouble then came to the employer, but he had tired of her now, and then his conscience began to cause him to feel the fear of a menace, with the result that he finally went mad, while the woman who had sacrificed everything for him found herself deserted and alone with nothing but the furnishings of her apartment to show for the ruin she had caused.

There are a good many very dramatic scenes in this, and they are registered by the personalities of Mozukin and Mlle. Fetner in a manner that will make these players remembered. Mozukin is a dominant type, being a combination hero and villain, and I can best give you an idea as to his appearance and manner of carrying a scene by suggesting that he is a sort of combination of H. B. Warner and Stuart Holmes.

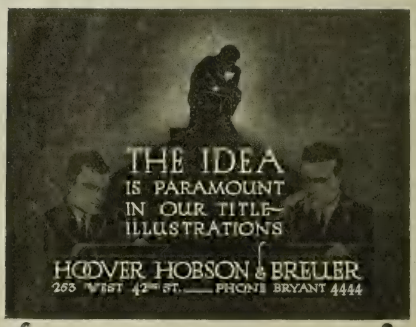
Were Mozukin brought to this country, or if American methods were given the proper opportunity in Russia, I believe he would be one of the greatest of screen favorites in a short time.

Mlle Fetner is a beautiful woman, and in the sympathy vampire part which she plays, she registers a portrayal that will be remembered and favorably commented on by your fans.

The Box Office Angle.

It seems to me that the first thing to be considered about this picture is the fact that it was made in Russia. Personally, I would want no better opportunity to cut loose with some advertising at the present moment. The fact that Mozukin is one of Russia's greatest stars, having been a star in the national theatres of that country, is another asset, and since the production is good enough to please generally, and certainly cannot be severely criticized—since it has been made under conditions different from those prevailing in American studios—it would seem to me that you should be able to do a big business with this and satisfy almost every element of your audience.

I commented above on the fact that, technically, this is not what it could have been had an American producer made it; but I want to impress you with the fact that it is decidedly better than the films you have been accustomed to condemn as "foreign" films, and the acting is so decidedly better than what we generally see, that I think the production will register with the average fan much better than it will with the average person in the film business, who naturally picks out technical flaws that a patron never thinks of.



EXCEPTIONALLY WELL HANDLED FARCE THAT WILL GO BIG

Madge Kennedy in

BABY MINE

Goldwyn

DIRECTORS.....John Stuart Robertson and Hugo Ballin
AUTHOR .....Margaret Mayo
CAMERAMAN .....Arthur Edeson
AS A WHOLE.....Very funny farce played in classy atmosphere by real personalities
STORY.....An old idea made very funny by treatment and development
DIRECTION....Kept it moving; made most of situations; kept it classy
PHOTOGRAPHY ..... Excellent
LIGHTINGS.....Splendid, without effects that detracted from action
CAMERA WORK.....Very good
STAR.....Made characterization very real
SUPPORT.....Cumberland excellent; others very good
EXTERIORS ..... Satisfactory
INTERIORS.....Distinctive and impressive—gave tone to it all
DETAIL.....Some very good bits
TIME.....Sixty-one minutes (5 parts)

THIS idea has been used before, both on the stage and for screen productions, but no one has ever secured as much real value out of the situations as the author of "Baby Mine" managed to do on the stage and now has succeeded in doing on the screen.

This is excellent farce, very well played, and Goldwyn must be thanked for having placed it in an atmosphere of refinement and distinction that made it all the more different from previous attempts to handle the same idea.

Beginning with the careful planting of the wife who just couldn't tell the truth, not because she was in any way malicious, but just because she slipped and didn't stop to think about it, we found hubby leaving home because of suspicions aroused by this continual series of falsehoods, with kind and well-meaning friends unknowingly suggesting a daring method to bring about hubby's return to his hearthstone.

Hubby had always wanted children, and so they suggested that a child be adopted. Through an error in calculations, hubby was notified a bit too soon and he arrived home before the child which was to be adopted was safely planted in the empty cradle.

This started developments, and they traveled on high speed from that time up until the final finish of the farcical action, wherein we found the father of the washerwoman's twins claiming them, and the dago mother of the third child marching home triumphant. The lying wife's hubby had been informed of the arrival of triplets, the news being imparted to him gradually with each fresh discovery of a youngster which he was supposed not to see.

The action started with smiles, secured for the most part by clever bits of business, and gradually developed into chuckles and real, sure-enough laughs as the speed of the farce increased. In the last reel or two there are several yells.

Madge Kennedy as the little liar who caused all the trouble, registered this characterization perfectly. To watch her in the early reels, it seemed easy to understand her viewpoint towards life. Most of the time it seemed that there was "nobody home"; but, since most of us have seen young females of this species, we can only say that Miss Kennedy has registered a faithful portrayal of the brainless, well-meaning liar who causes so much trouble.

John Cumberland, who played "Jimmie," the unfortunate friend who was picked on to be the "goat" through most of the action, had a sure-enough "fat" part. I don't mean that the character was fat, although in this case he was a little round-faced soul of winning manners, but I mean that the part was a "fat" one in the accepted theatrical term of being rich in opportunity. Mr. Cumberland handled this perfectly. He got more snickers out of bits of business and more earned laughs than any one in the production. Many of these were due to his handling of the part.

The other members of the cast were satisfactory, all being well chosen as to type, but the burden remained with Miss Kennedy and Mr. Cumberland.

The titles were very well written, and some of these added to the sum total of earned laughs.

The lighting generally was excellent, it being noticeable that there was little attempt for effects which sometimes detract from a story, although the lighting on the star was very good in almost every instance.

In the supporting cast were Kathryn Adams, Frank Morgan, Virginia Madigan and Sonia Marcelle.

The Box Office Angle

I would go after this strong and promise that it is the funniest screen production of a stage farce that has ever been made. You can safely play for the highbrow on this production, calling attention to the fact that it was written by Margaret Mayo, and make considerable fuss over the presence of Madge Kennedy, who you can refer to as the star of "Twin Beds."

In advertising this I would say something about Miss Kennedy's personality, as, for instance, referring to her as cute, snappy, full of pep, etc., so that your fans who are unfamiliar with what she has ever done will not get the false impression that she is another of those stately queens who have recently been wished into the film business with disastrous results to every one concerned.

In your advertising you might say that Goldwyn was not contented in this instance with making just a funny farce from a good story, but that they went to the trouble of securing a perfectly balanced cast, and then produced the story in an atmosphere of refinement and distinction at considerable expense.

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505 Fifth Avenue, New York City.

GOOD COMEDY CONTRAST TO MELO MADE THIS ENTERTAINING

Virginia Pearson in

WHEN FALSE TONGUES SPEAK

Fox Film

DIRECTOR.....Carl Harbaugh
AUTHOR.....George Scarborough
CAMERAMAN.....Georges Benoit
AS A WHOLE.....Funny comedy bits and interesting action covered over convenient spots
STORY.....Convenient melo, but kept moving and comedy saved bad situations
DIRECTION.....Registered laughs, good lightings and kept it entertaining
PHOTOGRAPHY.....Generally pleasing; some effective bits
LIGHTINGS.....Some very fine but occasionally poor; varied a lot
CAMERA WORK.....Good, except one shot from above which was hard to understand
STAR.....Forceful—possibly too much so
SUPPORT.....Some acted too much, but comedy types very good
EXTERIORS.....Satisfactory; very few
INTERIORS.....Good
DETAIL.....Some excellent touches
TIME.....Sixty-three minutes (5 parts)

AS a rule, I haven't been very much in favor of the comedy relief which Mr. Fox has injected into many of his productions, but certainly in this instance it is the comedy which saves the day.

This production is a melodrama which would have been entirely too "melo" by itself, and, as it runs now with good comedy planted all the way through the action—generally at points where you would groan over the convenient situations if the comedy were not there—this becomes rather entertaining.

The plot centered around one of those murder mystery situations where they led up to a moment when several people might be justified in killing a guy what needed killing, and then the body was shown, with the audience left to suspect a number of persons. The action then centered around the developments leading up to the final smoothing out of the mystery.

One of the best laughs that I've had in a long time came from a bit of business showing a burglar with eyes closed, shuffling several pages of a magazine, each of which contained some photograph of a wealthy man's home. After carefully shuffling these with his eyes closed, he picked out one which was to be the object of his attack. This entire point was gotten over without a title, and, believe me, it was good comedy! This burglar character, played by William E. Meehan, ran through the rest of the production and provided many sure-fire laughs, there being other characters brought in for no other purpose than the comedy they might provide.

The general treatment of the production was quite satisfactory technically, except that the players handled the dramatic moments with an inclination to overact, registering their emotions with too much vehemence. Miss Pearson slipped somewhat along the same line, her emotional bits seeming rather too violent at times. The general effect, however, was very satisfactory, because the comedy served as a proper balance against the rather emphatic drama, and so the interest was held by the action and laughs were provided by the hokum stuff.

For the most part, the camera angles and composition of scenes were excellent, but there was one shot where the camera was placed directly above the set, shooting down, in order to show what happened in several rooms at the time of the murder, and this was quite unsatisfactory because it was difficult to follow the action of the various characters and know which was which. This important scene would have been much better had it been taken in the regular manner with cutting and flashing from one character to another to show the correlative positions.

A number of the situations were painfully convenient, as, for instance, the fact that both women in the murder mystery took the same train in fleeing from the crime, and the fact that Miss Pearson "just happened" to put her hand on the record of the burglar who had been in the house, just when this man had "just happened" to be arrested, there being no logical explanation as to how Miss Pearson could have picked out this man's record from what she knew of him. But these bad spots are smoothed over by the fact that the audience is carried into a bit of fun-making immediately, with the result that they will not stop to worry about the technical construction of the plot.

On the finish of this they pulled the old rep show stunt of having each character walk across the stage to be applauded by the audience. Mr. Fox evidently decided that there was going to be no question as to the applause in this instance, since he provided his own audience and made them applaud.

In support of Miss Pearson, Claire Whitney was an excellent contrast, because she registered as a weak-willed, easily-misled young thing, which was a good contrast to Miss Pearson's dominant characterization.

William Meehan, as the burglar, gave the best characterization among the men.

Carl Eckstrom, as the newspaperman hero, was entirely too emphatic in his emotions.

Others in the cast were Hardy Kirkland and Director Harbaugh.

The Box Office Angle.

I think this will prove very satisfactory most anywhere because it has some fast interesting action with a certain element of mystery suspense that is nicely balanced, at times being overshadowed by some truly funny comedy.

To my mind, the average audience will consider this very good entertainment, and certainly productions that are entertaining are rare enough to permit of your forgiving the bad spots to accept the general impression.

Without doubt, Virginia Pearson has a large following, and her name as the star should guarantee a certain amount of business for you.

In advertising this you should make it clear that there is a good comedy element running through the production, and you might use some fool lines like this in your ads: "Did you ever know how some burglars select the houses which they intend to rob? See 'When False Tongues Speak.'"

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STAR'S PERSONALITY AND FOOL SUPERSTITION STUFF WILL ENTERTAIN

Taylor Holmes in

FOOLS FOR LUCK

Essanay—Perfection

DIRECTOR	Lawrence C. Windom
AUTHOR	Kennett Harris
SCENARIO BY	James Campbell
AS A WHOLE	Personality of star and human bits make this splendid light entertainment
STORY	Slender skeleton used to tie together superstition incidents for laughs
DIRECTION	Centered everything on star—which was right idea
PHOTOGRAPHY	Very good
LIGHTINGS	No attempt for effects, but had some artistic bits
CAMERA WORK	Good straight stuff
STAR	Sure-fire personality
SUPPORT	Satisfactory, but not exceptional
EXTERIORS	Acceptable
INTERIORS	Good
DETAIL	Some very good touches
TIME	Fifty-six minutes (5 parts)

NO longer is there any question in my mind about it—Taylor Holmes is a "find!"

The story of this was not remarkable, it being for the most part a lot of stuff about superstition, the same being tied together around a rather slender skeleton of a romance. I will guarantee to you, however, that most any audience, anywhere, will enjoy this very much, because that Holmes man has an expressive face backed by an intelligence that knows when to put over a point, which means that he slips you a smile at just the right moment, with the result that you are "with" him every time.

The direction of this was good because it was kept human. The setting and atmosphere wasn't elaborate, and the production didn't cost a lot of money, but the situations convinced, and no attempt was made to reach for effects.

For instance, we saw a party of four making a landing from a rowboat, each stepping from the boat to the shore in turn, and the director had the courage to let them all get out without pulling the hokum of overturning the boat or dumping somebody into the lake. People do get out of a boat without accident sometimes, and that little bit of business where the director stayed close to fact helped other parts of the story where he deliberately played for laughs.

The picture started off with an excellent title about superstition, which said that the story was a "darn fool thing" and wasn't to be taken seriously, and the request was made that, if anyone in the audience wasn't a little superstitious, they had better slip out to the box office right away, with a joker on the end in the word "Maybe," which suggested that if they started out, "maybe" they wouldn't get their money. That bit of tomfoolery puts everyone in the right humor right at the drop of the hat, and then all through the production we found titles that were human and well written.

Almost all of the action was centered around Mr. Holmes, and he carried it without batting an eye.

Helen Ferguson as the girl in the case got by satisfactorily until she smiled, and then she slumped. She will do, though, because no one is going to kick about her not being a raving beauty after having had an hour of Taylor Holmes.

After Holmes lost his job the story sagged quite a bit, but finally they lifted it some with the suggestion of a lesson to men who fall by the wayside and wonder why. Some trimming in the last of the offering might have kept this moving a little bit better.

Although no attempt was made to secure what we call "light effects," there were a number of artistic bits, one in particular being very beautiful. This was a shot showing Mr. Holmes at the rail of the steamer upon his return trip the first time from South Haven. It was certainly a beautiful bit of composition.

The cast included John Cossar, Frankie Raymond, Robert Bolder, Ed Cooke and James C. Carroll.

The Box Office Angle.

If you have played "Efficiency Edgar's Courtship," I certainly would advise you to grab this quick, because it will surely make good for you despite the little slump in one spot.

Holmes has a personality that "gets" an audience and gets 'em quick—and that's a wonderful asset! Such a man can carry a rotten story over without anyone ever stopping to figure out whether the story is good, bad or indifferent. They have a good time with the comedian and let it go at that.

The fact that this has been adapted from a "Saturday Evening Post" story should be worth something at your box office, so I wouldn't overlook making mention of that fact. You will always find some who think a story must be good if it was ever published in the "Saturday Evening Post." That will help take the curse off of the weak spot in the plot action.

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Novelty Typewriter Slides.....$3.50 per 100
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NOVELTY SLIDE CO., 115 East 23d St., New York.

WANDERING FATHER SEEKING WRONGED DAUGHTER MOVIE

Frederick Warde in

THE HEART OF EZRA GREER

Thanhouser—Pathe

DIRECTOR ..... Emile Chautard
AUTHOR ..... Lloyd Lonergan
CAMERAMAN ..... Jacques Bizeul
AS A WHOLE ..... Ordinary movie meller that never gets under surface
STORY ..... Very convenient and never convincing search for lost daughter
DIRECTION ..... Pulled some good lightings, but occasional crude touches marred impression
PHOTOGRAPHY ..... Varied from fine to fair
LIGHTINGS ..... Some excellent; some ordinary
CAMERA WORK ..... Generally good, but slipped in some bad shots
STAR ..... Satisfactory characterization, was handicapped
SUPPORT ..... Camera conscious
EXTERIORS ..... Acceptable
INTERIORS ..... Some good; some poor
DETAIL ..... Very convenient bits and some bad titles
TIME ..... Fifty-eight minutes (5 parts)

THIS will run along on the screen before the average fan without making any impression whatever except that it is just "movies."

We have much footage of the old father searching for his daughter who has been wronged by the wealthy wun, and there are many of those convenient twists in the plot that "just happen," which lead up to the final result of the girl's father acting as valet to the wealthy guy, with the girl bringing her child to the latter's home to be cared for.

The girl then became a nurse in a hospital, which of course made it clear that the child was going to get caught in an accident on the finish which would bring father, daughter and grandfather together at the bedside, and so it was.

The photography and lightings varied from some very good flashes to some very ordinary bits. We had a few of those bits which are ordinarily termed "big scenes," these including a few cabaret shots, etc., but we had many scenes which were poorly photographed and badly grouped, with the result that these bad spots marred the general effect of the production decidedly.

They pulled a "baby vamp" on us who was funny because of her camera-conscious acting, and it was a general fault of most of the players that they were decidedly aware of the fact that it was expected that they act and that they were being photographed.

Frederick Warde, as the old father of the wronged shero, was quite satisfactory, but didn't register anything remarkable, his part really being one of those things that most any reasonably good character man could do just as well. In one place Mr. Warde was shown to fix a deck of cards with such ease that it appeared ridiculous for him to be acting as a valet. He could have made a fortune manipulating cards.

Those who appeared in support were Leila Frost, Geo. Forth and Lillian Mueller.

The Box Office Angle.

There's nothing about this to lift it out of the ordinary "average program release" rut, and I wouldn't advise that you play it unless you are committed to accept all Pathe productions.

If you must play it, I'd go very easy in making any references to production and story, depending almost entirely upon the possible interest in the work of Mr. Warde, who has had one or two good productions and is generally remembered as having been a prominent figure on the stage.

Don't be misled into boosting the baby vamp, because she is funny, and there is no element except a couple of rather cute kids worthy of any attention.

WILD ACTIN' SHERO IN ORDINARY DANCE HALL GIRL MELLER

Belle Bennett in

ASHES OF HOPE

Triangle

DIRECTOR ..... Walter Edwards
AUTHOR ..... Thomas H. Ince
CAMERAMAN ..... Gus Peterson
AS A WHOLE ..... Ordinary Western dance-hall melo badly overacted, with all the old situations which didn't convince.
STORY ..... Combination of old junk that failed utterly to impress
DIRECTION ..... Permitted bad overacting and registered crude long shots of dance-hall, which marred atmosphere
PHOTOGRAPHY ..... Generally ordinary, with occasional good bits of lighting
LIGHTINGS ..... A few excellent, but generally poor
CAMERA WORK ..... Varied from good to poor
STAR ..... Acted violently most of the time
SUPPORT ..... Routine Western melo types
EXTERIORS ..... Satisfactory
INTERIORS ..... Ordinary; some rather crude
DETAIL ..... Not well handled and too many closeups of wounded men
TIME ..... Fifty-six minutes (5 parts)

FROM the fact that Tom Ince is credited with the authorship of this, it would seem that it is possibly one of the left-overs from his regime. Certainly it should have remained on the shelf, because the story is violent Western meller with every situation an "old friend" that fails to impress because it has been badly overplayed.

The chief offender in the overacting was Belle Bennett the star, who seemed to have been given a closeup in almost every one of her scenes, and she sure did rave some at every opportunity. She overreached almost every emotion that she attempted to register.

The plot was one of those things about a dance-hall girl who was the queen of the town, and she made a bet that she could interest a stranger, just arrived.

After having done so, with the usual accompanying fights, the stranger received word that the police back home didn't want him any more, and so he could return East to his wife and baby, with the result that he tries to make a getaway. This peeved the dance-hall lady, so that she went back to the rough life, but the gambler friend went after the deserting gink to punish him for not playing square with the goil.

Instead of "cashing in" when pushed over a cliff, the gink who was trying to beat it back to wife and baby returned to the town and attempted to take all the coin away from the gambler and his friends who were count

ing up. They captured him, however, and were going to hang him, but the goil learned about the baby, and so she made it possible for the gink to escape and ease out into the night, the gambler willingly misleading the rest of the party because the girl had promised herself to him providing he would let the father of the baby chase back home.

The general atmosphere of this was not good. There were a number of long shots of the dance-hall which were crude, the extras being apparently "extras," and we also had a great many scenes where the lighting was not good, with the result that these offset the well-lighted bits and held down the general caliber of the production. Even though the atmosphere had been good, the overplaying of Miss Bennett would have ruined the production. She certainly did act!—upon any and all occasions!

In the supporting cast were Percy Challenger, Jack Richardson, Josie Sedgwick and Lack Livingston.

The Box Office Angle.

I would certainly advise you to dodge this one. The dance-hall vamp-willun thing has been handed to us rather frequently of late, so that it would seem to me to be advisable to duck them, unless they are particularly good. Certainly this one is NOT good. When compared with some of Louise Glaum's dance-hall characterizations or with "The Flame of the Yukon," this is a joke!

I can't figure that Belle Bennett's name is worth a nickel at the box office, and so it would seem to me to be advisable to pass this by without argument. If you have to play it for any reason I would do it with my foot shoved hard against the "soft pedal."

LIGHT COMEDY THAT REGISTERS BETTER THAN ROUTINE

Olive Thomas in

BROADWAY ARIZONA

Triangle

DIRECTOR.....Lynn F. Reynolds
AUTHOR.....Lynn F. Reynolds
CAMERAMAN.....Clyde R. Cook
AS A WHOLE.....Light comedy with some action, will undoubtedly prove entertaining to most fans
STORY.....Had one or two good twists, considerable good comedy and was helped by titles
DIRECTION.....Kept things moving, gave interesting atmosphere and made action rather convincing
PHOTOGRAPHY.....Generally pleasing, although not exceptional
LIGHTINGS.....A few good, but little attempt for effects
CAMERA WORK.....Satisfactory
STAR.....Quite pleasing; photographed to advantage and was good except when tried to cry
SUPPORT.....Chesebro pleasing, and Hernandez gathered laughs, with others satisfactory
DETAIL.....A few good touches; ambulance kidnapping good idea
TIME.....Sixty-one minutes (5 parts)

THIS being light comedy that holds the interest all the way and registers a good many laughs mixed in with action that is good without becoming too melo, I believe that most fans will consider the production very good entertainment.

This isn't a film that could be called a sensational success, but it is more than a satisfactory program release figured on the basis of the average program offering.

The plot of this had to do with a chorus girl whose press agent inveigled a Westerner into proposing to her for the purpose of getting a press story out of the engagement which was to be promptly denied. The Westerner didn't appreciate the situation and became rather peeved when he learned that the girl had played him for a goat. He went back home and stuck around until he learned that the lady of the stage was ailing in health, and then he came East and tried to talk her into going to Arizona, his home.

This the lady couldn't see, and so hero and his fat little pal, Uncle Isaac, put over a very neat kidnapping stunt by arriving at the hotel dressed as attendants on an ambulance, carrving the lady out on a stretcher after she had been tied and gagged, the waiting ambulance on the outside carrying her to a private car at an outlying station in which she was spirited away to Arizona.

As a prisoner on the hero's ranch she rapidly regained her health, but very soon came the avenging "ossifiers." There was a battle in the hills when the detective and the posse tried to capture the hero and Uncle Isaac, who were attempting to make a getaway with the girl, and then, after many honest men and true had almost been shot in the battle, the lady calmly told the sheriff that she had not been kidnapped at all, but that she was out here because she was to marry this guy. It was a twist finish that was in a way anticipated, but, by heck!—it seems that she might have told the answer sooner instead of letting 'em shoot at one another so reckless like.

Miss Thomas was very pretty in practically all of her scenes, and, except for one or two occasions when she tried to cry, her work was very satisfactory. As a pleasing little ingenue she should be able to get by nicely, but surely she will never be able to start anything as a dramatic actress.

George Chesebro, as the hero, registered nicely, and George Hernandez, as the fat comedy character, earned many laughs. He was materially assisted by some good titles.

In the cast were Leola Mae, Robt. N. Dunbar, Jack Curtis and Tom S. Guise.

The Box Office Angle.

Since this is comedy most of the way, I believe you can consider it a very satisfactory production, based on the quality of the average program release. The atmosphere and action were interesting and a number of laughs were earned.

Although rather a newcomer, Olive Thomas has been photographed to advantage in a couple of Triangle offerings, so that I have a hunch that she has some friends already. You can safely promise that this is considered her best production, because it really will register as such with most everyone.

If you have been playing Bluebird productions produced by Lynn F. Reynolds, such as "God's Crucible," which was one of his best efforts, you might refer to the fact that Director Reynolds brought some of his old Bluebird players with him to Triangle. It would depend entirely upon how well Bluebird productions have been going as to whether or not you should make any comment on this, because it so happens that today there are quite a number of the Universal directors and players working in the Triangle Studios, this being due to the presence of Mr. H. O. Davis, who was formerly General Manager at Universal City.

In advertising this you might say: "If you had made up your mind to kidnap a girl who had promised to marry you and then turned you down, how would you go about it? The hero in BROADWAY ARIZONA did a neat job!"

DANCE HALL WESTERN SLOW, BUT WILL GET BY

Roy Stewart in

THE DEVIL DODGER

Triangle

DIRECTOR	Cliff Smith
AUTHOR	J. G. Hawks
AS A WHOLE	A little slow, but held fairly well
STORY	Tubercular minister reforms dance-hall owner and girl
DIRECTION	Kept action rather human
PHOTOGRAPHY	Generally good
LIGHTINGS	Good
CAMERA WORK	Good
STAR	Fitted type and held sympathy
SUPPORT	Very good, except one camera-conscious spot
EXTERIORS	Good
INTERIORS	Good
DETAIL	Very good
TIME	Sixty-three minutes (5 parts)

THE director has made a pleasing human story of this, but, due to the slow actions of both the tubercular minister and the gambler, it dragged in some spots.

The story told of a tubercular "Devil Dodger" of Vermont, who was sent to Arizona by his church, where he met Fluffy, the dance-hall queen, and the owner of the dance hall, played by Roy Stewart.

When the minister got word that his church back in Vermont had been taken away from him and left him penniless, he slapped the gambler in the face, which he had heard was "sure suicide." Fluffy begged for his life, won it through a faro deal, and nursed him back to health, only to have him killed by a visiting bad man who came after Stewart. Stewart and Fluffy reformed, were married and started all over again.

A nice contrast was registered, showing the difference between the Vermont congregation taking the minister's church away from him, and the cowboys who gave him money because he was sick and a friend of Fluffy. This was lightly touched on, and may be overlooked if not given prominence in your ads.

The scene of the girls coming downstairs with only their legs showing was good and brought a laugh, and the three old bar flies were good types, but were very poorly lighted, this bit appearing very "flat."

Roy Stewart was very satisfactory as the dance-hall owner.

Carolyn Wagner as Fluffy made her part stand out and comes almost as far to the fore as the star. Jack Gilbert as the parson looked the part and registered many good bits.

The supporting cast was good, but once, when the cowboys called on the minister, they overplayed decidedly, and it stood out noticeably.

Among those who appeared were John Lince, Ann Dodge and Geo. Willis.

The Box Office Angle.

This is a little slow, but I believe that the ending will carry it over and send your patrons out satisfied.

Roy Stewart's name is not enough to get this over alone, but you can safely boost it as a human-interest play that will please.

In billing this I would mention Carolyn Wagner because she has almost as much to do as Mr. Stewart and her work is good enough to permit of calling attention to it.

A good line for this would be: "Who are the saints and who are sinners?—the church-going people, or the rough, free-handed Westerners?" Or you might say, "Would you slap a man in the face if you knew it was 'sure suicide?'"

POORLY HANDLED BLACKMAILING STORY HANDICAPS STAR

Mme. Olga Petrova in

THE SILENCE SELLERS

Pop. P. & P.—Metro

DIRECTOR	Burton L. King
AUTHOR	Blair Hall
SCENARIO BY	Wallace C. Clifton
CAMERAMAN	Harry B. Harris
AS A WHOLE	Fairly interesting but unconvincing in atmosphere that varied from good to very poor
STORY	Complicated effort to develop mystery about blackmailers to get surprise finish hardly justified lengthy footage
DIRECTION	Kept production in "movie" caliber because of varying atmosphere
PHOTOGRAPHY	Varied from good to poor
LIGHTINGS	A few good, but generally poor
CAMERA WORK	Varied; generally only fair
STAR	Personality stood out, but not photographed to advantage and handicapped by surroundings
SUPPORT	Ordinary; rather actory and mechanical
EXTERIORS	Acceptable; very few
INTERIORS	Neither particularly artistic nor well lighted
DETAIL	Acceptable
TIME	Forty-seven minutes (5 parts)

THIS was one of the last (probably THE last) of the Metro-Petrova productions, and it's about in a class with the last few that have been released, there being an atmosphere about the offering which kept it down in the ordinary "movie" classification. For the most part, the lighting were poor and the photography rather muddy, there being many scenes wherein the star was not photographed to advantage.

The supporting cast included Mahlon Hamilton, who was stiff, mechanical and camera-conscious as usual, with other players who failed to register very satisfactorily.

The plot of this had to do with the workings of blackmailers, and it certainly wasn't very strong, because the audience were tipped off as to the surprise finish while the characters were all supposed to be very much up in the air thinking the hero a willun.

Frequently we had entirely too many titles, there being scenes when the players did nothing but stand or sit and talk to one another while title after title was flashed on the screen explaining the story situations. This method of construction made the action very tiresome in many spots.

After we'd had considerable footage devoted to the development of a situation where a careless wife was in danger of being blackmailed by the willun, we found the hero "getting the goods" on him, while the star was

nder the impression that the hero was pulling some sort f blackmailing stunt.

An early scene and title, wherein a secret service man ad told hero that he would put him to work, had put he audience "next," so that there was really no actual uspense in the situations.

Mme. Petrova was handicapped by being lighted ather poorly in a number of the scenes, and the support- ng cast pulled the situations down instead of bringing hem out with any strength.

In the cast were Wyndham Standing, Wm. Duncan, Violet Reed, and Myles McCarthy.

The Box Office Angle.

If you are going to be in a position to play either the Paramount-Petrova productions or the new Petrova films, I certainly would not play this. The new productions will be worthy of consideration as big films, and every one of these old Metros which you show simply tends that much more to pull the star down.

It is true that you can possibly get this cheaply and get some money with it, but it seems to me that it would be advisable to consider the future of your house rather than the immediate presence in this instance.

As average program releases go, the film is not altogether impossible, but it certainly isn't good, and, as compared with what Petrova has done, for instance, in "The Law of the Land," this is certainly a poor offering.

It seems a pity that such ordinary films as this should be presented simply because the company dopes it out that they can get them by because of the star's pulling power.

EFFECTIVE ARTISTIC LIGHTINGS FAIL TO SAVE POOR PLOT

Vivian Martin in

THE SUNSET TRAIL

Lasky—Paramount

DIRECTOR	George H. Melford
AUTHOR	Alice McIvor
SCENARIO BY	Beulah Marie Dix
CAMERAMAN	Percy Hilburn
AS A WHOLE	Classy, distinctive atmosphere lifted ordinary story that slumped badly at end
STORY	Moved fairly well until finish, when pulled old misunderstood situation with daughter taking blame to shield mother
DIRECTION	Made atmosphere very classy and kept action interesting; although permitted overplaying and grouped characters badly
PHOTOGRAPHY	Excellent
LIGHTINGS	Generally effective and rather artistic, with some very beautiful bits
CAMERA WORK	Generally excellent
STAR	Pleasing personality; handled situations rather well
SUPPORT	Generally satisfactory; well chosen for types
EXTERIORS	Some very good; one wonderful sunset
INTERIORS	Quite satisfactory
DETAIL	Satisfactory, although development of situations quite convenient, at times lacking explanation
TIME	Fifty-eight minutes (5 parts)

MOST any audience will be impressed with this production from the viewpoint of distinctive atmosphere, because the lightings are good all the way, with many effects sufficiently artistic to cause particular comment.

The sets and exteriors were good, and the story held he attention sufficiently well to please the average udience until it hit the important moments in the last wo reels, when they led up to one of those situations here innocent daughter found her society-spoiled nother in a compromising position, just about the time hat others discovered the same situation, with the re- ult that the shero took it upon herself to bear the dis- grace of the compromising position in order to shield nother.

This good old standby has been used so many times hat most any fan will see it coming about two hundred r three hundred feet before it arrives, and so it seems handicap to wish such an old situation upon any story.

Of course, the result was that hero doubted shero causing shero to run away into the woods, and then the guilty one confessed, with hero starting out to try and square himself.

In this instance Miss Martin dashed out into the hills and apparently had a good, long start in her attempt to reach the home of her sure-enough father, who had been divorced from her bad-acting mother for several reels. She had traveled through the woods for some time before her father and our hero got together trying to find her, and eventually they walked right down to where she was, the only excuse for their finding her being that a title said they would go over and try the Sunset Trail. Anyway, they got through with the story, and I guess when they get to that point nobody will care much except that they get it over with.

They did pull one wonderful sunset bit that was too beautiful for words, which in a way justified the title, and I presume the average fan will accept this very poor story because of the distinctive manner in which the lightings have been handled ,although no one will ever place this in a class above the average movie—which it seems to me is hardly any credit to an organization which always "admits" that it is the greatest producing organization in the world.

Upon several occasions, as, for instance, where the mother confessed to having been the guilty person in the situation where daughter shouldered the blame, we found the characters very badly grouped before the camera. This happened entirely too frequently.

In the supporting cast, Harrison Ford was rather pleasing as the young hero because he played quietly.

The other characters worked satisfactorily, having been rather well chosen as to type.

In the cast were Henry A. Barrows, Charlie Ogle, Billy Elmer, and Carmen Phillips.

The Box Office Angle.

Although this is more artistic as to lightings than some of Miss Martin's productions of late, I don't believe that the story is as good. When a plot slumps out badly on the finish, it leaves a much more unfavorable impression than if it had gone along in just a fair way up to the last reel and then had developed something worth while.

If you are lined up to use this, I would concentrate entirely upon Miss Martin, if your fans care for her, and upon the fact that the production is artistic.

You might say: "You think you have seen sunsets, but never has such a beautiful sunset been filmed as the one to be seen in THE SUNSET TRAIL. It, alone, is worth your time and the price of admission."

Be careful not to promise much about the story, because it certainly is a "weak sister."

PLEASING HERO IN STORY THAT STARTED WELL AND FINISHED LAME

William Russell in

SANDS OF SACRIFICE

American—Mutual

DIRECTOR.....Edward Sloman
CAMERAMAN.....Joe Morgan
AS A WHOLE.....Not really convincing, but interesting and well done
STORY.....Held attention but didn't really impress
DIRECTION.....Registered good action and excellent locations and sets
PHOTOGRAPHY.....Generally very good; a few bits excellent
LIGHTINGS.....Some very fine; generally good
CAMERA WORK.....Good
STAR.....Very pleasing personality
SUPPORT....Miss Billington pleasing; others satisfactory
EXTERIORS.....A few very beautiful; generally good
INTERIORS.....Lodge in hills excellent; others satisfactory
DETAIL.....A few good bits
TIME.....Fifty-eight minutes (5 parts)

BILL RUSSELL'S personality does much to carry this over, and, while the story is one which never really convinces to the extent of seeming real, still the action is interesting and consequently pleasing.

They started this off with one of those fair-lady-in-distress things, and of course Bill was the hero without knowing just why, and then he decided to ask the girl to marry him, which she did, thereby developing further complications.

Eventually, Bill thought that she had put something over on him, with the result that he and his friend started across the desert to develop some property, with the expected result that they were caught in the sun-parched country—as most men always are in the movies—so that Bill's pard died and Bill barely got through.

Before kicking in, Bill's pal asked him to give the girl a chance to explain, and so Bill did, with the result that he called at her apartment to find her entertaining the willun. It looked pretty black for a minute, and then he learned that she was trapping the willun so as to make him return Bill's fortune which he had stolen—and that y'are!

Bill Russell is one of the few hero types who is near always pleasing, because Bill impresses you as being a man, and he isn't so durned han'som' but what he looks like a human being. I think most everyone likes Bill Russell, and to me he seems to be one of our real favorites among the men stars.

This story provided a few good situations, and the director put in a few good touches, with some exterior shots that were certainly beautiful—particularly one long shot of a winding road. Nevertheless, the plot material wasn't what could be called good, and so the offering must register as one that is just acceptable, and that about all.

Francelia Billington, as the girl in the story, was neat, pretty and pleasing, and the other characters were satisfactory.

Among those who appeared were George Periolat, Joe Gough and Joe King.

The Box Office Angle.

If you have been doing well with Bill Russell stories I think you can get this by satisfactorily, despite the fact that it isn't as good a story as some of his recent productions. If you have never played any of Bill Russell pictures I believe you will be justified in digging some of them up, preferably starting with some other one, and coming to this later—although Bill's work in this is such that your fans would probably like him even though the plot didn't rave over the plot.

In billing this I would be careful not to make any rash promises about the production itself, except to say that it is interesting. This particular production is on about on a par with the average program release, but I think in this instance that you can take into consideration the individual merit of the star, this depending upon his popularity in your own community.

SMILING HERO IN FAIRLY DONE WESTERN MELO IS ACCEPTABLE

Jack Gardner in

MEN OF THE DESERT

Essanay—K.E.S.E.

DIRECTOR.....W. S. Van Dyke
STORY SUGGESTED BY.....Ed Gaylor
SCENARIO BY.....W. S. Van Dyke
AS A WHOLE.....Routine Western helped decidedly by flashes of good action and good titles
STORY.....Not unusual at any time, but helped a lot by titles
DIRECTION.....Made some incidents register, but failed to make general atmosphere distinctive
PHOTOGRAPHY.....Good straight stuff, but needed more variation and softening
LIGHTINGS.....A few good; generally very ordinary
CAMERA WORK.....Needed more vignetting and variety of angles and lightings
STAR.....Rather pleasing "smiling hero"
SUPPORT.....Quite acceptable, but not remarkable
EXTERIORS.....Western, but lacked variety and good composition
INTERIORS.....Satisfactory
DETAIL.....A few good little touches
TIME.....Sixty-one minutes (5 parts)

FOR the most part, this was just an ordinary Western with the same hard straight photography which has been associated with the Western for several years. There were flashes of good action, however, and some of the titles were particularly well written. These little bits of business were well handled, and the good titles, together with Gardner's personality, which is pleasing, lifted the production sufficiently to make it register as a bit more entertaining than the average program release.

The story was one of those brave-hero and bad-man willun things with hero nonchalantly taking over the position of sheriff because the community seemed to need somebody as sheriff who was willing to do things. The result was that the new sheriff managed to bring in a man who had committed murder, only to get in very bad later on when the bad man's friends came in force, and our sheriff was compelled to make one of those binding getaways.

After wandering for days in the desert, he was rescued by the heroine, who cared for him in a lonesome hut. He was finally discovered there by the willun, by means of the faithful cigarette left in the dust. That in itself is quite an old friend among "story tricks."

Hero did another getaway here, and the regulation nish was in order.

Good titles and nicely handled little touches proved iat the director knew the value of human bits, but the ffering was held down decidedly by the fact that the hotography was straight stuff, too uniform and harsh, ith seldom any vignetting whatever. Had there been ore variety to the lighting and more attention paid the composition of the exteriors, so as to kill the onotonous sameness of the atmosphere, this would have en greatly improved.

Jack Gardner has a good smile, and his work was quite tisfactory, although not so remarkable as to stir up y undue excitement. The supporting cast was satisctory but failed to make any decided individual perinal impressions. Ruth King and Carl Stockdale apeared in support.

The Box Office Angle.

Despite the fact that this is in many ways just an dinary "Western," I believe that the average audience will consider it more entertaining than the routine program offering because there are a number of bits of business introduced which register very satisfactorily, and some of the titles were particularly well written.

Figuring the box office possibilities, I can't feel that Jack Gardner has established himself in the film field yet, so that it seems to me a serious question whether you can do very much business with this. His other productions have not been such as to stand out in the memory of fans, and, consequently, he ranks as just "one of the many" as film stars go.

I believe you will be justified in sneaking this by, but certainly I would not advise your billing it as if, in your mind, it were anything more than a good program offering.

If you want a catchline to use you might say: "Would you take a sheriff's badge from him in a rough Western town and go after a murderer just to prove that the sheriff didn't belong on the job? Think it over, and see MEN OF THE DESERT."

PLEASING STAR IN SLENDER BUT ACCEPTABLE HUMAN STORY

Ella Hall in

THE SPOTTED LILY

Bluebird

IRECTOR	Harry Solter
UTHOR	J. Grubb Alexander
CENARIO BY	Fred Myton
AMERAMAN	Walter Griffin
S A WHOLE	Human interest story with lots of good touches
TORY	Lean, but sufficient
IRECTION	Gave fine atmosphere
HOTOGRAPHY	Very good
IGHTINGS	Fine
AMERA WORK	Good
TAR	Very pleasing
UPPORT	Good
XTERIORS	Fine
NTERIORS	Well lighted and good
ETAIL	Good
IME	Sixty minutes (5 parts)

DIRECTOR HARRY SOLTER has taken this story and made it very human and interesting, even though he had little plot to build on. The ending did not seem complete and left a feeling of having been stopped about 30 feet too soon.

The story started with the prologue of scenes between Miss Hall and Jack Nelson, as French peasants, who were in love, but this was ended by Miss Hall leaving with a nobleman, only to return in a year, broken hearted, with a baby daughter. Meanwhile, Jack Nelson sought solace in the priesthood. The story jumps fifteen years and the priest, now played by Charles Mailes, has taken care of the orphan also, played by Miss Hall. These two with a peasant boy, who is a violinist, are forced to leave hurriedly for America by the invasion of German troops. On their voyage to America they meet Gretchen Lederer, a rich widow, and later in New York, as poverty had forced them down and the old priest has died, the peasant boy went to Miss Lederer to seek his fortune through her social standing, leaving Miss Hall alone. Miss Hall happens to meet them, and the peasant boy returned to her.

Many of the lightings were very beautiful, especially some of the night scenes between Miss Hall and the peasant boy, and the close-ups of Miss Hall were decidedly effective.

It seemed that the introduction of the battle scenes in France were rather dragged in by the heels and the flash of American troops was certainly put in for applause, which it got in only a half-hearted fashion. It certainly did not advance the action of the story. There was one spot that seemed a bit off, it being that a New York apartment door usually has a spring on it which will cause it to slam shut. All I have ever seen act that way, but of course it did leave a path for Miss Hall to get into the apartment without being seen.

Ella Hall certainly plays with sincerity and holds the interest all the way. Jack Nelson as the peasant and later as the priest handled the character nicely. Charles Mailes as the same man in later life made the part stand out.

The Box Office Angle.

This film should get by anywhere and please.

Ella Hall has had some good films lately and her name should be worth quite a little at the box office. I would dwell particularly upon the very fine lightings and the atmosphere provided by Director Solter. There is not very much that you dare tell about the story, and I believe that you will have to center all of your advertising upon Miss Hall, the lightings and the atmosphere.

An Exclusive Photoplay Trade Journal.

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Yorke--Metro

TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
2628	PARAMOUNT	68.4	62.3	397
2349	TRIANGLE	70.6	65.2	434
595	WORLD	67.7	61.5	49
674	METRO	70.8	67.0	57
767	FOX	73.1	70.8	106
233	MUTUAL	72.0	71.1	17
298	BLUEBIRD	62.7	63.5	23
544	VITAGRAPH	68.1	66.2	76

THE NUMBER BEFORE THE NAME OF TH FEATURE INDICATES THE NUMBER OF RE PORTS RECEIVED AND TABULATED ON THA FILM.

THE FIRST COLUMN CARRIES THE PER CENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BO OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICAT THAT MANY REPORTED THE FILM WORTH RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

Reports		% P.P.	% B.O.	Repeat
2628	Paramount	68.4	62.3	397
1	In the Bishop's Carriage	84	93	
1	The Lost Paradise	50	73	
5	The Virginian	81	73	2
2	Such a Little Queen	78	78	1
2	Marta of the Low Lands	35	50	
1	Where the Trail Divides	93	90	1
11	Wildflower	89	82	4
1	The County Chairman	80	80	
1	What's His Name	75	100	
5	Behind the Screens	81	78	
6	A Man from Mexico	87	72	1
1	The Man From Home	70	70	
1	Circus Man	94	95	
3	Rose of the Rancho	72	72	
5	The Bargain	80	74	3
2	Ghost Breakers	60	63	
7	The Crucible	92	84	3
2	False Colors	35	55	
1	The Sign of the Cross	79	85	
4	Cameo Kirby	61	50	
9	Cinderella	84	91	4
1	The Million	70	80	
5	Girl of the Golden West	79	77	2
3	The Dancing Girl	65	65	
1	The Italian	77	62	1
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
5	The Goose Girl	95	95	4
2	After Five	51	50	
1	Mistress Nell	88	95	
2	Buckshot John	60	60	
3	Her Triumph	60	74	1
3	The Warrens of Virginia	70	71	1
1	Country Boy	60	60	
6	David Harem	82	78	1
1	A Gentleman of Leisure	80	70	
2	The Caprices of Kitty	63	70	
1	The Love Route	70	90	
1	Sunshine Molly	40	20	
1	The Governor's Lady	97	85	
4	Gretna Green	99	95	2
1	The Commanding Officer	0	39	
3	Are You a Mason?	78	84	
2	Pretty Mrs. Smith	68	75	
2	The Unafraid	70	63	
2	When We Were 21	60	56	
1	Spanish Jade	20	60	
4	Snobs	64	52	
6	Captain Courtesy	80	67	1
3	Captive	87	87	
2	Niobe	75	55	1
3	Help Wanted	80	75	
5	The Woman	86	59	1
5	House of Lost Court	81	84	3
4	Fanchon, The Cricket	89	92	3
3	Betty in Search of Thrill	85	87	
5	Stolen Goods	78	75	
4	Wild-Goose Chase	60	85	1
6	Pretty Sister Jose	55	80	3
5	Jim the Penman	64	85	
6	The Dawn of a To-morrow	83	88	1
5	Arab	80	86	3
1	Clarissa	75	80	
2	The Dictator	45	45	
5	Wild Olive	82	80	
6	Chimmy Fadden	91	75	1
4	The Little Pal	76	87	
4	Rugmaker's Daughter	40	50	
2	The Clue	74	88	
6	Kindling	81	82	
1	The Running Fight	60	70	
3	The Fighting Hope	77	80	
5	Kilmeny	75	73	
5	Seven Sisters	86	74	1
3	Puppet Crown	83	85	
19	Rags	91	93	5
2	Sold	83	72	
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
3	Poor Schmaltz	63	37	
8	Helene of the North	87	81	2
3	The Majesty of the Law	56	60	
3	Heart of Jennifer	66	66	
2	Incorrigible Dukane	75	55	
4	Esmeralda	89	89	2
2	The Case of Becky	65	65	
1	Out of Darkness	40	40	
1	Peer Gynt	97	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	68	
8	Voice in the Fog	75	87	
6	Fatal Card	65	50	
4	Zaza	91	87	2
6	The Girl of Yesterday	89	88	3
7	White Pearl	71	75	
4	Blackbirds	57	55	
7	Chorus Lady	73	65	
6	The Secret Sin	69	74	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
12	Carmen	82	83	4
12	Still Waters	94	83	7
9	Madame Butterfly	82	86	3
7	Mummy and Humming Bird	66	66	
7	Bella Donna	92	77	4
8	Armstrong's Wife	79	65	
8	Chimmie Fadden Out West	88	78	1
8	A Gentleman From Indiana	86	78	
10	Prince and the Pauper	92	87	5
10	Mr. Grex from Monte Carlo	84	69	1
8	Jane	75	51	
9	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
9	The Immigrant	73	62	
10	The Old Homestead	88	84	7
8	Lydia Gilmore	83	61	2
10	Temptation	82	77	2
10	The Foundling	78	76	3
6	Tongues of Men	77	53	1
8	Mice and Men	84	80	5
7	The Golden Chance	77	61	2
2	My Lady Incog	50	35	
5	Ragamuffins	77	53	
5	Call of the Cumberlands	79	64	
8	The Spider	87	64	
10	Puddin' Head Wilson	81	62	
9	Tennessee's Pardner	65	31	
8	Madame Le President	24	46	
9	Nearly a King	52	49	
13	Trail of the Lonesome Pine	75	77	
8	Fell In Love With His Wife	63	51	
8	Blacklist	62	52	
10	Out of the Drifts	89	86	
8	Diplomacy	88	56	
14	Poor Little Peppina	88	84	
16	To Have and To Hold	74	69	
12	Ben Blair	72	63	
10	For the Defense	68	62	
7	The Code of Marcia Grey	64	59	
9	The Lost Bridegroom	69	60	
8	The Saleslady	72	62	
15	Audrey	73	70	
9	The Sowers	64	59	
11	The Heart of Paula	71	54	
12	The Race	69	59	
8	The Eternal Grind	70	78	
10	The Love Mask	59	54	
10	Molly Make-Believe	87	82	
7	The Red Widow	62	55	
12	The Heart of Nora Flynn	72	60	
8	A Moment Before	52	64	
12	David Garrick	68	46	
9	The Innocent Lie	56	51	
16	Marie Rosa	81	80	
12	Alien Souls	69	67	
13	The Feud Girl	60	56	
16	Pasquale	78	53	
16	Sweet Kitty Bellairs	72	62	
20	Saints and Sinners	51	49	
17	Thousand-Dollar Husband	60	62	
22	A Gutter Magdalene	62	54	
16	Evil Thereof	44	44	
15	The Making of Maddalena	63	57	
23	Silks and Satins	85	88	
14	Destiny's Toy	60	51	
19	The Clown	79	54	
20	Susie Snowflakes	69	59	
16	The World's Great Snare	73	78	
18	The American Beauty	61	61	
22	The Dupe	64	64	
30	The Smugglers	53	50	
26	The Selfish Woman	72	68	
25	Davy Crockett	67	62	
28	The Dream Girl	60	64	
28	Under Cover	79	75	
27	International Marriage	55	51	
27	Common Ground	64	64	
35	Huida from Holland	95	94	
30	House of Golden Windows	73	64	
22	A Woman in the Case	72	72	
25	Little Lady Eileen	87	89	
23	The Stronger Love	53	52	
21	Public Opinion	82	72	
21	Rolling Stones	67	60	
21	The Honorable Friend	65	62	
20	Victory of Conscience	60	58	
21	Each Pearl a Tear	74	69	
22	The Parson of Panamint	79	70	
15	The Big Sister	50	57	

Reports	% P.P.	% B.O.	Repeat
14 The Reward of Patience	65	55	
15 The House of Lies	73	65	1
14 The Daugther of McGregor	50	45	
18 Ashes of Embers	85	83	7
16 The Quest of Life	59	61	
14 Anton, the Terrible	46	45	
17 The Lash	57	55	
13 The Storm	75	65	1
16 The Intrigue	81	61	2
16 Her Father's Son	74	68	2
4 Witchcraft	55	55	
4 The Kiss	74	68	2
16 The Rainbow Princess	82	74	3
5 Seventeen	85	74	2
4 Miss George Washington	95	95	11
15 The Heir to the Hoorah	82	69	5
16 The Soul of Kura San	80	73	1
12 A Son of Erin	79	73	2
0 Unprotected	53	55	1
16 The Years of the Locust	49	50	
2 The Plow Girl	77	63	
9 The Yellow Pawn	66	57	1
9 Nanette of the Wilds	50	57	2
7 Martyrdom of Philip Strong	53	55	1
0 The Coney Island Princess	62	63	1
0 The Road to Love	72	59	1
4 Oliver Twist	85	69	6
3 The Victoria Cross	44	54	1
7 The Traveling Salesman	78	60	3
0 The Right Direction	76	61	2
1 Snow White	95	95	13
6 Redeeming Love	63	60	1
1 The Slave Market	74	70	3
3 The Evil Eye	30	44	1
9 Great Expectations	74	55	1
7 Happiness of Three Women	75	58	1
4 Betty to the Rescue	46	48	
1 What Money Can't Buy	40	40	
6 A Girl Like That	55	51	
6 Lost and Won	59	50	
9 The Golden Fetter	50	56	
9 His Sweetheart	83	57	2
9 The Wax Model	67	56	
9 Each To His Kind	62	60	
6 Her Own People	72	52	
1 The Black Wolf	35	41	
7 The American Consul	53	50	1
1 The Fortunes of Fifi	67	77	2
0 On Record	62	56	2
7 Winning of Sally Temple	40	48	
8 Those Without Sin	53	52	1
6 Castles For Two	52	49	1
3 Out of the Wreck	60	54	
3 Sapho	74	83	3
1 Prison Without Walls	54	54	
2 The Dummy	71	54	
0 The Spirit of Romance	64	56	
8 As Men Love	73	53	
0 The Bottle Imp	75	66	2
7 The Bond Between	50	39	
8 A School for Husbands	49	46	1
8 The Lonesome Chap	51	44	
9 Sleeping Fires	56	63	1
3 The Tides of Barnegat	49	43	
3 The Cost of Hatred	40	38	
3 The Valentine Girl	73	76	
3 Unconquered	28	31	
3 The Girl at Home	51	44	
0 Heart's Desire	28	36	
3 Sacrifice	26	43	
3 The Primrose Ring	44	48	
3 The Silent Partner	33	36	
3 Marcellina Millions	41	30	
3 The Highway of Hope	38	33	
7 Her Better Self	55	59	
3 The Undying Flame	40	52	
3 Freckles	70	61	
3 The World Apart	42	40	
2 Giving Becky a Chance	70	51	
3 The Jaguar's Claws	40	47	
3 The Inner Shrine	38	58	
3 The Roadside Impresario	28	17	
3 The Heir of the Ages	23	22	
3 Her Strange Wedding	28	34	
3 The Little Boy Scout	57	43	
3 At First Sight	52	40	
3 Big Timber	67	65	
1 Love That Lives	70	83	
3 Forbidden Pathes	34	37	
4 What Money Can't Buy	34	53	
1 The Cook of Canyon Camp	20	20	
3 The Squaw Man's Son	60	57	
3 The Crystal Gazer	20	20	
2 A Kiss for Sussie	20	20	
5 The Amazons	96	96	
3 The Mysterious Miss Terry	87	73	
4 The Law of the Land	37	37	
4 The Varmint	80	60	
3 Hashimura Togo	80	60	

TRIANGLE

2349 Triangle	70.6	65.2	434
11 The Iron Strain	80	67	2
10 The Lamb	85	78	3
10 Old Heidelberg	73	64	1
12 The Coward	83	66	1
9 Martyrs of the Alamo	87	57	
15 The Disciple	85	76	2
8 Matrimony	81	76	2
6 Sable Lorckra	59	57	
7 The Golden Claw	57	69	
10 Double Trouble	61	65	2
8 Alaho Oe	60	65	1
6 The Lilly and the Rose	63	66	
9 Jordan Is a Hard Road	56	54	
8 Winged Idol	53	52	
8 Penitents	31	32	
12 The Edge of the Abyss	65	61	
8 Submarine Pirate	81	78	1
6 Cross Currents	49	49	
12 Between Men	73	67	1
15 Let Katy Do It	85	83	6
6 The Corner	53	50	
6 The Missing Link	52	46	1
4 The Beckoning Flame	56	58	
10 The Wood Nymph	51	51	1
9 The Conquerer	74	78	
10 The Price of Power	53	53	
11 The Green Swamp	77	76	1
13 Acquitted	66	52	
6 D'Artagnan	59	54	
18 His Picture in the Papers	90	75	5
13 Honor's Altar	77	67	2
14 Betty of Greystone	77	65	2
28 Peggy	94	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	
18 Hell's Hinges	93	89	11
17 The Flying Torpedo	81	80	3
14 Bullets and Brown Eyes	85	75	3
14 Martha's Vindication	79	72	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	61	65	1
15 The Raiders	79	70	
14 The Habit of Happiness	92	85	3
8 Waifs	70	59	1
8 Little Meena's Romance	64	60	1
17 The Aryan	59	80	6
10 Sold for Marriage	71	72	1
17 Stepping Stones	85	75	2
10 Sunshine Dad	36	46	
9 Civilzation's Child	68	64	1
14 Children in the House	80	66	2
11 The Beggar of Cawnpore	61	49	
19 The Good-Bad Man	90	92	4
12 The No-Good Guy	74	60	3
17 Susan Rocks the Boat	69	63	
20 Not My Sister	79	77	4
18 Child of Paris Streets	76	64	
22 The Primal Lure	82	76	7
8 Mr. Goode, the Samaritan	53	53	
26 The Market of Vain Desire	79	64	5
22 Going Straight	77	78	3
29 The Bugle Call	93	79	9
26 Reggie Mixes In	93	80	11
16 The Sorrows of Love	66	69	1
21 An Innocent Magdalene	71	71	2
18 The Dividend	70	68	1
21 The Wild Girl of Sierras	85	53	
25 An Apostle of Vengeance	88	83	4
18 Casey at the Bat	44	48	
28 The Phantom	83	72	7
30 Flirting With Fate	87	86	11
31 The Deserter	85	69	11
26 The Little School Ma'am	74	67	2
26 The Eye of the Night	74	58	5
19 Stranded	60	50	
27 The Captive God	65	70	2
23 The Halfbreed	72	74	2
22 The Payment	81	70	3
18 The Marriage of Molly O	48	47	
24 Honor Thy Name	87	73	4
22 The Devil's Needle	64	64	1
31 Shell "43"	86	69	6
26 Hell-to-Pay Austin	83	66	4
21 Lieutenant Danny, U. S. A.	79	69	1
16 Pillars of Society	59	56	1
22 Home	91	88	8
16 Gretchen the Greenhorn	64	62	2
21 The Patriot	79	80	6
24 The Social Secretary	89	75	3
17 The Thoroughbred	82	72	1
11 The Little Liar	69	57	
19 The Wolf Woman	86	89	4
16 The Dawnmaker	58	78	3
20 Diane of the Follies	71	72	2
27 Manhattan Madness	94	92	12
22 Plain Jane	88	75	5
20 Old Folks at Home	81	64	2
17 The Jungle Child	60	61	1
15 The Rummy	57	54	1
21 The Return of Draw Egan	88	86	7
20 The Vagabond Prince	75	70	3
19 Somewhere in France	76	69	1
18 A Corner in Colleens	88	80	7
12 A Sister of Six	69	64	2
21 Fifty-Fifty	89	83	4
4 War's Women	61	48	
12 Atta Boy's Last Race	54	56	
16 American Aristocracy	92	89	9
10 The Microscope Mystery	50	43	
14 Honorable Algy	76	65	3
14 Jim Grimsby's Boy	68	62	3
15 The Devil's Double	91	91	7
12 The Children Paid	72	63	3
11 Children of the Feud	55	52	1
8 The Criminal	49	45	
10 A Gamble in Souls	67	65	3
15 The Wharf Rat	54	55	
20 The Matrimaniac	92	94	10
20 The Sin Ye Do	92	85	10
13 Heiress of Coffee Dan's	60	53	2
10 Three of Many	62	53	
9 House Built Upon Sand	75	67	3
8 Nina the Flower Girl	51	52	
11 The Female of the Species	72	74	2
16 Truthful Tulliver	97	93	9
12 The Weaker Sex	88	83	4
7 The Little Yank	40	52	1
10 The Bride of Hate	78	74	4
11 The Iced Bullet	62	53	
14 The Americano	99	97	11
10 Chicken Casey	75	56	1
14 Jim Bludso	63	41	1
14 The Crab	83	70	5
10 Girl of the Timber Claims	41	39	
16 The Gun-Fighter	76	85	10
13 The Bad Boy	71	54	2
11 The Princess of the Dark	39	41	
6 Stage Struck	41	38	
12 Last of the Ingrams	45	42	
9 Blood Will Tell	64	61	
5 A Love Sublime	47	40	
8 The Little Brother	54	37	2
14 Back of the Man	90	81	3
10 Betsy's Burglar	59	54	
11 The Square-Deal Man	96	95	7
11 The Dark Road	60	49	1
5 A Daughter of the Poor	57	55	
9 A Woman's Awakening	61	52	
9 Her Father's Keeper	54	48	
9 Her Official Fathers	56	48	
9 Old-Fashioned Young Man	48	47	
19 Sweetheart of the Doomed	74	68	4
10 Paddy O'Hara	62	52	1
11 The Desert Man	92	91	4
9 Cheerful Givers	47	41	
10 The Pinch Hitter	96	71	2
5 Hands Up	35	35	
8 The Snarl	54	63	
4 Might and the Man	25	30	
6 Happiness	59	56	
4 The Man Who Made Good	45	39	
6 Wild Winship's Widow	58	58	
6 Soul's Triumphant	30	28	
7 The Millionaire Vagrant	78	64	
8 Wolf Lowry	93	96	1
6 The Girl. Glory	73	52	
7 Bawbs of Blue Ridge	33	61	
8 A Hater of Men	79	68	
5 American—That's All	32	32	
7 Love or Justice	75	69	
3 Her Excellency the Governor	35	34	

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IN FORM THE BRADSTREET OF FILMDOM

A MAGAZINE—IN FACT A SERVICE

WID'S

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Index from July 12 to October 4, 1917

There will be an index in Wid's every three months following this issue. Each issue containing n index will have a colored cover to make it easily noticeable from the other issues.

PAGE	TITLE	DATE
	SELZNICK PICTURES	
8	The Lone Wolf	July 12
	ITALA—RAVER—STATE RIGHTS	
7	The Warrior	July 26
	HARRY A. SAMWICK—STATE RIGHTS	
5	Whither Thou Goest	July 26
	F. M. MANSON—STATE RIGHTS	
6	The Planter	Aug. 2
	FAIRMOUNT—STATE RIGHTS	
8	Hate	Aug. 9
	A. H. JACOBS—FRANK G. HALL—STATE RIGHTS	
2	Her Fighting Chance	Aug. 16
	IVAN—STATE RIGHTS	
8	Babbling Tongues	Aug. 23
	OGDEN PICTURES CORP.—STATE RIGHTS	
3	The Lust of the Ages	Aug. 23
	M. PHILIP HANSEN—MARINE FILM—STATE RIGHTS	
2	The Lorelei of the Sea	Sept. 6
	AUTHORS FILM—M. H. HOFFMAN—STATE RIGHTS	
1	Madame Sherry	Sept. 13
	UNIVERSAL—JEWEL—STATE RIGHTS	
3	Sirens of the Sea	Sept. 20
	GOLDWYN	
8	Polly of the Circus	Sept. 20
0	Baby Mine	Oct. 4
8	Fighting Odds	Oct. 4

PAGE	TITLE	DATE
	PARAMOUNT	
444	The Little Boy Scout	July 12
454	The Cook of Canyon Camp	July 19
489	The Squaw Man's Son	Aug. 2
490	The Inner Shrine	Aug. 2
540	The Law of the Land	Aug. 23
556	The Amazons	Aug. 30
559	The Mysterious Miss Terry	Aug. 30
570	Little Miss Optimist	Sept. 6
586	The Long Trail	Sept. 13
588	The Varmint	Sept. 13
593	Lost In Transit	Sept. 13
605	The Crystal Gazer	Sept. 20
613	The Hostage	Sept. 27
616	The Countess Charming	Sept. 27
618	Double Crossed	Sept. 27
621	A Kiss for Susie	Sept. 27
639	The Sunset Trail	Oct. 4
	TRIANGLE	
444	Time-Locks and Diamonds	July 12
453	The Flame of the Yukon	July 19
454	Sudden Jim	July 19
455	The Sawdust Ring	July 19
488	A Successful Failure	Aug. 2
503	In Slumberland	Aug. 9
510	The Food Gamblers	Aug. 9
513	An Even Break	Aug. 9
535	Master of His Home	Aug. 23
554	Golden-Rule Kate	Aug. 30
555	Grafters	Aug. 30
558	Wooden Shoes	Aug. 30
584	Idolaters	Sept. 13
585	Persnicketty Polly Ann (The Little Reformer)	Sept. 13
590	Flying Colors	Sept. 13
597	A Man's Man	Sept. 20
600	Mountain Dew	Sept. 20
601	The Haunted House	Sept. 20
604	The Bond of Fear	Sept. 20
636	Ashes of Hope	Oct. 4
637	Broadway Arizona	Oct. 4
638	The Devil Dodger	Oct. 4

PAGE	TITLE	DATE
ARTCRAFT		
440	The Little American	July 12
520	Down to Earth	Aug. 16
582	Rebecca of Sunnybrook Farm	Sept. 13
592	Seven Keys to Baldpate	Sept. 13
606	Barbary Sheep	Sept. 20
629	The Man From Painted Post	Oct. 4
BLUEBIRD		
460	The Greater Law	July 19
488	The Little Terror	Aug. 2
509	The Cleanup	Aug. 9
519	The Showdown	Aug. 16
534	Mr. Opp	Aug. 23
554	The Charmer	Aug. 30
568	Mother o' Mine	Sept. 6
595	A Stormy Knight	Sept. 13
600	The Mysterious Mr. Tiller	Sept. 20
641	The Spotted Lily	Oct. 4
PATHE		
472	Captain Kiddo	July 26
491	The Mad Lover	Aug. 2
504	To-day	Aug. 9
507	The Last of the Carnabys	Aug. 9
524	Streets of Illusion	Aug. 16
541	The On-the-Square-Girl	Aug. 23
587	The Angel Factory	Sept. 13
589	War and the Woman	Sept. 13
620	Tears and Smiles	Sept. 27
623	A Crooked Romance	Sept. 27
632	The Painted Doll	Oct. 4
636	The Heart of Ezra Greer	Oct. 4
MUTUAL		
458	The Masked Heart	July 19
476	Melissa of the Hills	July 26
511	Pride and the Man	Aug. 9
524	Mary Moreland	Aug. 16
556	Bab, the Fixer	Aug. 30
590	A Soul in Pawn	Sept. 13
591	Charity Castle	Sept. 13
594	Reputation	Sept. 13
602	Outcast	Sept. 20
617	The Rainbow Girl	Sept. 27
620	The Girl Who Couldn't Grow Up	Sept. 27
640	Sands of Sacrifice	Oct. 4
PERFECTION—K. E. S. E.		
459	The Man Who Was Afraid	July 19
473	The Golden Idiot	July 26
474	Knights of the Square Table	July 26
493	Skinner's Baby	Aug. 2
521	One Touch of Nature	Aug. 16
539	Open Places	Aug. 22
540	The Barker	Aug. 23
569	The Lady of the Photograph	Sept. 6
592	Efficiency Edgar's Courtship	Sept. 13
599	Pants	Sept. 20
619	The Awakening of Ruth	Sept. 27
635	Fools for Luck	Oct. 4
640	Men of the Desert	Oct. 4

PAGE	TITLE	DAT
FOX		
436	Some Boy!	July
501	The Innocent Sinner	Aug.
514	To Honor and Obey	Aug.
518	Wife No. 2	Aug.
552	Durand of the Bad Lands	Aug.
583	Every Girl's Dream	Sept.
616	Betrayed	Sept.
634	When False Tongues Speak	Oct.
VITAGRAPH		
476	Caste	July
490	By Right of Possession	Aug.
507	Richard the Brazen	Aug.
536	Mary Jane's Pa	Aug.
568	Soldiers of Chance	Sept.
588	The Divorcee	Sept.
614	For France	Sept.
631	Sunlight's Last Raid	Oct.
WORLD		
441	The Brand of Satan	July
457	The Beloved Adventuress	July
492	When True Love Dawn	Aug.
506	The Iron Ring	Aug.
511	Youth	Aug.
551	The Little Duchess	Aug.
570	Souls Adrift	Sept.
BUTTERFLY		
456	Man and Beast	July
456	The Reed Case	July
487	The Double Standard	Aug.
512	A Wife On Trial	Aug.
571	The Lair of the Wolf	Sept.
594	The Little Pirate	Sept.
615	The Spindle of Life	Sept.
ART DRAMAS		
439	The Road Between	July
525	The Peddler	Aug.
550	The Eye of Envy	Aug.
584	The Little Samaritan	Sept.
METRO		
437	The Trail of the Shadow	July
485	Somewhere In America (Rose of the Alley)	Aug.
492	The Hidden Spring	Aug.
505	Miss Robinson Crusoe	Aug.
523	The Jury of Fate	Aug.
537	The Slacker	Aug.
553	To the Death	Aug.
557	The Girl Without a Soul	Aug.
586	The Lifted Veil	Sept.
604	Under Handicap	Sept.
622	Their Compact	Sept.
638	The Silence Sellers	Oct.

TREMENDOUS SUBJECT WELL HANDLED—PROPERLY ADVERTISED SHOULD PROVE GOLD MINE—HAS UNFORGETTABLE CHARACTERS AND INCIDENTS; HOLDS INTEREST THROUGHOUT

Herbert Brenon's

THE FALL OF THE ROMANOFFS

Brenon Production—A. H. Woods—Special

DIRECTOR ..... Herbert Brenon
SCENARIO BY..Austin Strong and George Edwardes-Hall
SUGGESTED BY ..... Monk Iliodor
TECHNICAL DIRECTOR ..... George Fitch
PHOTOGRAPHED BY ..... J. Roy Hunt and Charles Ritchie
AS A WHOLE ..... Made very interesting by knowledge that it is attempted visualization of actual recent history of international importance
STORY ..... Very melo and filled with rape, sacrilege, treason and a variety of crime; but, nevertheless, held attention because of cloak of suggested authenticity
DIRECTION ..... Gave satisfactory atmosphere generally, and succeeded in making most of scenes impress as real visualization of historical occurrences; occasionally ran a bit wild, but will be generally accepted as satisfying treatment of big subject
PHOTOGRAPHY ..... Generally very good
LIGHTINGS ..... Some very effective bits, some sets too uniformly lighted but generally satisfactory
CAMERA WORK ..... Varied but quite satisfactory
STARS ..... Edward Connolly, Alfred Hickman, Nance O'Neil and Ketty Galanta
SUPPORT ..... Good; no weak spots
EXTERIORS ..... Held atmosphere quite satisfactorily
INTERIORS ..... Some very fine; others failed to impress
DETAIL ..... Some very good; some unnecessary and rather objectionable
TIME ..... One hour and forty-five minutes (10 parts)

IT would seem to me that this should prove a remarkably interesting production to anyone, anywhere. I am not able to swear as to the absolute truth of everything which has been suggested by this production which is supposed to visualize recent history in Russia, but since Producer Herbert Brenon has naturally given considerable attention to this, and since the Monk Iliodor, who appears in the picture, is supposed to have all the inside dope on what did happen, then I can emphatically say that most ordinary humans in this country can learn an awful lot that they should know by seeing this film.

Some few may have followed the Russian situation carefully enough to have known the story of Rasputin, but certainly 999 out of 1,000 ordinary Americans know nothing whatever concerning this most remarkable character except what they have gathered in a hazy way from an occasional newspaper article or magazine sketch.

According to this picture, Rasputin was about the most thorough-going scoundrel that history has ever recorded, having arisen to possibly the greatest power yet held by any one person figuring as a "power behind the throne."

The production is episodical, and has only such dramatic strength as comes through the significance of the events as concerned with the tremendous effect of the Russian revolution upon International affairs, but, as a matter of fact, in watching this film it seemed to me that the dramatic incidents which were placed to hold a semblance of a story together, really interfered rather than helped to make the impression better, because anyone will naturally be more interested in the bigger theme of the development of Russia than they will in the problem of what is going to happen to some characters and incidents injected into the action for the purpose of having a plot.

We learn from this production that Rasputin, as a young man, was a drunkard, a wife-beater, a liar, a faker, a hypocrite and a thief. Outside of that I guess he was a pretty good feller. We are shown how he came to a sudden realization of the power in superstitious Russia of making someone else believe that you are able to foretell the future.

He was shown to be traveling through the country posing as a soothsayer, and early in his career we saw him accept into his camp a peasant girl fascinated by his manner, the aforesaid girl seeming to be playing the part of a temptress to this wise bird, who sat back and allowed her to tempt him.

Then came the introduction of the Czar and the Czarina, with the fact registered that they were very anxious to have a son. The Czar was shown to have a vision of a soothsayer prophesying to him that he would have a son, and, since Rasputin had made a pretty good rep in the tour of the country he had been making, he was sent for to appear at the palace.

If the entrance of Rasputin to the Czar's palace actually occurred as shown in the film, I'll say the guy was at least some salesman of himself. He came into the presence of the ruler of many millions, and after prostrating himself on the floor when he first came through the door, he rushed over beside the ruler and slammed his fist down on the table with a bang. Naturally, the Czar jumped. Who wouldn't, to have such a wild-looking thing come in and pound the table in front of you—particularly if you are a meek individual accustomed to having people sent to Siberia if they looked at you cross-eyed.

We then were shown that Rasputin asked the Czar where he had felt that shock. The Czar pantomimed at his heart, and Rasputin said, "From now on you shall rule from the heart—not from the mind!"

We then saw the ascendance to power of this ignorant Siberian faker, and we were shown a scene where a score or so of deformed and degenerate imbeciles were allowed to come before the Czar and tell him how he should run the country. The title stated that the Czar was very superstitious and kept around the palace feeble-minded and insane imbeciles who were supposed to have the gift of spiritual advice.

When Iliodor was introduced we were shown that he discovered that Rasputin couldn't read or write, and he undertook to educate him. Then we saw, with a few instances recorded, that Rasputin was some awful gink with the women, a number of wild parties being registered together with a few individual cases that were shown to make it more emphatic.

Several people attempted to prove to the Romanoffs that Rasputin was all wrong, but he always managed to win the rulers back, with the result that those who dared accuse him were punished.

Finally we saw the Czarina attempting to influence the Czar in the present war, in favor of Germany, with Rasputin helping her ,and then later was sent to see the Kaiser for the purpose of arranging a separate peace.

This led up to a scene where the Czar was about to sign a separate peace, when he learned that Rasputin

had been trapped and killed, which had resulted in the people storming the palace. He ordered his soldiers to fire upon the mob, and the soldiers refused, which was immediately followed by the revolution.

The trapping of Rasputin was made quite theatric by the stunt of having a horseman ride into the banquet hall and come down the center of a table, covering Rasputin with a gun, while other masked men came from various parts of the hall to do likewise. They pulled the good old stuff of "Die like a man!" when they handed Rasputin a gun and asked him to kill himself, and I wish they had not attempted this; it savors too much of the old melodramatic junk where the hero hands the willun a pistol and offers to fight him a duel. According to all the dope Rasputin was hard to kill and was given no chance with a gun.

Iliodor was not impressive as an actor, and his presence in the film has no value except to give it the strength of authenticity.

Edward Connolly as Rasputin really carried away the honors for charatcerization, since his work was as fine as anything I have ever seen on the screen. He certainly made the character an unforgettable one.

Nance O'Neil had little to do until the last couple of reels, but there she made her part stand out and justified her presence by handling some big scenes in a truly forceful manner.

Alfred Hickman as the Czar had an excellent make-up and gave a very good characterization.

Another unforgettable face was that of Ketty Galanta. She had a peculiar, starey-eyed countenance that seemed to give a suggestion of her eyes popping out most of the time, but certainly she was decidedly pretty, and she made this characterization real, helping very materially to save many scenes that would have been somewhat ordinary except for her presence.

Pauline Curley handled a small part very satisfactorily, and Charles Craig was pleasing as the Grand Duke Nicholas.

Conway Tearle was satisfactory as the young hero, although he had little to do save stick around and wait for the finish.

The cast was generally very satisfactory, all of the bits being well handled, with the ensemble scenes impressive enough to hold the atmosphere.

Others in the cast were Geo. Denneburg. R. Paton Gibbs, W. Frances Chapin, Sonia Marcelle, Peter Barbierro and Master Law Johnson.

The Box Office Angle.

Properly advertised—and when I say "properly advertised" I mean provided you will get a human note into your advertising that will explain some of the things which this production shows—I believe that this can be made a tremendous money-maker. There has never been a film presented with the same amount of cumulative interest surrounding the subject touched upon.

Russia today is the biggest problem in the world, and one of the biggest the world has ever known. The revolution which followed the fall of the Romanoffs was the turning point in history for many millions of people, and possibly for many nations. There have been few characters in history as unusual as this man Rasputin, and, considering the fact that Iliodor was his confidant and teacher, this production carries a certain amount of intimate connection with actual happenings, which gives it a note of sincerity that could never be gained from a film made only with American players from a story tied together from what can be read in magazines and newspapers.

The production has been well done. It is pretty rough at times, but, nevertheless, it is a big subject done in a very satisfying manner. As a box office proposition it should be sure-fire. No one can have any just complaint, because the only real angle that they can fuss about is the unpleasantness of some of the situtaions and since these situations have been recorded as actual happenings in a tremendously important bit of recent history, then you have a very fine alibi.

I want to particularly suggest, however, that in playing this you should keep your advertising away from the routine announcement of a gigantic spectacle, etc., and center it entirely upon the human element of the influence of this one man upon the history of the world, explaining something of the character of the man and what he accomplished, in your advertising, so as to arouse the interest of a majority of your people who probably never heard of Rasputin, nor have the least idea as to just whom he was or what he had to do with Russia.

It may seem to you that everyone knows about this man, but I'll bet a red apple with you that, if you walk down the street and ask the first ten people you see, to tell you about him, there won't be two in the ten who can give you anything very definite as to his origin and the extent of his manipulations. That's important. The fact that he was a power behind the throne isn't nearly so interesting as the fact that he gained his position after starting as a drunken wife beater, etc., etc. Of course the fact that Iliodor, who was his teacher and advisor, appears in the film is of decided value in your advertising.

It is rather long in footage for a film theatre, but I believe that the present political situation which gives Russia so much importance in international affairs, will justify your making an awful fuss about this and charging additional admission.

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KID'S WONDERFUL AT START, BUT SLUMPS TOWARD END

Francis Carpenter and Virginia Lee Corbin in

ALADDIN AND THE WONDERFUL LAMP

Fox—Standard Special

DIRECTORS.....C. M. & S. A. Franklin
ADAPTED FROM.....Arabian Nights Entertainments
SCENARIO BY.....Bernard McConville
CAMERAMAN.....Harry Gerstad
AS A WHOLE.....Truly entertaining treatment of fairy story, giving combination of pleasing atmosphere and burlesque melodrama, made funny by kids doing it; cutting would have helped; ran too long
STORY.....Followed famous legend with some added meller at end
DIRECTION.....Secured wonderful results with kiddies and gave truly artistic and effective atmosphere, but used too much footage; would have been better in six reels
PHOTOGRAPHY.....Excellent
LIGHTINGS.....Many very fine bits; generally very artistic
CAMERA WORK.....Pleasing
STAR.....Delightful kiddies who registered some truly remarkable expressions
SUPPORT..Very good—particularly Gertrude Messinger
EXTERIORS.....Very well chosen; fitted atmosphere
INTERIORS.....Excellent; generally artistic
DETAIL.....Many excellent touches
TIME.....One hour and forty-five minutes (8 parts)

IN many ways, so far as the acting and the artistry of treatment are concerned, this film is superior to "Jack and the Beanstalk," which means that it is very fine; but I do believe that this is unfortunately too long as it stands at present.

The children are wonderful, the atmosphere is very artistic, some wonderful lightings are presented and much of the melodrama is very interesting, but the story sags a bit in the last half, and the actions of the youngsters begin to lose strength because it was necessary to repeat them too much, doing the same bits of business.

Naturally there is a certain limitation to the range of expression possible for such youngsters as these to register, and, whereas these expressions seemed truly wonderful for a certain length of time, they began to lose their effect when repeated too frequently.

It would seem to me to be very advisable to reduce this in footage to about 6,000 feet, because that would make it more practical for general exhibition purposes, and certainly it would make it a better film, considered as entertainment.

Both Francis Carpenter and Virginia Lee Corbin, the two youngsters who were starred in "Jack and the Beanstalk," were equally as good in this, and, if anything, they had more opportunity, which they ably managed to make the most of.

Another little youngster, Gertrude Messinger, who played the part of lady-in-waiting to the princess, was exceptionally clever, and she did a little dance that was one of the best things of the sort that I have ever seen done by such a young child.

Violet Radcliffe as the "willun" was just as effective as in the Beanstalk picture, because her overplayed emotions registered laughs, as the directors intended.

From start to finish the atmosphere was excellent. There were many exceptionally beautiful lightings and in almost every scene the lighting showed care and appreciation of what really artistic lighting is. The directors managed to hold you in the atmosphere of the story without any difficulty, and made the action interesting by the subtle suggestion of overplaying which the kids could do and make it funny while still holding the thread of the story together.

The latter part of the production slumped a bit despite the fact that it was fast-moving melodrama, because the plot got away from the Lamp somewhat and became straight melo. This portion of the story, particularly, would be benefited if shortened, and I think some good cutting would make this picture fully 50 per cent. better, and it seems to me that when so reduced it can be equally as good as "Jack and the Beanstalk" in many ways, and decidedly better in some.

In the cast were Fred Turner, Alfred Paget, Buddy Messinger, Marie Messinger, Carmen De Rue, Raymond Lee, Lloyd Perl, Joseph Singleton, Lewis Sargent and Elmo Lincoln.

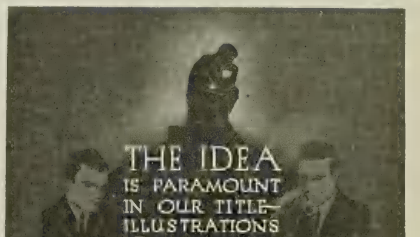
The Box Office Angle.

It would seem to me that if the Fox Company expects to put these kid specials out through the regular film theatres, that they should certainly reduce them in footage somewhat, and surely this would be decidedly so in the instance of this production. The film has been beautifully produced and very intelligently done, but suffers in the last half through a lack of variety in story material, which lessens the effect of the kids' actions, because they have to repeat the expressions and gestures registered in previous scenes.

Even if they didn't touch this, I believe you can safely regard it as a real special worthy of genuine interest and very heavy advertising; because surely we have few enough really worth-while pictures, and when we do find them we should make some noise.

With this, as with "Jack and the Beanstalk," you must consider the fact that it will appeal principally to children, unless you go after the "grownup" business with an advertising campaign that will concentrate upon the novelty of the big film done with kids as stars. I would also make it plain that it is comedy, because the kids' serious acting brings smiles even while it tends to tell the story.

For the benefit of you men who have big orchestras in your theatres, I can tell you that the musical score as played at the Globe for this production was very fine, indeed. I believe this can be secured with the picture, since it is a specially prepared score.



INTERESTING WITH ONE FINE CHARACTERIZATION, BUT STORY JUMBLES HISTORY SOMEWHAT. A MONEY-GETTER

Mon... Julia Dean, Irving Cummings, Arthur ...une Elvidge and Henry Hull in

RASPUTIN, THE BLACK MONK

...less—Brady—World—Special

DIR... Arthur Ashley
SC... E. Richard Schayer
CA...RAMAN ...Jacques Monteran
AS... ...interesting but unconvincing melodrama ...ng with most unusual character, but reg...stering acts unlike history it was supposed

STO... ...ecided interest because of prominence of central character, but failed to become impres... ...emaining only movie melo
DIR... ...Made offering satisfactory melodrama, ...ailed utterly to make it convincing or ...sive
PHO... ...Varied from very good to fair
LIGHTING... ...Some very effective; others poor
CAMERA ...ORK... Varied
STARS... ...Love excellent, dominating action; others satisfactory
EXTERIORS... Satisfactory; not impressive
INTERIORS... Acceptable
DETAIL... ...Acceptable; except story differs from known facts
TIME... One hour and twenty-five minutes (8 parts)

IT is only natural that a comparison will be made immediately between this picture and "The Fall of the Romanoffs," because both attempt to deal with the same subject—that is, the life of Rasputin.

Without question, this is far below the Brenon production as to impressive magnitude in the way of atmosphere, and certainly it lacks the note of authenticity which the presence of Iliodor gives to the Brenon production, the World picture remaining only a movie melodrama from start to finish, because at times it deviates sharply from the facts now known regarding this most unusual man.

The presence of so many "Rasputin" films started me to digging up a bit of dope about this gink, and, from all I can understand, this film is in one way correct where Mr. Brenon's was in error, that being in reference to the woman Anna, who was shown to be a peasant in Mr. Brenon's film, whereas the facts are that she is of a very good family.

The World picture, however, is decidedly different from the accepted facts in several instances, particularly in the one registering the death of Rasputin, where they show that he was lured to his death by a princess, who, according to the facts, was not in the city at the time, and was afterwards killed by a character in the melodrama who had been betrayed by him earlier in his career.

The visualization of Rasputin's death was nearer to the facts in the Brenon picture than in this, in that he was shot by the prince after being invited to his home to a dinner, where they tried to poison him, without success—but he did not die after a horseman had ridden down the center of the table, as Mr. Brenon managed to picture it quite theatrically.

According to the prince who shot him, who has now told the story, they tried to poison Rasputin at a dinner in the basement of the prince's home, feeding him poison that had killed a dog in a few seconds, without this poison seeming to have any effect upon Rasputin. This was followed by the prince shooting him, which seemed to do the deed, except that, to their surprise, after they had sent for an automobile to carry him away, they found that he was still alive. It was then necessary to beat Rasputin and shoot him, and do everything else they could think of to get him into a state of insensibility, after which they hurled him through the ice in a canal, and, according to those who did it, he was still breathing when thrown into the water.

However, you don't care an awful lot about these details, except for the fact that you may find a lot of your fans better posted on this stuff than those who made the picture, due to recent disclosures, and I figure it's pretty good dope to be able to have an alibi ready when your intelligent fans come out and tell you that the production is all wrong. The only thing you can answer to that is,—that the picture was made before these facts became known, and for that reason contains some errors, the basic ideas, however, being true to conditions and history.

As an interesting melodrama this is satisfactory. It never hits any tremendous high spots or thrilling climaxes that really get over, but it does run along in a satisfactory manner and certainly can be called interesting. I would say that the worst thing about the production is the terrible makeup worn by Hubert Wilke, playing the Czar. This surely seems inexcusable, since any school-child knows what the Czar looks like, and I would think that any boob should be able to put on crape hair much nearer to resembling the Czar's beard and mustache than this actor-feller managed to get.

The work of Montagu Love as Rasputin was excellent. His characterization made Rasputin an intelligent man, whereas those who should know insist he was not—but, anyway, the characterization was good, as a characterization.

Julia Dean, as Mme. Vasta, Rasputin's aide in all his conspiracies; Irving Cummings as the hero, and June Elvidge and Arthur Ashley as the peasant couple who helped to bring vengeance because of early injuries at Rasputin's hands were very satisfactory.

Henry Hull did not look like Kerensky and was only on the screen for a short scene. Surely a type much nearer to the present "man of the hour" could have been secured for the part.

Others who appeared were Joseph Granby, Ed Elkas, Robert Fisher, Pinna Nesbit, Florence Beresford, Violet Axzell, Charles Crompton and Frank Beamish.

The Box Office Angle.

Surely you should be able to get money with this, because Rasputin is today a figure that has amazed the world, and we are just now learning what he really accomplished. If you will advertise this properly, you can pull real business, the next essential being that you protect yourself in your advertising by announcing this as a story built around Rasputin, because otherwise you are going to have a good many in your audience question some of the points in the plot construction.

I would not play this against "The Fall of the Romanoffs," because it doesn't compare as a production with the Brenon film, but you can safely book this before or after and get money with it if you have sense enough to advertise it well without referring too directly to the other production—which would mean

hat you would be inviting comparison. They will "compare" enough without your urging them to do it.

The fact that you have five or six people in this who have been featured or starred in individual productions, gives you an advertising angle worthy of attention, although, as a matter of fact, Montagu Love has the only truly big part, and his work dominates the production from start to finish.

TREATMENT MAKES OLD SITUATIONS REGISTER RIGHT WELL

Norma Talmadge in

THE MOTH

Joseph M. Schenck—Select Pictures Corp.

DIRECTOR.....Edward Jose
AUTHOR.....William Dana Orcutt
SCENARIO BY.....John B. Clymer and Harry O. Hoyt
CAMERAMEN.....Edward Wynard and Ben Struckman
AS A WHOLE.....Characterization development and titles made this interesting and entertaining despite age of situations
STORY.....The old Eternal Triangle theme very intelligently developed by treatment
DIRECTION.....Gave satisfactory treatment to incidents and situations but lighted sets better than individuals
PHOTOGRAPHY.....Generally satisfactory; occasionally very good
LIGHTINGS.....Generally good on sets; not so good on star and other characters
CAMERA WORK.....Varied from very good to fair
STAR.....Pleasing as youngster and convincing in dramatic moments, but not lighted to best advantage in many of her scenes
SUPPORT.....Hassard Short excellent; others satisfactory
EXTERIORS.....Generally good
INTERIORS.....Some very fine; others too gaudy, giving junky appearance
DETAIL.....Some good touches
TIME.....One hour and twenty-three minutes (7 parts)

CERTAINLY this is the best Norma Talmadge production we have had in a long time. I believe the most credit for this is due to those who developed the scenario treatment of the story idea, providing little bits of business and titles which gave the star and other players opportunities to register characterization touches that were very entertaining.

The plot, stripped of this treatment, was the ancient Eternal Triangle situation, but the many little bits of business introduced and the rather clever titles lift it out of the ordinary rut and make it register as an interesting worthwhile story.

Miss Talmadge was introduced at first as a young girl in search of adventure or a man, and in this first little prologue she will win her audience in a hurry.

She was wished into a marriage with a no-account member of an old family, and then six years later we find her still seeking something, not knowing exactly what.

Our hero was introduced in due course, but a certain cloud was held over him to keep the audience guessing whether he was the hero or the willun, until the time came to take away the screen and say "Behold!"—and when this time did come they put him over quickly and emphatically, with the good old stunt of the insult in the club and the cutting of the cards to prove that hero was a good gambler and also sport enough to return the large sum he had won from the man who had insulted him. This is old stuff but they did it well, and then, immediately afterwards, they announced that hero was an English lord, so that we knew then, without question, he must be the sure-enough hero.

They got rid of the undesirable husband by mixing him up in the society of the vamp, so that he beat it on the finish, leaving everything open for the wife and our hero to get it together.

Although Miss Talmadge was not lighted to advantage in many of her scenes, she gave an excellent portrayal of the butterfly wife who was gradually brought to a realization of life's difficulties, and I think that her performance in this registers much more satisfactorily than anything she has done in a long time. She played sincerely and her important moments rang true.

Hassard Short, as the no-account husband, was excellent. He gave one of the smoothest characterizations of this type of sassiety-simp that the screen has seen in a long time. Mr. Short is well known for his work on the legitimate stage, having played a somewhat similar part for years with Laurette Taylor in "Peg O' My Heart."

The other members of the cast were very satisfactory, although the chorus girl vamp was quite camera-conscious.

While most of the titles were excellent and helped decidedly in the development of the situations, there was one insert where a typographical error got by, and it will probably provide a laugh for many where it was not intended. This was an insert from a book which appeared in the first scene where Miss Talmadge was introduced, which was supposed to be an excerpt from a history telling of Cleopatra and her influence over men. The insert said that she had a remarkable power over men, and had flirted herself to "immorality." It is quite true that Cleopatra did flirt herself to "immorality," but the insert was intended to read that she had flirted herself to IMMORTALITY. This will provide an unexpected laugh unless it is changed.

Eugene O'Brien, Virginia Dare, Adolph Menjou, Maud Allen, Robert Vivian, Donald Hall, Kenneth Worms and Aida Armand were others in the cast.

The Box Office Angle.

You can safely plug this one pretty strong, emphasizing particularly the characterizations which have been developed.

In order to protect yourself against the possible bad impression made by some of the recent productions in which Miss Talmadge has appeared, I believe I would give them a personal assurance that this is one of the best things she has done in a long while.

The general atmosphere is very good, although some of the sets are a little too gaudy and contain too much furniture. You might say, in referring to this, that it is one of the best character developments dealing with a girl, married before she became a woman, and the difficulties she encountered and the mistakes she made, that has ever been screened.

HAROLD LOCKWOOD
Yorke--Metro

DELIGHTFUL TREATMENT AND CLEVER KIDS TRULY ENTERTAINING

Virginia Lee Corbin and Francis Carpenter in

JACK AND THE BEANSTALK

Fox—Standard Special

DIRECTORS.....C. M. & S. A. Franklin
ADAPTED BY.....Mary Murillo
CAMERAMEN.....Frank Good and Harry Gerstad
AS A WHOLE.....Truly entertaining visualization of fairy story with kid-comedy modern introduction
STORY.....Known to all kids—young and old
DIRECTION.....Demonstrated wonderful aptitude for handling children; successfully carried audience into atmosphere of fairy tale; made visualization not only interesting, but truly entertaining
PHOTOGRAPHY.....Generally excellent; had a few bad spots, but averaged high and registered some very good effects
LIGHTINGS.....Generally very good
CAMERA WORK.....Good
STARS.....Exceptionally clever youngsters
SUPPORT.....Very good, with scores of doll-like kiddies
EXTERIORS.....Some very effective and artistic because of composition, with fairy-tale locations exceptionally well handled
INTERIORS.....Very well done—particularly small sets in Giant's home
DETAIL....Some very fine bits showing praiseworthy care
TIME.....One hour and forty-five minutes (8) parts

IT looks as if the Franklin Boys hit a gold mine for Fox when they decided to do the fairy tale stuff with kiddies.

For Triangle, these same Franklin Boys proved their ability to get results with youngsters, and they also demonstrated that they knew comedy values and how to register little human touches that would appeal to the average audience.

In tackling such a big visualization problem as "Jack and the Beanstalk" they didn't lose sight of the value of registering little human bits of business and comedy touches, and the result is that the production, which is now presented in ten reels, is an evening's show that is one of the few pictures of such footage that most anyone can sit through without being decidedly wearied.

I do believe that, for commercial purposes, it would be better to have this in less footage, and I can't help but feel that it can be shortened to advantage; nevertheless, seeing it in ten reels, I must say that it holds quite well, and certainly will please in any community, because the kids will love it, and most grownups are kids at heart, even if they won't admit it to anyone else.

The two youngsters, Francis Carpenter and Virginia Lee Corbin, were very clever and did remarkably well for children so young. It was apparent at times that they were being directed, but they did so much without this being in evidence—due to the fact that the Franklins by patient methods know how to get results—that I think their performances will be remembered by everyone who sees the film, with such a favorable impression that all the films presenting these two kiddies will find millions ready to hunt them up.

They started this off with a modern story and registered a couple of kids who were enjoying "Jack and the Beanstalk" muchly, as read by a governess. Being neglected somewhat by mothers who preferred pink teas to worrying about children, these two kiddies decided to go hunting for the enchanted forest, and the directors managed to gather dozens of real laughs during the course of this prologue by the manner in which they handled the preparations made by the girl and the boy to do a get away. The girl packed her things like a reg'lar young lady, and the young hero got out his ortermobile and came down to the crossroads to meet her in style.

Of course, this all led up to the lost-in-the-woods stuff with the dream, which started this off into the fairy tale.

Throughout the fairy tale the Franklins added decidedly to the effect of most of their scenes by the intelligent use of closeups. This was particularly the case in registering the kids.

After the sale of the cow and the sudden growth of the beanstalk into the sky, we found Jack discovering the village near the castle of the giant. In this village was the princess, and I want to mention here the fact that this built village looked quite fairy-tale like, with all of the kids dressed up in funny costumes, looking just like a lot of Motoy dolls in action. These round-faced children certainly did remind me of the antics of the animated dolls that are now being shown in short-reel subjects.

The Giant was played by Jack Tarver, and he was some real giant, too—he being a sure-enough freak, especially hired for this production. The setting for his home was well constructed to show the contrast between the little people of the village and the giant, and the fairy story plot was carried out nicely with the well-known details of Jack's theft of the hen that laid the golden egg and the theft of the golden harp.

The assault upon the Giant's castle by the army of the nearby village provided an opportunity for what was rather a novel combination of the semi-spectacular with burlesque comedy, and I think this part of the film will appeal particularly to the kids as a combination of laughs and thrills. Of course, at the end the beanstalk was chopped down by Jack, and the Giant came tumbling to his death, and then the modern parents found the dreaming kids out in the woods.

The Franklins are to be complimented for the results they have secured in putting this fairy story on the screen, because it was no little undertaking, and they have held the atmosphere very satisfactorily.

Some of the kids were very clever, and some of them were very actory, but when they acted it was funny, and the whole production was presented for entertainment purposes, so that there's really nothing for anyone to find fault with.

The Box Office Angle.

It would seem to me that this is an exceptional proposition where you can afford to play a production of this footage, depending for a good part of your audience upon kids. I have a hunch that most of the grownups who might come would enjoy this, but it may be a difficult matter to get all the grownups you would like to have into your theatre, because some of them may think that this isn't the sort of a production they would want to see.

I would suggest that you emphasize particularly the fact that the entire production is played by kids—exceptionally clever kids—with one giant as opposition. Of course, there are a number of adults in the cast, but the story is really built around the kiddies and the giant.

There's little question in my mind as to this being a pleasing bit of entertainment for any audience, but I think you should give serious consideration to the problem of whether or not your theatre is so situated that a fairy tale will bring you capacity. In some sections I would say that this should be good for a "run;" whereas in other communities I would think a while before play

ing it for one night unless you advertise it intelligently. Much depends upon your location and the type of patron that you go after.

Certainly if you are going to play it you should emphasize the kid angle for all it's worth. You might also call attention to the fact that this was produced by the men who made the famous Triangle kid pictures, such as "Let Katy Do It," etc.

TREATMENT AND ARTISTRY MAKE OLD IDEA ENTERTAINING

Harold Lockwood in

PARADISE GARDEN

Yorke—Metro

DIRECTOR.....Fred J. Balshofer
AUTHOR.....George Gibbs
SCENARIO BY.....Fred J. Balshofer and Richard V. Spencer
CAMERAMAN.....Antonio Gaudio
AS A WHOLE.....Classy and rather artistic atmosphere, excellent photography and rather interesting treatment made slender story idea quite interesting
STORY.....“Model young man raised under guard, innocent of sex and sin, turned loose on the world” idea
DIRECTION.....Saved many scenes by plenty of closeups, and gave distinctive atmosphere
PHOTOGRAPHY.....Very fine
LIGHTINGS.....Some quite artistic; generally good
CAMERA WORK.....Excellent—particularly closeups
STAR.....Pleasing and looks like “ideal specimen” type
SUPPORT.....Both girls excellent; other types well handled
EXTERIORS.....Generally artistic; well chosen for composition
INTERIORS.....Good
DETAIL.....A few good touches
TIME.....Seventy minutes (5 parts)

A LITTLE bit of story was spread a long way in this, but it was done neatly, with many incidents stretched into footage by intelligent use of closeups and good titles, so that, on the whole, the process was quite satisfactory, the story seeming quite sufficient because the action was so handled as to make the points without dragging too much.

There was no great merit to the plot, because almost as soon as they announced that a young cub was to be reared on an estate where no woman was to be permitted to come near, in the hope of bringing him up innocent of sex and sin, we knew that when he did get out he was going to bump into some wicked wamp who would try awful hard to tempt him, with the clean minded heroine sticking around and waiting for the finish.

To make it quite evident that the real heroine was to be on hand when needed, she was introduced first, there being a broken rod in the gate over a stream flowing from the estate, which made it possible for her to sneak into the forbidden grounds and meet the hero.

Vera Sisson as the shero was quite pleasing, and a nice contrast to the soulful temptress selected to play the part of the wamp.

Virginia Rappae as the wicked beguiler did her durndest to make Harold slip out of pure deviltry and a desire to make him do something he had never done before, and she was most attractive. She gave promise of being able to do some really worthwhile things along similar lines and needs to be kept tab on as a screen possibility.

Considerable footage was devoted to the efforts of this fair lady to teach Harold how to make love, there being several incidents where she insisted upon being kissed, with some discussion when Harold failed to register just the sort of kiss she wanted the first time. I am afraid the Pennsylvania censors will object to a few of these love sessions, since I understand that they have a rule that you can kiss only for “so many feet.”

Anyway, Harold thought the vamp was wonderful and wanted to marry her, and then of course he had to see her kissing some other guy, which busted up the party. He went back to the woods and Bill Clifford, who had been doing an excellent characterization of the tutor who had trained this “ideal specimen,” chased out and dug up Miss Sisson and brought her into the woods, so that Harold could see her again as he had first seen her, with the result that Mr. Clifford's efforts as Cupid proved very successful.

Cameraman Antonio Gaudio is deserving of considerable credit on this production because there were many exterior scenes where artistic composition and good lighting helped decidedly in making a favorable impression, and in scores of the incidents the perfectly focused closeups made the characterizations stand out with an intimacy that impressed.

Mr. Lockwood was quite pleasing as the innocent hero, and Lester Cuneo as his friend did what was to be done, very satisfactorily.

I have already mentioned the other three important characters, Miss Sisson, Miss Rappae and Mr. Clifford. Others who appeared were G. Spotti and Catherine Henry.

The Box Office Angle.

I believe that this is far more satisfying and really better entertainment than any Lockwood production you have had in some time. This is a fact despite the slender skeleton of a story used, because the main situation is an interesting one and has been very well treated. All of your fans will appreciate the excellent photography and the rather well written titles, of which there were many, without seeming to be too many.

I would center my advertising upon Mr. Lockwood and the fact that he plays, in this, the part of a young man reared on a secluded estate until he was twenty-one, so that he could face the world without having “seen a woman.”

You might mention the presence of Vera Sission, who has appeared for a long time in program productions, and I would call particular attention to the girl vamp in this, Miss Virginia Rappae, using her photographs before the theatre. Men heroes are all right, but, just the same, I consider it a good hunch to play up the girl in any “man” picture wherever possible.

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54. Americans Must Protect America.
95. We Are With You, Mr. President. One Hundred Million Strong.
53. Your Country Needs You.
28. American Flag.
95. President Wilson & Flag.
60. Geo. Washington.
45. The Birth of the American Flag.
70. Abraham Lincoln.
76. Spirit of '76—Reflects in 1917.
27. If It's Good Enough to Live Under, It's Worth Fighting for.
87. Pledge Allegiance.
68. Star Spangled Banner.
42. My Country 'Tis of Thee (Flag).

EXCELSIOR ILLUSTRATING CO., 219 Sixth Ave. New York City

VERY UNCONVINCING PLOT MAKES CRUDE APPEAL TO PATRIOTISM

Dustin Farnum in

THE SPY

Fox—Standard Special

DIRECTOR.....Richard Stanton
AUTHOR.....George Bronson Howard
CAMERAMAN.....J. D. Jennings
AS A WHOLE.....Over-reaching, unconvincing melo full of lightings and situations that missed fire as drama, but will register with those who always try to prove patriotism by cheering.
STORY.....Ridiculous as to basic situations, apparently being aimed only to prove Germans boobs and brutes
DIRECTION.....Played for light effects all the time, but had characters register actions so slowly at times, in attempt to be impressive, that missed fire badly
PHOTOGRAPHY....Some excellent bits, but many places where closeup lightings didn't match long shots, and some lightings were too harsh
LIGHTINGS.....Many very fine, but excessive use of lightings detracted from dramatic action
CAMERA WORK.....Generally good
STAR.....Satisfactory hero, although never registered as anything except movie star
SUPPORT.....Just acceptable, with makeup so plain it frequently marred scenes
EXTERIORS.....A few very good shots; generally satisfactory
DETAIL.....Some that was unnecessary, being too brutal to be entertaining
TIME.....Seventy minutes (8 parts)

IN sections where the wave-the-flag stuff has always been "patriotic," even when rather crudely handled and a bit too cheap in its appeal to register with the more intelligent, this should go over very big. Because of the present situation, which makes it legitimate in the minds of many to prove the Germans to be anything unspeakable, this may register satisfactorily anywhere.

Certainly, however, in considering this production from the standpoint of a dramatic story, I would say that it's very cheap junk.

From start to finish light effects were used with great regularity, and some of them were very effective; but at other times the lighting was harsh, with the result that in many of the closeups the makeup worn by the chief of the German secret service and by the shero was very much in evidence, which tended to mar the possible effectiveness of the action.

Unfortunately, also, the director tried to make the actions of the characters impressive by the slow dignity of their movements, permitting this to be overdrawn, and as a consequence the slowness was unnatural, making the scenes register even more artificially. It was plainly "acting."

According to the plot of this, the Germans—particularly the head of the German secret service—were awful boobs. This chief of the secret service was also shown to be a sort of messenger who sneaked around and listened to what suspected Americans might be saying to one another, hiding in the bushes of the conservatory like any old ordinary "movie" willun.

They registered scenes where this chief of the secret service accepted without question an American who had drifted into the country, deciding to make this American a spy against his own country. They took this American—who, of course, was our hero working for his own government—into their confidence, immediately showing him a complete list of all the spies in America, this having been done before any test whatever had been applied to this stranger's attitude towards his country and Germany.

Whatever else the Germans are, we must admit that they're not boobs! At least, it's rather funny for Americans to say that the German secret service chief is a boob when it is pretty generally known that the German secret service has been one of the most comprehensive and efficient the world has ever known.

Of course, the German secret service has done a lot of fool things which have been uncovered by this country, but it seems to me to be a proposition of underestimating our enemies when they are shown to be such fools as to willingly welcome a stranger into the innermost councils without checking him up carefully as to past performances.

The general action of this was very, very ordinary melodrama. Dustin Farnum, as The Spy, left the ambassadors' ball to go steal the poipers from the home of the secret service chief, who had obligingly told him that they would be in his home that night, and somehow hero Dusty just walked right into that home without anybody attempting to stop him, and he managed to blow open the safe without interruption, only to find the shero suddenly present when he finished the job, after which discovery he stopped to argue with her a bit, saying good-bye, while a young army suddenly arose outside to come in and capture him. No safeblower—spy or otherwise—in real life would ever stop to argue after having blown open a safe under such circumstances.

Then, in order to keep Hero Dusty in the action, the German chief of the secret service ordered that he be captured alive, instead of being killed—as would have been the natural procedure, since they had no way of knowing that he had slipped the poipers to a confederate.

Then, after the poipers were gone, they proceeded to register much footage of brutal torture, in which the Germans were attempting to force the hero to tell where the precious book of names might be. Since there had been ample time for anyone to have copied the list of names many, many times, I can't see of what importance it was to the Germans to know where the book might be. Anyway, this plot excuse provided the producers with a reason for many, many closeups of the tortured hero before they finally took him out with the shero and stood him up against a stone wall to be shot.

I don't feel that it is unpatriotic to fuss about such productions as this, because it seems to me that these unconvincing melodramas tend to cheapen the really wonderful things that are being done by brave men for this country. The general idea of an American winning his way into the confidence of the secret service of Germany was all right, but certainly in this production they don't make it convincing,

In the efforts to get light effects they occasionally gave us a closeup against a black drop in a set which was fully lighted. This is always bad.

Dusty Farnum was a typical theatric movie hero all the way, acting too much at all times to register as a sure-enough human being might under similar circumstances. Most of the other players seemed burdened with the fact that they were trying to appear like very

important personages, without having the least idea as to how said important personages might act. This artificial "dignity" was very unconvincing.

Winifred Kingston as the shero was satisfactory except that in many of her closeups her makeup was very much in evidence.

In the cast were William Burress, Wm. E. Lowry, Chas. Clary and Edward Gaye.

The Box Office Angle.

This is rather a good title, and the advertising in connection with the production promises the film to be a revelation of the Kaiser's methods in this country, which would probably be enough to get business anywhere.

The question to be considered is whether or not you have the sort of patrons who care for this cheap melodramatic appeal when the story and action is unconvincing. In some communities and in some theatres this should go very big, because the American hero triumphs all the way, the Germans are proven to be awful boobs, and they torture the hero inhumanly and finally shoot him, which is enough to make some men want to go out and enlist.

I fear that well informed people will resent the crudeness of this, but again it is possible that they will accept it and pass it by with the thought that it might do some good in arousing those not so well informed.

It is too bad that the efforts for lightings and the players in this were not used in a similar sort of a production with a more convincing plot development.

TREATMENT HELPS TO LIFT ROUTINE NORTHWOODS MELO

Margery Wilson in

WILD SUMAC

Triangle

DIRECTOR	William V. Mong
AUTHOR	Elaine Sterne
SCENARIO BY	Jack Cunningham
CAMERAMAN	Eddie Gailer
AS A WHOLE	Director made it interesting and human, and some of characters quite forceful
STORY	Northwest story of stolen girl
DIRECTION	Gave many good little touches
PHOTOGRAPHY	Good
LIGHTINGS	A few good
CAMERA WORK	Fair
STAR	Very human and pleasing; looked well in burlap dress
SUPPORT	Good types; Frank Brownlee fine
EXTERIORS	Fitted atmosphere
INTERIORS	Satisfactory
DETAIL	Very good; one sequence needs cutting
TIME	Sixty minutes (5 parts)

ALTHO not presenting any really big scenes, this did suggest in some ways having come from "The Barrier." We had the halfbreed girl who turned out to be white and a character such as Mitchell Lewis did in "The Barrier."

This story concerned a roughneck halfbreed, Frank Brownlee, who was bootlegging liquor into a railroad camp in the Northwest. He started a card game with the son of a mine owner who was building this spur railroad and was found cheating, which started a fight in which the son was shot.

The halfbreed blamed the murder onto his daughter, played by Margery Wilson, and incited a mob, who thought she was a witch, to take her out of jail and burn her at the stake.

She was rescued by the happy-go-lucky French-Canadian, then we learned that the girl was not the daughter of the bootlegger, but was really a niece of the mine owner, the girl having been stolen when a mere child.

The finale was a love scene between the girl and the French Canadian.

The director provided many good little touches and made his players human and pleasing.

George Chesebro, who did the French-Canadian, gave a very pleasing characterization.

Frank Brownlee certainly made the willun a wicked wun.

Miss Wilson was decidedly well fitted for the type of the halfbreed girl, and the burlap dress that she wore added to her beauty rather than detracted. If she is given some good productions her name may become worth real money to you.

Edwin J. Brady, as the Mounted Police sergeant, had poise and repose, and he gave a more human characterization than we usually find in such portrayals.

Others who appeared were Percy Challenger, Wilbur Higby and Ray Jackson.

The fight between the French Canadian and the halfbreed lost quite a bit of its effectiveness by not being cut properly. It pulled a laugh where not intended, and I believe a few feet less would have helped materially.

The Box Office Angle.

This is good enough to please, and the characterizations of all the players were very satisfactory. I would lay particular stress upon Mr. Brownlee's portrayal of the halfbreed villain.

I would suggest that, in your billing, you use a line something like this: "Would you shoulder the blame for a murder which your brute father had committed, and still hold to it if you were to be burned at the stake? Or, you might say: "Do you know how to cheat at cards? Margery Wilson will give you a pointer or two in 'Wild Sumac.'"

You will be able to say that this is a human story that gets over, and you will not have any kicks coming when they came out.

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UNIMPRESSIVE FOREIGN PRODUCTION HELPED BY LIGHTINGS AND CLOSE-UPS

Emmy Lynn in

THE TORTURED SILENCE

French Production—Pathe

AS A WHOLE....Attempt to register American technique quite satisfactory, but overplaying and weak story kept this from being good
STORY....Combination of old situations, including blackmail, question of child's parentage and husband suspecting wife, with result that he kidnaps baby
DIRECTION....Gave very effective lightings and plenty of good closeups, but permitted too much overplaying
PHOTOGRAPHY....Generally very good; some bits very fine
LIGHTINGS....Many excellent closeups in dark sets, and effective lightings that registered well
CAMERA WORK....Generally very good
STAR....Overplayed
SUPPORT....Inclined to act too much
EXTERIORS....Satisfactory, except one weird idea of riding wife past cemetery to impress death of her child
INTERIORS....Good; mostly dark sets well lighted
DETAIL....Were many letters which seemed confused
TIME....Fifty-eight minutes (5 parts)

THIS was a foreign subject which will not impress generally in this country because the players acted entirely too much and the story failed to develop anything that was very new, with the old situations registering as just "movie stuff."

The foreign director, however, gave an excellent example of what may be accomplished when they apply American methods to their studios, because we found many closeups and the American method of effective lightings in dark sets in evidence. If this technique is followed generally in foreign films, we should get some excellent productions from the other side in the course of the next year or so.

Aside from the fact that the story situations didn't convince or impress, the players over-reached too much in their acting, and so this will hardly register anywhere as a convincing bit of drama.

The Box Office Angle.

Figured as a routine filler, this may get by satisfactorily, although it has the drawback which has kept foreign films generally from proving popular in this country in recent years, that being the emphatic overplaying of most of the characters.

The general atmosphere of the production is distinctive, and there are many excellent lightings and some good closeups, so that the general impression made by the film is surely as good as that made by 50 per cent of the program offerings that are being presented by the various second-rate producers.

The story is rather confusing at times, there being such stunts as a bit where the husband wrote a letter to his wife and then carried it to her himself. This indicates that the story has been changed over here in arranging American titles, or else the postal service in France is in very bad condition. Perhaps the husband was afraid to tell her what he thought for fear that he might not remember it all, and so presented it in letter form. Anyway, such stunts mar a film for American audience.

DOPE VICTIM CHARACTERIZATION SHOWING HER REFORM

Edna Goodrich in

QUEEN X

Empire All-Star—Mutual

DIRECTOR....John B. O'Brien
AUTHOR....Edwin M. Stanton
AS A WHOLE....Morbid, but good characterization of dope user
STORY....Dope plot did not convince
DIRECTION....Kept it interesting if unconvincing
PHOTOGRAPHY....Varied from good to fair
LIGHTINGS....Generally pleasing
CAMERA WORK....Good
STAR....Excellent characterization
SUPPORT....Good and fair
EXTERIORS....Satisfactory
INTERIORS....Good and fitted atmosphere
DETAIL....Good
TIME....Sixty-four minutes (5 parts)

THIS is a rather morbid story with all the raids, third degree, and trial scenes that ever occurred, but rather a good ending. It dealt with Miss Goodrich as a drug addict, who was captured in a raid, her subsequent imprisonment, third degree ordeal and trial where she was convicted. She was then recognized by the sister of the assistant district attorney and sentence was suspended. Miss Goodrich was put in the assistant's care and sent to the country, where they fell in love, and through her information the opium gang was arrested. Then came the clutch.

Miss Goodrich, as the "dope," played that part well and her change to the normal state was registered beautifully. The compact of her stopping the habit and the assistant stopping smoking and coffee was well handled.

The director got in a couple of good twists when he let the chink, who had threatened to kill Miss Goodrich, escape and where Miss G. found the wire from the district attorney. The director let people guess and then went straight to the clutch.

There was too much raid and courtroom stuff, but the atmosphere was kept classy with good sets.

The Box Office Angle.

Miss Goodrich properly advertised may pull some business, and her work in this is splendid, the cast is good and if you figure that you can run a dope story that starts morbidly but ends well, go to it.

If you must use it, talk about the acting of Miss Goodrich and forget to mention the character of the story.

WID'S IS READ NOT SKIMMED

NUT CHARACTERIZATION BRIGHT SPOT IN ROUTINE MOVIE

Roy Stewart in

ONE-SHOT ROSS

Triangle

DIRECTOR	Clifford Smith
AUTHOR	Lambert Hillyer
CAMERAMAN	Cap Crane
AS A WHOLE	Very melo—doesn't impress or convince
STORY	Man with reputation goes to another town, captures bandit gang and wins girl
DIRECTION	Gave lots of action
PHOTOGRAPHY	Just good
LIGHTINGS	No attempt to secure them
CAMERA WORK	Straight stuff
STAR	Rides well and looks rough and ready
SUPPORT	Western types
EXTERIORS	No attempt for composition
INTERIORS	Acceptable for atmosphere
DETAIL	Acceptable
TIME	Sixty minutes (5 parts)

HERE we have just so much footage taken up with riding, shooting, murder and arrests. Roy Stewart gave rather a good characterization of a "nut."

The story has to do with a bad man who restored order in his town, whereupon he left after the excitement had died down. The stage on which he was a passenger was held up by bandits and the chest containing gold stolen. During the mixup Mr. Stewart was injured by the stage upsetting and was taken to the home of the heroine, where he was cared for.

Stewart decided to play "nutty" in order to obtain information concerning the bandits, and he finally broke up their raid across the border and won the shero after a fight with the chief of the "ruff" outfit.

Stewart put this characterization over without overdoing the part, and he looked it, too. The place where he kissed the ear of a horse was a little touch that ought to register.

The fight between the girl and the willun was well enough staged as such fights go, but this has come to be looked upon as "old stuff," and you can't expect to raise much enthusiasm on it. The place where the girl yelled and distracted the attention of the willun was very convenient and showed clearly that directions came from the sidelines.

Among those who appeared were Josie Sedgwick, Jack Richardson, Leo Willis, William Ellingford and Louis Durham.

The Box Office Angle.

This is just fair and will do to put on your program on an off night when you can afford to play something that has no great punch in it, but be sure you can afford to do this.

The only thing to feature is the part of the nut, put over by Mr. Stewart. You might say: "How crazy do you think a man would be to kiss a horse's ear? See Roy Stewart in ONE-SHOT ROSS."

I don't think Roy Stewart's name is as yet well enough established for you to be able to cash in on it. He has had a few mediocre films which were not good enough to have placed him up front as a favorite with film folk.

LITTLE TOUCHES AND CHARACTERIZATION HELP WEAK STORY

Walt Whitman in

THE TAR-HEEL WARRIOR

Triangle

DIRECTOR	E. Mason Hopper
AUTHOR	J. G. Hawks
CAMERAMAN	Charles Stumar
AS A WHOLE	Human bits helped rather weak plot
STORY	Saving the old mortgaged home
DIRECTION	Gave lots of good little touches
PHOTOGRAPHY	Generally very pleasing
LIGHTINGS	Very good
CAMERA WORK	Good
STAR	Looked the part of fine old man; played with sincerity
SUPPORT	Quite good
EXTERIORS	Some good shots
INTERIORS	Fitted atmosphere
DETAIL	Acceptable
TIME	Sixty-two minutes (5 parts)

WALT WHITMAN as a Southern gentleman who was in very straitened circumstances, had placed a heavy mortgage on his plantation, which would fall due in thirty days. So Mr. Whitman went to New York to raise the money.

Meeting with no success, in desperation he misappropriated money he had been entrusted with. He lost this money via the ticker route, and, thinking he had ruined his granddaughter's future, he left a note of explanation and stated that he intended to commit suicide, in an attempt to wipe out the stain.

Meanwhile, the market changed, and the husband made his "killing," and, after getting the old Colonel's note, they left immediately for the South, arriving just in time —as they always do in the movies.

Director Hopper has given us lots of little human touches in this, and Walt Whitman has made the old Southern gentleman very human. Two old niggers helped the plot quite a little, having been given very good titles throughout.

The photography and lightings were excellent, and these points helped a rather elementary story into the class of worth-while offerings.

There was one place in this where the action didn't ring true, it being where the granddaughter, when she left for the South, did not wire in place of trusting to the trains to get there in time.

There were too many shots of the tops of buildings and of the brokerage office of the husband. If these had been cut a little shorter it would have helped the dramatic action of these scenes.

In the supporting cast were Ann Kroman, Wm. Shaw, J. W. McLaughlin, Dorcas Matthews, Wilbur Higby, Clara Knight, Tom S. Guise, John P. Lockney and George West.

The Box Office Angle.

This is a very weak plot, but it may prove pleasing to your patrons because of the human playing of Mr. Whitman. I would emphasize his good work and say that it is a very human characterization.

I would not say very much about the story, because it is old, old stuff, but you can say that there are some appealing human moments.

ORDINARY FEATURE HELPED BY STAR, IS JUST FAIR

Shirley Mason in

AN APPLE-TREE GIRL

Edison—Perfection

DIRECTOR.....Alan Crosland
AUTHOR.....George Weston
CAMERAMAN.....Philip Canura
AS A WHOLE.....Kept everyone running; did not register convincingly
STORY.....Poor girl who made good
DIRECTION.....Too much running
PHOTOGRAPHY.....Good
LIGHTINGS.....Very good
CAMERA WORK.....Good
STAR.....Some runner, but looked good
SUPPORT.....Fair, except old Scotchman was good
EXTERIORS.....Good; nicely tinted
INTERIORS.....Good antiques
DETAIL.....Fair
TIME.....Fifty-eight minutes (5 parts)

SHIRLEY MASON looked good in this and her part as a running, jumping girl full of life and high spirits certainly suited her, but the director made all the cast run, through the entire five reels, and in a few places it seemed a bit weird.

This started with Miss Mason as a country girl who was left some money, which was lost just when she finished high school, and from there on with her life as a school teacher at home, where she tried to attain her three wishes,—to be liked, to be well known, and to marry a millionaire.

She did the first at home, the second by winning a golf tournament, and then turned a millionaire down to marry a poor young doctor.

The girl who was supposed to be the town beauty was certainly far from it, some of her close-ups showing her to very poor advantage.

The idea of having an international golf tournament with only about twenty-five spectators flopped pretty hard, and in the scenes of the high school the pupils were too old for high school boys and girls. The name "An Apple-Tree Girl" didn't have anything to do with the story after the first two or three scenes.

Raymond McKee as the young doctor is a nice looking boy and helped his scenes considerably. The aunt played with quiet reserve that stood out. The old Scotchman on the links was very good.

The Box Office Angle.

Although this is better than some of Miss Mason's pictures and has an air of lightness to it, still it will not stand much boosting. Some of the lightings are quite good, a few detract from it and the cast did not impress as a whole.

This will do to fill in your program on an off evening, but be careful how you advertise it. The best point to bring out is, "Could you do these three things: 1. Become well liked. 2. Become well known. 3. Marry a millionaire?" See Shirley Mason try them in "An Apple-Tree Girl."

STAR'S CHARACTERIZATION MARRED BY CRUDE COMEDY (?) SPOTS

Lew Fields and Madge Evans in

THE CORNER GROCER

Peerless—World

DIRECTOR.....George Cowl
AUTHOR.....Adolph Phillips
SCENARIO BY.....Lawrence T. McCloskey
CAMERAMEN.....Lucien Tainguy and Alex Nilson
AS A WHOLE.....Had a few good spots, but many very bad ones
STORY.....Grocer who became rich to lose all through son
DIRECTION.....Allowed some overacting and left much to be desired
PHOTOGRAPHY.....Fair; varied decidedly
LIGHTINGS.....Some good
CAMERA WORK.....Some good; some bad
STARS.....He had some good moments; she overacted
SUPPORT.....Looked like Keystone burlesque
EXTERIORS.....Good
INTERIORS.....Flat was good; house atmosphere belonged to Keystone
DETAIL.....Fair
TIME.....Sixty minutes (5 parts)

THE director has given us in this several spots which registered quite humanly, and then he immediately turned around and made his comedy so broad that it looked almost like a Keystone.

The plot had to do with Lew Fields as a small grocery storekeeper living in the rear of his store, in a homey little flat. His son and Madge Evans, a girl they had adopted, were fast friends from childhood up to the time the son left for college. During this time the grocery store was very profitable, and during the son's college career Mr. Fields bought a larger establishment, which also made good.

Upon the son's return from college he had his father move into a larger home and he himself started to work in a bank. Later he forged a check on his father, and his father had to sell his home and store to pay the money on the check, to keep his son from prison. There were complications of a murder, which finally cleared up, and it ended with the son making good in a mining district.

The "corner grocer" character was an excellent opportunity for Mr. Fields, but he was given comedy that didn't register, and this marred the human spots.

I must say that the home Mr. Fields moved into was certainly "some" home for an ordinary grocer. The scenes of the banquet held here were awful. They certainly smacked of Keystone.

Madge Evans as the adopted daughter overacted quite a little in a good many of her scenes. She is a cute kiddie and can register well if properly directed.

Others who appeared were Nick Long, Jr., Wm. Sherwood, Lillian Cook, Geo. Cowl, Pinna Nesbit, Viva Ogden, Justine Cutting and Stanhope Wheatcroft.

The Box Office Angle.

Lew Fields' name would probably bring you some business except that he has had some very bad films. It seems too bad that he can't get a fair chance on the screen.

If you must play this I would dwell particularly upon Mr. Fields' characterization. He gets this over at times so that it will win any audience, only to lose them a few minutes later by the very absurdity of some of the other action that follows.

If you don't have to play this you can safely let it slide. It will never be missed by anyone.

ORDINARY ROUTINE MOVIE WITH SOME VERY BAD SPOTS

Ruth Stonehouse in

THE PHANTOM HUSBAND

Triangle

DIRECTOR ..... Ferris Hartman
AUTHOR ..... H. O. Davis
SCENARIO BY ..... George DuBois Proctor
CAMERAMAN ..... Elgin Lesly
AS A WHOLE ..... Ordinary movie, unconvincing and unimpressive
STORY ..... Old idea of girl who pretended to have husband, writing letters to herself, with kidnapped-by-fortune-teller adventure towards the end
DIRECTION ..... Registered a few acceptable incidents, but generally crude and repeated badly in some sets
PHOTOGRAPHY ..... A few good shots, but generally flat
LIGHTINGS ..... One or two good bits; generally poor
CAMERA WORK ..... Acceptable
STAR ..... Fails to impress or gain sympathy
SUPPORT ..... Ordinary; some of it bad
EXTERIORS ..... Acceptable
INTERIORS ..... Ordinary
DETAIL ..... Much too much
TIME ..... Fifty-seven minutes (5 parts)

"ORDINARY MOVIE" is about the label for this, it being a comparatively crude visualization of an old idea, with some unconvincing melodrama tacked on at the end.

They started off with a lot of footage registering the desire of the shero to receive mail. We had many, many scenes in the village post-office, in all of which the characters were terribly overdrawn. Every small town in the country will resent this very crude attempt to picturize village life. The idea is a human one, but certainly it was poorly registered in this and has been done before much more satisfactorily.

The plot had to do with Miss Stonehouse beginning to write herself letters in order to appear important in the village where she had been very much neglected, and this finally developed to a point where she claimed to have been proposed to, and she left for the city to be married.

In the city she went to a fortune-teller and was locked in a room for several days, but at the end of this time she was calmly allowed to go free because a white slaver who stopped in said she wasn't the sort of a girl he wanted.

She then read about an unidentified body at the morgue and went down there to claim this person as her husband. Later the brother of the dead man loomed up to settle his estate with the widow, and finally she confessed that she had never been married, and the brother married her himself.

Miss Stonehouse didn't register such a charatcerization as to justify her being starred, and most of the extras in the cast overplayed so badly that the production didn't get over very satisfactorily at any time.

Charles Gunn slipped in at the finish as the brother of the dead man, but he had very little to do.

The Box Office Angle.

You can possibly sneak this by if you have been playing ordinary junk released by many of the programs nowadays, but certainly I would advise you to dodge this sort of a production if you expect to keep your fans lined up for any length of time.

I can't say that this is any worse than some of the recent Triangle productions or some of those made by other programs, but surely it isn't a good film, and you fellers must get away from the idea of being lulled to security through thinking that one of these is no worse than the other. You must remember that your fans do not see every picture, and when they do stop in, if they continue to see bad ones, they're going to hunt up some other feller who tries to have a good one occasionally.

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IN FORM THE BRADSTREET OF FILMDOM — A MAGAZINE — IN FACT A SERVICE

WID'S

INDEPENDENT REVIEWS OF FEATURE FILMS

Always Independent
Issued Every Thursday

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WILL REVIEW STATE RIGHT SPECIALS FIRST IN FUTURE—AND SAY, FELLERS—YOUR "OFFICE BOY" WANTS A RAISE! WILL YOU DO YOUR BIT?

I took an hour the other day to go sit in a corner and think over the situation in reference to my work, and I don't know whether I have been properly repaid for tearing my shirt in the past two years the way I have been doing in my efforts to help exhibitors, producers and the industry in general by the service of criticism I have been giving.

I came to several rather important decisions. The first of these was to give more attention to covering State rights Special productions as early as possible after announcement, since I can readily realize that every exhibitor and every State rights buyer is more interested in knowing about productions which are offered to him as special attractions, than he is about films which he has already booked and must take or lay on the shelf, according to the condition of his bank account.

Where a man is compelled to play program releases good, bad and indifferent, I have been trying to guide him as to whether or not he should make a noise about them, but, of course, that service is really not as essential in dollars and cents to the average man as the information regarding the merits of some special film which is offered at a high rental by a salesman whom he has possibly never seen or heard of.

For the past three years—the first being on THE EVENING MAIL in New York, and the last two being on this wild-eyed sheet of mine—I have been seeing an average of 15 features a week, sometimes seeing more than 20. I would be willing to gamble that no other person in the world has seen in the last two years one-third as many films as I have.

It has been a wonderful education, and, coming after years of newspaper work and several years of practical executive experience in every branch of the film business, it has naturally given me some knowledge of film values.

I'm not trying to insist that I'm great, but I do want to emphasize that I'm a darn good "errand boy," figured on the basis of 25c a week. Just figure me as a boy who can be sent down to see a picture that you want to know about and bring back an honest and comparatively intelligent—or possibly I'd better say "experienced"—opinion on it. That's mighty low-priced help—I say!

Now, it isn't so much that I need quarrel with any of you fellers who are now subscribers, about the value of my work to you, because I'm sure there's not a single subscriber on my lists who has not at some time or other in the past two years registered emphatic approval of what I've been trying to do, there being thousands of wonderful testimonials in my files—all unsolicited.

The point is this: I have been so busy in the past two years seeing films that I have allowed this publication to grow a natural growth without ever putting over an exploitation campaign worthy of the name.

At one time in the first year I sent out some sample copies, and soon found that when a publication was selling for real money, and the average filum gink got one for nothing once in a while, he decided that he would be a poor boob to pay for it ever. He always figured that he would get another one for nothing next week if he was just a patient waiter. For that reason I quit sending out samples.

I am glad to be able to report to my friends that there has been a steady, consistent growth in the subscription list of WID'S in the past two years. I don't believe it is necessary for me to tell you that 80 per cent. of the best theatres now receive it. You know that by talking with your friends. If you don't know it, I do, and so do the exchange men.

The point is just this: WID'S is needed more by the "just good" or the "poor" theatre manager than by the "best" theatre manager—because most of you fellers can run your showshop without any advice, only you have sense enough to figure that another feller's opinion is mighty cheap at 25c. a week.

I am going to ask you now, every one of you, to get busy.

I am going to send each of you a few sample copies, and I am going to ask you to pick out the men who need WID'S most and send these copies to them, writing them a personal letter at the same time.

It won't be necessary to send samples to the best theatres. Practically all of them subscribe now. What I want is the great majority of "so-so" and "worst" theatres—although there are, of course, a lot of real fellers not yet on my lists.

For the first time since WID'S has been in existence, I have put in charge of my business office a man who has nothing to do but worry about why we haven't more subscribers. That feller is going to work regular hours

and work hard, but I want your help. I don't want you to forget this; I want you to do something about it!!!!

It may sound to you like I'm an awfully sassy guy, but this is about the way the situation sums up. I have spent two years of my sweet young life battling for the good of the exhibitor, and have put a lot of real money —and it was hard-earned money—into this pet idea of mine.

Naturally, it was a long time before we commenced to break even, and I suppose if I had had "good sense" I would have quit a long time ago, figured purely from a business viewpoint—but then they say it's the fellers that haven't got any sense who succeed.

Anyway, I kept plugging at this thing because I felt that some day it was going to make a lot of money, and I conscientiously felt and soon learned to know from the word of others that there was a decided need for just the sort of service I have been trying to give.

The exhibitor, of course, has benefited more than anyone else because he is called upon to pay more for a film for one day than the subscription to my service amounts to in a year, this meaning that if he dodges one bad boy in a year, he has made money.

But I am glad to say that the producers, the individual directors, the stars, the cameramen and practically every element in the industry has enthusiastically endorsed the work I have been trying to do as something that has helped the industry.

Very frequently—oh, yes, every once in a while—some good friend among the directors, or the producers, or the stars doesn't agree with me about what I think of some production; that is to be expected, but I am very glad to say that none of them question my sincerity and honesty.

Of course, the chances are that you have had salesmen and those in smaller positions explain that I am eight kinds of a horse-thief because I said something they didn't like about some production, but hundreds of exhibitors have told me that they always noticed that that same salesman came back with an entirely different attitude when he had a production which had reecived a favorable review.

Well, it's unnecessary for me to argue here about that angle, because I think it's pretty thoroughly understood on all sides. Some people have told me very emphatically in the past six months that I'm a poor nut to continue working my head off in this way when there are so many big things to be done that would pay me so much more money, but, you know—I'm a little bit like a kid who has a pet or—to be "poetic," like a mother with her favorite child. I have gone through a lot to put this publication over, and now that it is over and making money I'm not in any way inclined to give it up, no matter what might be offered me, because I feel that it is doing a lot of good.

I am taking this occasion, however, to tell you fellers who are in a way my "Boss" that I want a "raise"—get me?

I have been plugging along pretty hard, staying up nights and working eighteen hours a day very frequently to keep this old service going, all at the messenger-boy's price of 25c. a week to you.

Now, I'm not considering raising the price—at least, not now—because I don't think that need be necessary at all. What I do want, however, is some thorough cooperation from you fellers in bringing into the fold those who have intended to subscribe to WID'S for a long time, but have never done it.

I also want ten bucks from those birds who have come in and "borrowed" your copies. That ain't fair, boys; think it over!

In addition—and I want you to get this: IT'S IMPORTANT!!! I want every one of you fellers to make it your business, when you go into the exchanges and meet the exhibitors you know, to ask them if they have sent in their ten iron men.

The book is making some money, fellers, and I'm not going to pull any threat about leaving you flat, because I don't think that's necessary, and most of you know that I wouldn't do it if we were still just breaking even. The point is, I am doing too much work for the money I am getting, and it's up to you fellers who are in the position of Boss, if you think my work has any account, to come through with a RAISE. It will be some time at the present rate before I get back all the money I have put into this service for you fellows and I don't want to have to wait that long. I don't think YOU want me to wait! What d'ye say?

Wid Gunning

P. S.—Remember, I told you at the first of this session that I'm going to pay my first attention to special productions from now on, trying to get them the moment possible so as to give you the dope when it will do you some good.

This may mean that I will be unable to see a few of the program productions; but, unfortunately, I'm only one gink—not six. In the past, I'll admit that I have covered the program pictures first, because as a rule it is easier to see them at stated times each week, whereas it frequently means a lot of extra time and extra work to hunt up the specials.

I know the importance to you, however, of getting a line on the special productions, and I am going to take care of it. If there's anything that you boys—any of you—have to suggest about what the service needs, let me know. I'll do my bit if you will go out and do yours.

IT'S UP TO YOU!!!!

"Brighten the Corner Where You Are"

VERY BARE BARA AS HISTORICAL VAMP WITH EXCELLENT, MASSIVE AND ARTISTIC BACKGROUND. IMPRESSIVE AS SPECTACLE, INTERESTING AS DISPLAY OF STAR, BUT NEVER REGISTERS AS DRAMA.

Theda Bara in

CLEOPATRA

William Fox Special Production

DIRECTOR.....J. Gordon Edwards
ADAPTED FROM.....Shakespeare's "Antony and Cleopatra"
SCENARIO BY.....Adrian Johnson
CAMERAMAN....Rial B. Schellinger and John W. Boyle
AS A WHOLE....Massive spectacle that impressed, with Theda muchly undressed most of the time, which combination was very interesting; although situations seldom registered as drama
STORY.....Decidedly interesting because of historical angle, but failed to impress as drama; editing could assist decidedly in building final climax
DIRECTION.....Registered excellent spectacular scenes and very artistic and impressive atmosphere from start to finish; necessary repetition of vampire situation detracted from dramatic effect, and anticipatory titles following battle marred final climax
PHOTOGRAPHY.....Generally excellent, with some very artistic effects
LIGHTINGS.....Many excellent bits with some truly artistic effects; Miss Bara shown to wonderful advantage most of the time, but occasionally not well lighted
CAMERA WORK.....Splendid
STAR.....Wore many marvelous creations which left her much undressed; had time of her life vamping; if authorities let it get by, will certainly register as her greatest bit of multiple love-making
SUPPORT.....Very good and nicely balanced
EXTERIORS.....Some massive exterior sets, with atmosphere splendidly maintained; a little trimming at times would have made general impression even better
INTERIORS.....Artistic, effective and in keeping with atmosphere
DETAIL.....Very good
TIME.....Two hours and five minutes (11 parts)

PRODUCER J. GORDON EDWARDS has certainly delivered in the matter of providing a superb background for Theda Bara's supreme attempt at vamping.

As spectacle this is excellent, although not supreme, and Miss Bara's "baring" of quite considerable of herself on most every occasion will prove most interesting generally if the authorities decide that it's all right because Cleopatra did it.

As drama this doesn't make much of an impression. It fails to stir and never hits a tempo that brings you to the edge of your seat to watch the swinging action. The one opportunity for this, which was the battle of Actium and the scenes showing the rushing Roman troops hurrying to Alexandria, was killed utterly by a number of titles which anticipated what was to come, so decidedly that there was no interest whatever in the scenes, except to see that they used a lot of people.

The first of these errors came immediately after the title "The Battle of Actium." We naturally expected to see a scene of action following that title, but instead had a long shot showing a lot of boats which seemed unreal, because we hadn't been started into the atmosphere of this naval battle. Following that first title we expected action, and if we had immediately been given a closeup scene of crews of two ships battling, with the other scenes following, which showed Cleopatra's boat and the long shots of the entire battle, the effect would have been decidedly better.

Then, beginning with the title which told of Cleopatra's flight, we had a number of titles registering the fact that all was lost and that the Romans were victorious, after which we had a lot of very effective stuff showing the battle still on, which of course was discounted by the titles which had said that it was all over. Then we had the situations of Cleopatra thinking Antony dead, with his return, followed by the scene where he was told that she was dead, which caused him to commit suicide.

During all of this action the Roman army had been rushing upon Alexandria, but the titles told us that it was all over but the shouting. If this entire last sequence had been so titled as to hold the question as to the success of the naval battle until the end, and then keep in the minds of the audience the fact that Cleopatra and Antony might withstand the Roman army at Alexandria, the suspense would have been decidedly better, and then it could have been explained that the death of Antony, robbing his and Cleopatra's army of a leader, caused easy defeat.

Of course, I understand that this situation is history, but I'll tell you that not one in a thousand knows the details of it, and certainly it is legitimate to create an element of suspense by showing your action without telling what is going to happen in titles which kill any interest in the scenes except as considered from a spectacular viewpoint of seeing thousands of extras chasing around.

I don't suppose that anybody really cares whether this is good drama or not. It shows Miss Bara quite bare, in a wonderful background, and, despite the fact that the action slumps very decidedly at times, the production is big enough to make anyone feel that they have surely seen an unusual and decidedly distinctive production.

The death of Cæsar was rather well handled, and some of the dramatic situations were well played, but there was that unfortunate and unescapable repetition of Cleo's love-making, which tended to weaken the effect of the various individual scenes.

The supporting cast was more than satisfactory. It was decidedly well balanced and all of the parts were played in such a manner as to please anyone. It was quite noticeable that Albert Roscoe, who played the part of Pharon, had been wearing a modern cut bathing suit this summer, because when he appeared before Cleopatra for the first time, stripped to the waist, two well-defined streaks of tan were in evidence. Surely something should have been done to offset this, because his tanned shoulders will make everybody think of the beach, losing entirely the atmosphere of Cleopatra's riding thru the streets.

In the cast were Herschel Mayall, Thurston Hall, Fritz Leiber, Hector V. Sarno, Art Acord, Henry de Vries, Genevieve Blinn, Dell Duncan and Dorothy Drake.

The Box Office Angle.

This will undoubtedly make a mint of money. It is big enough as to atmosphere and spectacular effects to register as a production, and it will only be necessary to announce Theda Bara as Cleopatra and show a few

of the costumes which she wears to guarantee business. Many may say that it's awful, but the chances are that they will go back a second time so that they will be able to detail fully to their friends why the aforesaid friends should not go.

Of course the historical story is a wonderful alibi and provides the necessary dignity to offset much criticism. It is a very long production, running over two hours, and consequently it will probably have to be handled as an evening's entertainment unless some change is made when they are ready to place it in the film theatres.

I believe that this will get by, however, as a special road show, because the presence of Miss Bara, a modern vamp, offsets the costume element, and the fact that it is a story of Cleopatra dignifies it sufficiently to pull many who would turn up their noses at an ordinary Bara production.

There are many places where editing would help, because at times, at the end of a scene, the crowd was allowed to close in, so that we saw how many extras were working; whereas trimming would cut this before the bare places showed—I mean the bare places on the ground—which would have made a better impressio generally. The same thing is true in this of Miss Bara' work; because there were a few scenes in which sh didn't screen to advantage. These naturally discounte some of her better scenes, and if the poorer ones coul be eliminated it would leave a much better impressio on the whole.

Be sure that you don't play up too strongly the snak death of Cleo, because this is a decided anti-climax Everyone is waiting to see the big death scene, an they of course expect Theda to let the snake crawl al over her just to prove that she's a real vamp. As it i handled, the snake is hardly in evidence to the eye— at least, I couldn't see him; and I looked pretty hard— and that gives a touch of artificiality to what shoul have been a very big dramatic climax. I'm telling yo this simply so that you won't make too much nois about that particular scene, thereby centering the attention upon it, which would result in your patrons coming out and kicking about some little thing like that whereas if you talked about the points that you know are right, centering the attention upon them, the weak spots will never be noticed.

FAMOUS RUSSIAN OPERA IS INTERESTING AT LEAST. STAR FINE.

Ivan Mozukin in

THE QUEEN OF SPADES

Russian Art—Pathe

DIRECTOR.....Y. A. Trotozanass
AUTHOR.....A. S. Pushkin
AS A WHOLE.....Atmosphere and acting make it interesting, but dramatic scenes didn't grip
STORY.....Adapted from famous Russian opera; interesting, but unconvincing
DIRECTION....Good for foreign work, although lightings at times caused bad shadows on faces
PHOTOGRAPHY.....Generally good; except handicaps of insufficient light-equipment
LIGHTINGS.....Some very effective for sets; sometimes excellent on faces, but frequently shadows not good
CAMERA WORK.....Good
STAR.....Forceful personality
SUPPORT.....Some fine types; generally satisfactory
EXTERIORS.....A few very good
INTERIORS.....Some sets very fine; generally good
DETAIL.....Satisfactory
TIME.....Fifty-five minutes (5 parts)

THE fact that this is based on an opera which has been one of the favorite productions of Russia for years gives an advertising angle which helps this decidedly, particularly if you have any Russians in your community.

The story is not particularly convincing as screened, because one is inclined to sit back and admire the acting of the players rather than be convinced by the situation they are portraying.

Mozukin, who appears as the star, is a very forceful personality who dominates most any situation in which he figures. There were several very pretty girls in the supporting cast and a number of splendid types.

The plot centers around an old lady who was said to possess a wonderful secret for success at cards. We find Mozukin attempting to secure this secret from her, and when she refused to tell it he frightened her so that she died from shock. Later her spirit appeared to him and told him to play three cards in order—the three, the seven and the ace—but to play only twice, since the third time would bring misfortune.

Mozukin, at this spiritual tip, won much money in two sessions at the gaming table, and on the third he picked a card and thought that he had won again, only to find that the card which he had chosen, thinking it was an ace, was really the queen of spades. That is where the production gets its name.

It finished with Mozukin in the madhouse as a result of his experiences.

I saw this production originally in Washington, D. C., when it was shown to the Russian Commission. I can tell you that these gentlemen considered it a very, very fine production, because they appreciated particularly the fact that it was a screening of a Russian classic. The film was not in good shape at that time, however, since it was too long in footage and had some very poorly written titles. Since then the Pathe Company has cut the production and re-edited it, and, as a consequence, the impression made is decidedly better. Some of the titles were not as good as they could have been, and not exactly in keeping with the atmosphere of the production, but the general effect was very satisfactory.

The Box Office Angle.

Considering the fact that this is the second Russian production released by Pathe, and feeling that you will surely have success with this one, I think you can very safely play it up, paying all of your attention to the presence of Mozukin and the fact that this is a picturization of a famous Russian opera. This fact about the story, if plugged hard enough in your advertising, will serve as an alibi, and Mozukin makes a favorable enough impression to carry the entire offering without allowing the interest to lag.

This is different from American films in many ways, but it is also decidedly more interesting than the average American program offering, because of the atmosphere, the artists and the mere fact that it has been made in Russia. This is not as good a film as "The Painted Doll," but it is good enough to play most anywhere providing you handle the advance ads properly.

CRANE WILBUR

ART DRAMAS PROGRAM

Eye of Envy — Blood of His Father
Unto the End — Devil McCare
Just Jim

STORY AND DRAMATIC MOMENTS MISS FIRE. IT WON'T STIR THEM

Clara Kimball Young in

MAGDA

C. K. Y. Co.—Select Pictures

DIRECTOR ..... Emile Chautard
AUTHOR ..... Herman Suderman
SCENARIO BY ..... Margaret Turnbull
CAMERAMAN ..... Jacques Bizeul
AS A WHOLE....Will impress a few because of author; but majority, unfamiliar with plot, will not enthuse
STORY.....As presented, it fails to ring true or grip
DIRECTION.....Gave good foreign atmosphere and made some bits very satisfactory, but permitted overplaying with consequence that almost all important scenes missed fire
PHOTOGRAPHY ..... Generally good
LIGHTINGS.....A few good effects; generally too uniform
CAMERA WORK.....Good; not distinctive
STAR.....Will impress generally, although not always photographed to advantage and frequently missed fire in big moments
SUPPORT.....No individual registered; some, by overacting, marred important scenes
EXTERIORS ..... Satisfactory
INTERIORS.....Very good for foreign sets
TIME.....Fifty-five minutes (5 parts)

TO those who have no respect for age—and, unfortunately, a very large majority of film patrons are rather opposed to the age idea when it comes to stories for the screen—this will not register as an excellent film because the dramatic moments miss fire in almost every instance, with considerable of the action painfully convenient for purposes of the plot.

The average film patron does not know or care much about who the author was if the story is familiar and too convenient. This certainly had its bad spots, considered from that viewpoint, and the scenarioist has done things to the old classic — some very unsatisfactory things.

Briefly, the plot shows Miss Young, ordered from her home after a quarrel with her father, studying to become a great singer in a city. Somehow, that thing of always going to be a great singer seems to be wished on Miss Young with great regularity.

Anyway, there "just happens" to be in an apartment next to which Miss Young was visiting some friends, a man who was from her home town. They promptly fell in love, with the result that after he told her that their marriage was a fake, she had to go out and sing on the streets to get something to eat for herself and for the chee-ild.

Later, while singing in a music-hall, two men who had at one time promised her a great future, "just happened" to be there, and they discovered her, the result being that she promptly became very famous and wealthy.

In passing, I want to say that the man of these two who played the piano in one scene was certainly an awful actor!

Thus famous and wealthy, Miss Young returned to her home town, there being a title which said: "Magda receives an invitation . . . " Since it was very evident by the subsequent action that she received an invitation, I want to again object to these "this is a chair" titles.

Naturally, all the folks were much surprised to see Magda honored by the governor, and her father asked her to come home, while the willun who had been father of her chee-ild and was now a leading official of the town, came to bring her flowers and friendship. Hearing of her wealth he wanted to marry her, but she said no, unless he would admit that he was the child's father.

After learning about the child and hearing that she had refused to marry this man, Magda's father started to shoot her, but flopped before he could make good, and then Magda walked from this scene into another room and told Thomas Holding, who had been standing around waiting for the finish in the part of a minister, that some day maybe she would marry him.

The atmosphere of the entire production showed that a lot of care had been used in having the sets and costumes right, but unfortunately the producer was anable to make the dramatic situations ring true. This was particularly so of the important scenes between Miss Young and her father, Edward Kimball.

Mr. Kimball as the father, missed fire with great regularity, and frequently Miss Young overplayed by being too emphatic.

In some of the scenes Miss Young was wonderfully beautiful, as she should have been in all, but unfortunately the lighting was not well arranged at times and she didn't show to the best advantage.

In the cast were Madame Valkyrian, Kitty Baldwin, Maude Ford, Edward Fielding and George Merlo.

The Box Office Angle

The very fact that Clara Kimball Young has been away from the screen for a few months should make it possible for you to get money with this production. It isn't as bad as "The Foolish Virgin," and it will undoubtedly give general satisfaction because of her presence, despite the fact that it falls far short of what it could have been had the director made the dramatic moments ring true. There are many big scenes in this which could have been made very effective despite their comparative familiarity.

I believe it is a safe bet for you to play this, and in advertising it I would be very careful to center all the attention upon the fact that this production marks Miss Young's return to the screen with her own company, in conjunction with the greatest producing organization in the world, etc., figuring that all of this bunk will be sufficient to create an atmosphere around this film that will make your fans afraid to criticize.

It would also be advisable to register very emphatically the fact that "Magda" was written by the famous author, Herman Suderman, because if you get this over properly you will offset a lot of criticism which would come if they had no idea as to who the author might be. Don't take it for granted that everybody knows who wrote Magda, because a large percentage of your patrons will probably have no idea as to its origin.

HEART STIRRING HAND COLORED **PATRIOTIC SLIDES 25c. Each**

71. If It's Worth Living Under, It's Worth Fighting For.
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95. President Wilson & Flag.
60. Geo. Washington.
45. The Birth of the American Flag.
70. Abraham Lincoln.
76. Spirit of '76—Reflects in 1917.
27. If It's Good Enough to Live Under, It's Worth Fighting for.
87. Pledge Allegiance.
68. Star Spangled Banner.
42. My Country 'Tis of Thee (Flag).

EXCELSIOR ILLUSTRATING CO., 219 Sixth Ave. New York City

MUCH TOO LONG PROPAGANDA MELLER THAT DRAGS BADLY

Enid Markey in

THE CURSE OF EVE

Corona Cinema Co.—State Rights

DIRECTOR.....Frank Beal
AUTHOR.....Wycliffe A. Hill
SCENARIO BY.....Joseph Anthony Roach
CAMERAMAN.....William C. Thompson
AS A WHOLE....Much, much, much too long, which made action very draggy and kept production from registering; could be made interesting problem melodrama in greatly reduced footage
STORY.....Starts with birth of the world and Adam and Eve, and then becomes "No mother to guide her" melo, with plea for legalized abortion on finish
DIRECTION.....Provided some good atmosphere touches and kept most of action within bounds, but had so much footage that sequences dragged very badly; prologue was excellent, and other spots were very pleasing
PHOTOGRAPHY.....Generally satisfactory, although not exceptional
LIGHTINGS.....A few good effects, but frequently just straight stuff
CAMERA WORK.....Prologue excellent and some pleasing bits; generally good
STAR.....Just routine ingenue
SUPPORT.....Satisfactory, not remarkable
EXTERIORS....Some good shots which probably would seem better if excess footage were omitted
INTERIORS.....Some very good; generally satisfactory
DETAIL..Much too much of it; a few weak spots in plot
TIME.....One hour and forty minutes (10 parts)

THE "Curse" of this is footage. I can't for the life of me understand why they blamed it on to Eve.

If about two-fifths of the excess filum were removed, leaving the production in an hour's running time, the thing would have an excellent chance of getting by; because it starts off with some good prologue stuff and deals with a problem which will interest many, providing the authorities permit it to remain in the film.

I can't feel that the production as it stands is going to work any wonderful reform along the lines suggested by its final plea, principally for the reason that it fails to ring true as drama; and I have a private hunch that those who made the production are much more interested in the possibilities of attracting the curious to the box office than they are in the possible effects of their preachment. Consequently, reduction in footage would simply make it possible to market this, where it seems to me that it is in almost impossible form at the present time.

I can't conceive any good reasons why theatre owners should want to book an hour and forty minutes of this film, since in an hour and forty minutes it would become very, very painful to almost everyone.

The first reel, which is a picturization of the book of Genesis from the Bible, has been very well done. The allegorical scenes suggesting the creation of the world register effectively, and the flashes of Adam and Eve are rather well handled, there being enough of Eve undraped to give the manager who likes to do so a chance to flash a "still" in front of his theatre.

Despite the Biblical reference attached thereto, I can't help but feel that the chief idea in presenting Eve is to make this still picture possible, because there's really no reason, according to the plot of the modern story which follows, to call this "The Curse of Eve." The modern story proves that it was the girl's mother who was entirely at fault in the matter, although it is a bit doubtful whether even a watchful mother might have saved daughter from the willunous wicked willun who lured the shero to his yacht, doped her and left her to the well-known scene of the morning after—which generally accompanies such delightful bits in similar film productions.

Although in the first two or three reels of the modern story nothing happened except the introduction of a lot of characters who continued to jockey for position, we finally got that good old favorite, the "intercepted letter" situation, and then, in turn, came the "misunderstood situation," then the "lured to the yacht," and finally the visits to the doctor's office, etc., with the big finish centered on our good old friend the trial scene, wherein the doctor and the hero were being held for the criminal operation.

Doctor and hero pleaded guilty and served their term, with the finish coming where hero joined shero when he got out of the "private home for criminals."

From start to finish this was a dyed-in-the-wool "no mother to guide her" plot. The mother in this instance was shown to be devoting her time to mission and settlement work instead of paying the proper attention to her own daughter, and, to make it more emphatic, they had mother adopt one of the mission girls, on whom she lavished her attention while she allowed her own daughter to go without advice or protection.

Considering the fact that this was really nothing more than melodrama from start to finish, so far as the modern plot was concerned, it seems to me that the players have done very well, and the director also, in making the situations acceptable. Of course, the fact that the action drags so miserably was due to the presence of almost twice as much footage as was necessary.

I can't feel that anyone will stand up for the intercepted letter situation. I'm sure that there's nothing new about the mother-neglecting-her-daughter idea. One of our oldest "regulars" is the willun luring the girl to her ruin, and surely the day is past when the courtroom scene impresses for the finish. Consequently, it would seem that the story is more to blame than anything else for the fact that this becomes very tiresome.

The usual inconsistencies developed, as, for instance, the fact that the jealous female saved all of the letters which she intercepted and kept them in a convenient place where she could present them to the hero when accused.

For some reason the innocent chee-ild shero didn't seem alarmed, after being lured to the yacht by a statement that a party of older folks were having dinner there, to learn upon arrival that there was no one on the yacht but the willun's servants. This would have made the normal female very suspicious of any drink offered her.

The real blow, however, came in the situation where we were supposed to find a prominent doctor and a well-known engineer held for an illegal operation on the evidence of only one woman, who didn't produce or identify the victim of the operation. Certainly this was impossible as a situation, and when the trial continued on this basis it didn't have a chance to register as drama. It might have been possible in such a situation to have carried on the trial without the shero appearing in person as a witness, but the district attorney and

the judge would have had to have knowledge of her identity and some evidence more than the statement of one woman, which was not by any chance enough to convict.

Because of the fact that the drama misses fire, it is a serious question whether the plea at the finish for the legalization of abortions under certain circumstances will strike a responsive chord with many audiences.

The bit of atmosphere registered by the visit to the Japanese restaurant was the best thing in the production. Generally considered, the producer's work was very good, and this, edited to proper footage, possibly would make a decidedly different impression than what it does at the present time, although it could never be such a film as to register as "big."

Among those who appeared were Clarissa Selwynne, Ed Coxen, Jack Standing, Elsie Greeson, Wm. Quinn and Eugenie Besserer.

The Box Office Angle.

In the present form I would certainly advise that you should not play this. It surely doesn't justify giving up an hour and forty minutes to, and there are many changes needed to make the plot register more acceptably.

If this should be reduced in footage very decidedly and some of the rather emphatic situations eased off a bit by titling, you might play this to good business. Under no circumstances would I play it in a very high-class house where they cater exclusively to families or discriminating patrons.

None of the stars are big enough to justify your featuring them, and it would be necessary to depend almost entirely upon the name, the problem attacked (if you consider this advisable), the "No Mother to Guide Her" thought and the still pictures of Eve as she first roamed in the Garden.

WILD MIXTURE OF BURLESQUE

Franklyn Farnum in

ANYTHING ONCE

Bluebird

DIRECTOR.....Joseph De Grasse
AUTHORS.....Isola Forrester and Mann Page
SCENARIO BY.....William Parker
CAMERAMAN.....Jack Mackenzie
AS A WHOLE.....Wild combination of action meller farce and hokum burlesque
STORY.....Old situations tied together with farce and melodramatic twists that gummed it up quite some
DIRECTION.....Sort of go-as-you-please style
PHOTOGRAPHY.....Generally satisfactory; a few good effects
LIGHTINGS.....Satisfactory, although not consistent
CAMERA WORK.....Good
STAR.....Very good in nut character
SUPPORT.....Quite satisfactory because of burlesque action, which excused weird stuff
EXTERIORS.....A few good shots; generally satisfactory
INTERIORS.....Some good; some ordinary
DETAIL.....Nobody will care much
TIME.....Fifty-eight minutes (5 parts)

THIS is a wild catch-as-catch-can, set-em-up-in-the-other-alley, shoot-em-quick-before-he-turns-the-corner sort of melodrama with farcical twists sticking out all around to give it a touch of mystery-burlesque which excused most anything that happened, because if you weren't thrilled you could laugh and think it was supposed to be funny. There were scads of action and quite a few good laughs, with the general result satisfactory for the fan who is willing to take the movies as they come, without being too critical as to the fine points.

Franklyn Farnum, as the nut who inherited a Western ranch provided he married the girl he loved, etc., learned about all the wild willuns who would kill him if he went after it, but still he was willing to take a chance, with the result that he had some exciting adventures upon his arrival in the West.

I won't attempt to describe the story, because it was decidedly messed up. Suffice it to say that on the finish he and the shero did the clutch and everyone else was made happy by the final unwinding of the very much tangled plot which had caused all the excitement.

The bit where they set off a wagonload of fireworks was rather a plain plant for this purpose, but it will get some laughs—which justifies its use. This reminded me somewhat of a bit of business I saw in a Western town some months ago, where a cowboy held off an attacking force from his position in a fire tower by shooting fireworks at them.

Marjory Lawrence, as the shero, tried so hard to be cute all the time that she registered very unsatisfactorily.

Claire Du Brey, as the mysterious Spanish willuness, blew into the action early, with such overplaying that she seemed to be a comedy character burlesquing for effect, but later we discovered that she was supposed to be a sure-enough Spanish girl, which discounted her early work.

However, figuring this from the general viewpoint, as I said before, it will get by with the average fan because it provides something doing and quite a goodly number of laughs.

Among those who appeared were Mary St. John, Raymond Wells, William Dyer, Frank Tokunaga, Lon Chaney, Sam De Grasse and H. M. Thurston.

The Box Office Angle.

As Bluebirds run, you can get this by if you will make it very plain that it is a wild burlesque melodrama having to do with a young man of the East who went West to take possession of an estate with his mind made up to take a chance at "anything once," because he had been told that it would be a dangerous undertaking.

It is possible that Franklyn Farnum has made some friends, and certainly any who have seen him will be more likely to consider this a good story for him than most anything he has appeared in, because he registers as a sort of nut who might tackle such an undertaking.

If you will play it up you may get the spirit of the daredevil into the minds of your fans strong enough to make 'em like this as it runs, even though they do think it's a lot of bunk before they get through. I have a hunch that your regulars will accept it as reasonably good entertainment.

It would be a good idea to lead up to the booking of this by a little teaser campaign, saying: "Would you try ANYTHING ONCE?" Just use that for several days in advance, and see if you don't start some discussion, putting the ANYTHING ONCE in capital letters each time when you use it.

FARCE MELLER WILL GET BY

HAROLD LOCKWOOD

Yorke--Metro

OLD BASIC IDEA MADE ENTERTAINING BY TREATMENT

Bryant Washburn and Virginia Valli in

THE FIBBERS

Essanay—Perfection

AUTHOR.....James W. Adams
AS A WHOLE.....Plot that held interest and had human spots; rather nicely presented
STORY.....One of those double misunderstood-situations with good twists at end; human treatment of incidents discounted age of idea
DIRECTION.....Quite satisfactory, although allowed much unnecessary footage
PHOTOGRAPHY.....Generally pleasing, although few effects
LIGHTINGS.....Frequently too uniform, but satisfactory as straight stuff
CAMERA WORK.....Good, without effects
STARS.....Pleasing
SUPPORT.....Some good types
EXTERIORS.....Satisfactory; no attempt for beauty or composition
INTERIORS.....Good
DETAIL.....A few bad spots
TIME.....Fifty-six minutes (5 parts)

CONSIDERING the number of times we have had the misunderstood situation between husband and wife wished upon us, it seems that an author would hardly attempt this as a basic idea for a story, and you would be inclined to think that if they did attempt it they would have trouble getting away with it. Nevertheless, in this instance we find that human touches introduced into various sequences with a nice little twist on the finish, somewhat suggestive of O. Henry's style, brings this up to the caliber of good story material, and the treatment given it along the lines Essanay has followed recently in light comedy makes the offering a very satisfactory one, which can surely be marked as decidedly better than the average program release.

Bryant Washburn and Virginia Valli were very good as the husband and wife who misunderstood one another, and the supporting cast was quite satisfactory, one or two types being good.

The plot was based on one of those things where Hubby and Wifey came to a misunderstanding of one another through the accidental presence in their home of a tramp who was taken from a freight train that had been wrecked. This individual was a dope fiend and his doctor bills were running into considerable money, while Mr. Washburn's bank account was running low.

Mr. Washburn and Miss Valli had already been planted as a young couple who were inclined to tell fibs to one another, this including Mr. Washburn's having a check book where he listed his bank account in the thousands, while, as a matter of fact, it was fictitious, it being done to keep wifey from worrying.

They tried awfully hard to keep the injured dope from settling his claim against the railroad, but the claim agent slipped in and secured a settlement for $100. Since the dope had caused them about $400 in expenses Mr. Washburn became quite some peeved.

Then Miss Valli dug up an old play from a trunk, the dope revised it and it was immediately accepted for production, while, at the same time, a lady suddenly appeared at Mr. Washburn's office and asked him to lay out the plans for her new home, which was a very big commission for him.

Mr. Washburn saw his wife with the man who was to produce the show, and she saw him with the woman who was to have the plans made, which made each suspicious of the other, and so they proceeded in secret. There were a number of incidents developing this misunderstanding, and then finally we came to the blow-off on the finish. The night the show was produced the newspaper printed the fact that the play had been written by the wife of the architect who had recently built such a beautiful home, this newspaper item smoothing out complications for both. The taxi finish was well handled, and I think will register as a good bit.

There were several slips in this which most anyone will question. The first was the item as to whether any railroad company would consider paying a claim to a tramp stealing a ride on a freight train who had been injured in a wreck. I'm no lawyer, but I have a hunch they wouldn't.

In the second place, the newspaper insert announced that the critics thought the show was going to be a great success, when, as a matter of fact, the newspaper was shown to the wife on what was supposed to be the opening night, before the play had gone on. Nothing was said of a preliminary performance, and it would have been just as satisfactory had the insert referred to the opening of the play without any comment as to what the critics had said, because the manger afterwards came along and pantomimed what a success it had been.

The third slip was the fact that the exterior of the theatre where this first-night performance was being held had posters announcing another show. It surely should have been easy to have found a theatre where no posters would have appeared, because most any fan will catch this slip.

There's one item that will probably trip up most anyone, particularly those familiar with the theatrical business—as it did me. We saw the man who was supposed to be the leading producer of the country read a letter and register much joy, whereupon he immediately dug out the manuscript submitted by the wife. The natural assumption was that this was the letter she had written accompanying the manuscript, and everyone will say that they usually register anything but joy at the receipt of a new manuscript from an unknown author. This point was covered, however, on the finish by the knowledge that the letter was from the dope who had revised the play, it appearing that the dope was a very well-known author of some time back who had been in such a position that the producer was very much in his debt because of some event in his life before he went wrong.

The sudden appearance of the female at the office of the architect to hand him such a large commission was also explained by the fact that she was the daughter of the dope, who had spent much money trying to reform him and now didn't know where he was, the inference being of course that he had sent word to her to do something for the architect.

The Box Office Angle.

As program releases go, I would say that this is excellent compared with the average. Frequently there seemed to be unnecessary footage, but the average fan will never question this, because there are enough bright spots to carry the production along. The story is old stuff as to basic idea, but it has been humanly handled, and I believe will be pleasing, particularly because the twist at the end will send them out with a feeling that they have seen something new.

Bryant Washburn's name should get you some money because of his previous pictures, unless you happen to be in a section where his prestige was injured by his recent trouble with the exemption boards. You will of course know whether or not this has affected your community. Personally, I am inclined to believe that it will not interfere with his drawing power.

Since Virginia Valli is co-starred in this, I think you should call to the minds of your patrons the previous pictures in which she has figured, these being "Filling His Own Shoes" and one or two others in which she worked with Mr. Washburn.

In advertising this in advance you might use lines something like this: "Did you ever lie to your wife?" Carry that for several days before you say anything about "The Fibbers." You might also say: "What is the difference between a FIB and a LIE?" mixing these two lines up. It is rather essential that you use this FIB reference so that the name "THE FIBBERS" will register when you pull it.

MECHANICAL OBVIOUS MELLER THAT FAILS TO IMPRESS

Ethel Barrymore in

LIFE'S WHIRLPOOL

Rolfe—Metro

DIRECTOR	Lionel Barrymore
AUTHOR	Lionel Barrymore
CAMERAMAN	John M. Bauman
AS A WHOLE	Unconvincing meller of obvious story fairly well handled
STORY	Husband of convenience proved cruel, with result that wife is suspected when he is murdered
DIRECTION	Generally satisfactory, but slipped at times
PHOTOGRAPHY	Satisfactory; not distinctive
LIGHTINGS	A few good effects, but generally ordinary
CAMERA WORK	Satisfactory, but varied
STAR	Will get by
SUPPORT	Some overplayed; none stood out
EXTERIORS	Satisfactory; a few beautiful shots
INTERIORS	Satisfactory
DETAIL	Some scenes badly handled; generally acceptable
TIME	Fifty-three minutes (5 parts)

THERE was a serious handicap hung on to this from the start, in that the story was an obvious, ordinary mellerdrammer, almost mechanical in its development and certainly unconvincing as to dramatic strength. The situations were handled reasonably well except in a few instances, but the thing hasn't a chance to register as forceful drama with the more intelligent patrons.

Those who care for meller may consider this quite satisfactory, because we have a murder with the heroine suspected, and several clashes between husband and wife, with other scenes where unkempt brutes menace the heroine.

Left alone by her father's death, Miss Barrymore married a wealthy neighbor for convenience sake, but she soon learned that he was harsh and rather cruel.

Almost immediately they planted the abused tenant, who we knew would later return and kill the husband so as to make room for a clutch between the young doctor and the wife, since the young doctor went away to France, because he loved the girl who had married.

The murder came in due course, following the scene between Miss Barrymore and her husband, from which she fled, carrying her child. Then she was suspected of the murder, with a posse in pursuit.

Asking a ride from a couple of drunken roughnecks, she was taken to a house in the woods and attacked, with the result that she shot and killed one of the men just as the posse came up. Meanwhile, her tried-and-true friend, who had loved without avail, found the hat which the murderer had conveniently dropped as he climbed out of the window, and, wandering about the city, he "just happened" to stop in front of a saloon where the murderer was inside, in a drunken condition, yelling for his hat.

They had a very bad mob scene in front of the jail where Miss Barrymore was brought in, the extras behaving very poorly, and then of course the madman was dragged in and a confession forced, which made it possible for the freed wife to greet the young doctor who had just returned from France for the finish.

This sort of a plot reminds me of the days when they used to sit down after dinner and write the story that they were going to go out and "shoot" the next day, with speed as the main object. Certainly most any fan will be two or three reels ahead all the way—which is bad business!

There's nothing sufficiently distinctive about the offering to offset this story defect, and Miss Barrymore lacks a certain something which would make her personality register on the screen in a manner to win a larger following. Her work is inclined to be cold and mechanical, the suggestion being that she may be thinking her part but surely not feeling it.

Reginald Carrington, as the husband, overplayed rather decidedly in his more important scenes, and while the others were satisfactory, there was little for them to do.

Alan Hale, as the young doctor, had a half-dozen scenes, his being one of those stick-around-for-the-finish parts.

Others who appeared were Paul Everton, Ricca Allen, Frank Leigh.

The Box Office Angle.

Ethel Barrymore's name may pull you some business, although it is impossible for me to advise you regarding that, since she had done very well in some Metros, and not so well in others. This production will never build her any following, it being plain movie meller, and so it would seem to me to be quite advisable to pass this by for something better in case you are able to reach out and grab something.

After patrons have been stung a certain number of times by these stars of the stage they lose considerable respect for them as screen artists.

The story is so ordinary that it would hardly be advisable to say anything about it or the production, in the event that you intend to play it. The wise thing to do would be to "soft pedal" decidedly and talk only of the star.

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CHARACTERIZATION IN BURGLAR WHITE SLAVE MELO WELL HANDLED

Dick Rosson in

CASSIDY

Triangle

DIRECTOR.....Arthur Rosson
AUTHOR.....Larry Evans
CAMERAMAN.....Roy Overbaugh
AS A WHOLE.....Interesting "Redlight district" action with good characterizations
STORY.....Rough criminal plot that interested
DIRECTION.....Put over points strongly and gave lots of good bits that registered
PHOTOGRAPHY.....Some good rainy night scenes that showed "some" rain
LIGHTINGS.....Very good—which added much to atmosphere
CAMERA WORK.....Very good
STAR.....Took the part of a T. B. and surely looked helpless
SUPPORT.....Very good throughout—especially the dog
EXTERIORS.....Mostly rain shots
INTERIORS.....Very good
DETAIL.....Usually good; allowed a slip or two
TIME.....Sixty-two minutes (5 parts)

CASSIDY was a boy who was sick and broke in San Francisco. He wanted to get back to New York and Mamie before he cashed in. He decided to rob a house, and, as he was an amateur at the game, he picked the wrong house to start with—that of the district attorney, who happened to be waiting up for his daughter.

Cassidy was captured in the house, and when the district attorney learned that he was sick and that he was trying to get home before he died, he provided him with sufficient funds to go.

In the meantime the daughter took a taxi at the station and was taken to the saloon of the boss of the tenderloin, where she would have been murdered were it not for Cassidy's intervention. He rescued the girl and took her home, dying from a wound received in the fight before morning.

There were a number of good touches in this, and, taken as a whole, it was a good film with interesting characterizations. It is a question if most of your patrons will appreciate this because of the robbery, the white slave stuff and the death of the sympathy character on the finish.

There were many night scenes registering "some" rain. It came down in sheets and torrents and it surely did make Dick Rosson look bedraggled and wo-begone, and, although he did quite a lot of coughing, I don't believe he overacted his part. He did overplay somewhat while in the home of the district attorney, but I believe this will be overlooked without comment.

There were a couple of bad detail spots. The wire from the daughter to her father was printed instead of typewritten, and Cassidy didn't see the district attorney, who was seated in a chair within four or five feet of him.

The types were well chosen throughout, Dick Rosson carrying the burden with a very fine characterization of the poor sick boy without friends or money. The ward boss, the bartender and the cadets were all "real," and the black-and-tan dog of Rosson's certainly added a lot to the general atmosphere.

Among those who appeared were Frank Currier, Pauline Curley, Mac Alexander, Eddie Sturgis and John O'Connor.

The Box Office Angle.

I believe that the name "Cassidy" is good enough to pull some business if you will play up the fact that Cassidy was a New York boy who had never been given a chance until he was nearly dead from hunger and T. B.

Even though you are able to create some interest in this picture, it is a question as to whether your patrons will be greatly pleased with it. It is certainly full of scenes that hardly go with the idea of light entertainment, which is in demand now.

The fight in the saloon will pass, because fans have come to expect such things in present-day films; it has become customary and I don't believe anyone will mind if this is rough.

You surely ought to know if you can play such an offering.

FOREIGN PRODUCTION OF OLD CLASSIC THAT WILL PLEASE

Helene Hesperia in

CAMILLE

Foreign Production—Hanover—General Film Co.

AUTHOR.....Alexandre Dumas
AS A WHOLE.....Creditable presentation of well-known story in foreign atmosphere by foreign players
STORY.....Screen version is combination of book and play
DIRECTION.....Followed foreign technique, but held attention and registered some good scenes
PHOTOGRAPHY.....Good straight stuff
LIGHTINGS.....No attempt for effects
CAMERA WORK.....Good—although without American technique
STAR.....Beautiful woman; a little bit large but gives excellent characterization
SUPPORT.....Well balanced cast played satisfactorily
EXTERIORS.....Satisfactory; not distinctive
INTERIORS.....Good; not exceptional
DETAIL.....Acceptable
TIME.....Sixty-seven minutes (6 parts)

SEVERAL years ago Hesperia, who has been one of the famous beauties of Europe, appeared in a number of foreign films which were released by Warner's Features, Inc. She is practically unknown, however, to present-day fans.

"Camille" is of course an old standby that has been played and played by rep shows, stock companies, etc. for many years. Undoubtedly the cast of French players making this production in France present it with the proper atmospheric touches.

Except for the absence of American technique, effective lightings, closeups, etc., this is a very good picturization of the old classic. Figured from the viewpoint of the average patron, I believe this will be a satisfactory offering, although it will not register as favorably as it would have had the production technique been nearer what the fans are accustomed to.

Hesperia is a beautiful woman, but is somewhat large which fact detracts somewhat from the first impression although she manages to overcome this as she develops her characterization, so that on the finish anyone is sure to admit that she is a very capable actress.

The cast was rather inclined to use French gestures—

which, of course, is only natural—and this, to a certain extent, decreases the effectiveness of the offering in this country. There are some dramatic moments that register very satisfactorily, however, and on the whole I believe that this production is one that can get by anywhere, providing you make it clear that it is a foreign film featuring a European star.

I would not attempt to play this against the Theda Bara "Camille" on a basis of suggesting that the production is as good, but you can of course go as far as you like in speaking of the individual work of Hesperia, because there's bound to be a difference of opinion as to the characterizations, and Hesperia certainly does very well considering the handicap of production methods.

The Box Office Angle.

The fact that this production of "Camille" has been kept under cover until another has been placed on the market gives it additional value according to results in the past under similar conditions. We have had several instances, such as the "Romeo and Juliet" and "Carmen" clashes, where Mr. Fox figured, and in both cases I think each concern did more business with its respective productions than they would have done had they come out alone. For that reason I can't see that this film can help but benefit by the fact that it is being offered at this time when the Bara "Camille" is just out.

I would suggest that you concentrate all of your advertising upon Hesperia.

LIGHTINGS, ATMOSPHERE AND STAR IN MOVIE PLOT

Vivian Martin in

THE TROUBLE BUSTER

Pallas-Paramount

DIRECTOR.....Frank Reicher
AUTHORS.....Tom Forman and Gardner Hunting
SCENARIO BY.....Gardner Hunting
CAMERAMAN.....James C. Van Trees
AS A WHOLE.....Fairly interesting but unreal, being action with no characterization
STORY.....Girl-boy newsie makes funny statue which brings fame and fortune; one of those "do it in the movies" things
DIRECTION.....Gave artistic lightings and generally satisfactory atmosphere, but failed to make action ring true
PHOTOGRAPHY.....Generally excellent
LIGHTINGS...Some very effective and generally artistic
CAMERA WORK.....Pleasing
STAR.....Pleasing little personality handicapped by unreal situations
SUPPORT.....Extras very artificial; principals inclined to "act"
EXTERIORS.....Satisfactory
INTERIORS.....Generally very good
DETAIL.....Satisfactory
TIME.....Fifty-eight minutes (5 parts)

THE customary pleasing lightings and artistic atmosphere of a Pallas production are in evidence in this, and we also get the winsome personality of Vivian Martin, who has become a favorite in many localities despite the fact that most of her productions have had the same fault—the stories have been painfully unreal.

In this Miss Martin, a foreign waif left alone in this country by the death of her father, puts on boy's clothes and sells papers, living in a store-box with a young roughneck newsie, who befriended her.

They introduced the well-known "lured to the room and attacked by the willun" situation, after which the boy chum was beaten up by the wicked wun, which sent him to the hospital, with the result that he became blind.

Meanwhile Miss Martin had molded a funny little statue, which she took to the art exhibit, where it immediately won for her fame, fortune and much publicity. Thinking that the blind boy needed the money more than she did, since a kind-hearted lady had adopted her, Miss Martin gave the credit for the statue to her blind chum and disappeared, supposedly in fear of a hard-faced "charity woman" who showed up at the home of her benefactress.

They then used a lot of footage before the boy recovered his eyesight and returned to find Miss Martin, who was traced by the fact that she had moved the old piano box in which they had lived out to the place where she now worked as maid.

To make it a little harder they had brought the crook back into the story, and he was levying blackmail, such as it was, from Miss Martin, in order that it be not known that she had made the statue, which had brought fame to her friend.

I would say that the average audience would sit through this and enjoy some of the lightings and a few bits of business without ever having any impression other than "Don't they do queer things in the movies, and why do they always have the same sort of situations for the villain to figure in?"

Miss Martin played, as she generally does, with some little cute tricks and always photographed charmingly, but the support didn't ring true at any time.

The Box Office Angle.

This is about on a par with the sort of production you used to get on the regular Paramount program, because it has the same old weakness of unconvincing plot. To be true, the atmosphere and lightings were better than many other producers deliver, but the thing doesn't register as anything except a lot of footage.

It depends entirely upon the attitude of your patrons to Miss Martin, whether or not you can afford to play this. In case you are going to use it, you might stir up a little interest by lines of this sort: "Did you ever own a Billiken? Then you should see 'The Trouble Buster' that Vivian Martin has made."

I may be all wrong, but I have a hunch that if those little statuettes can be made cheaply enough, the thing could be put over as a novelty because of the advertising received through this picture, particularly if some nimble liar was willing to say that Miss Martin had really made the thing. I don't feel that the statue could bring fame and fortune as shown in the picture, but I do think that the advertising it could receive through the connection with the production and through the suggestion that Miss Martin had made it, would sell a lot of them. If you think so, maybe the Paramount Office will do something about it.

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HUMAN TOUCHES AND TWISTS MAKE THIS PLEASING

Alma Rueben and Walt Whitman in

THE FIREFLY OF TOUGH LUCK

Triangle

DIRECTOR.....E. Mason Hopper
AUTHOR.....J. G. Hawks
CAMERAMAN.....Charles Stumar
AS A WHOLE.....Story twists and characterizations make old basic situations entertaining
STORY.....Registered some excellent touches and remained interesting, giving old stuff new twists
DIRECTION.....Handled situations nicely to make this a somewhat different mining-camp story
PHOTOGRAPHY.....Just good; never distinctive
LIGHTINGS.....Satisfactory; little attempt for effect
CAMERA WORK.....Good
STARS.....She, pretty and appealing personality; has excellent possibilities... He, excellent characterization
SUPPORT.....Very good
EXTERIORS..Fitted atmosphere; some quite well chosen
INTERIORS.....Satisfactory
DETAIL.....A few very good touches
TIME.....Fifty-seven minutes (5 parts)

WE have had a good many stories centered around the Western mining camps in the last year, but this one has some new twists that makes it different. While it isn't a remarkable film, it certainly is an entertaining subject, and, because of the treatment of certain scenes, I think it is decidedly better than the average program release.

Alma Rueben is a very pretty girl who has an appealing personality and the sort of face that lingers in your memory, so that she should, if given the opportunity, become a favorite in a short time. Walt Whitman gives an excellent characterization of an old desert-rat who believed that he knew where gold was, so thoroughly that he finally found it, and with these two carrying the burden of the story, many of the scenes were decidedly worth-while.

The plot had to do with a little dancer who lost her job and was offered a position in a mining camp out West, with the result that when she landed at her destination we knew that she was headed for a deserted town which had no other inhabitant than the old desert-rat who insisted that some day the old burg would come back into its own through the discovery of gold nearby.

The dancer left a no-account husband in the East, and the author dropped a hero from a private car, in a stewed condition, so that hero could find the dancer unconscious from thirst in the desert and carry her into the deserted town, where both were rescued by the desert-rat upon his return.

We had some good scenes between these three before a gold discovery nearby brought a new population to the town, which was followed by the discovery of gold by the old man, which gave them all an interest in the mine.

I want to register that I think the discovery of gold as handled in this was by far the best treatment of such a situation that I can remember from any film. It seemed real and wasn't one of those things where they stick a pick in the side of the hill and then throw up both hands and say: "We're millionaires!"

When things got going beautifully, with the town a'humming, they brought in the no-account hubby from the East, and again I want to thank the director for not having Miss Rueben, who was on the stage when hubby entered, recognize him at once with a dramatic start. That's what they generally do, and that is one of the many reasons why I say this is **different.**

Finally hubby got nasty, however, and then tried to steal some ore, and, as a consequence he was ordered out of the town. The girl insisted that she must go with him into the desert, and so they started out together. In the night the no account hubby stole what money the girl had, took the water supply of both and tried to do a getaway, with the result that he landed in a canyon infested with rattlesnakes, where he came to a fitting end after friends had discovered the deserted heroine, which made it all regular and provided the customary clutch between hero and widow.

The faith of the old desert-rat in his deserted town, the little show given by the friends in the deserted opera house and similar touches made this entertaining. There was considerable comedy, and I believe the entire production registers very satisfactorily. The young husband was rather actory, and Charles Gunn missed fire on one or two of his scenes, although for the most part he was a very pleasing hero.

J. G. Hawks, the author, deserves credit for taking this old atmosphere and giving it some new twists, and certainly the director and the stars helped it along.

The final bit of sending Miss Rueben away with her husband into the desert, is probably a dramatic twist, but it didn't really ring true, since it seemed that when they get that far most everyone will have the finish doped out, and this was only trying to fool 'em a little bit longer.

The Box Office Angle.

As program productions go, I would say that this is decidedly better than the average. Miss Rueben has done some very good work in Triangle releases in the past, and you will probably find that a number of people have been impressed a little by the recent characterizations of Walt Whitman.

The thing you'd best do on this is to talk about these two personalities and then center the attention upon the story idea, in a line something like this: "Supposing everyone deserted a mining town and you still had faith in the possibility of finding gold near—would you have nerve enough to stick there alone? See THE FIREFLY OF TOUGH LUCK."

WHAT THEY ALL SAY!

(Excerpt from letter of C. F. Mensing Amusement Co., October 1, 1917)

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TRULY DELIGHTFUL; ONE OF BEST CLARK'S EVER MADE

Marguerite Clark in

BAB'S DIARY

Famous Players—Paramount

DIRECTOR.....J. Searle Dawley
AUTHOR.....Mary Roberts Rinehart in S. E. P.
SCENARIO BY.....Martha D. Foster
CAMERAMAN.....Lewis W. Physioc
AS A WHOLE.....Delightful light comedy; a "smiley," "chuckle" film
STORY.....Made up of human touches hung together by satisfactory thread of farce developed around old situation
DIRECTION.....Gave classy atmosphere, excellent lightings, delightful little touches and centered attention upon clever star
PHOTOGRAPHY.....Excellent; really distinctive
LIGHTINGS.....Artistic; some quite effective
CAMERA WORK.....Excellent
STAR.....Very pleasing indeed
SUPPORT.....Good
EXTERIORS.....Satisfactory
INTERIORS.....Very good
DETAIL.....Some nice touches
TIME.....Sixty-two minutes (5 parts)

CERTAINLY this is the sort of film that will pull 'em away from the fireside, and I know that that's the sort needed today.

Marguerite Clark is always clever, but I can't remember of having seen any better vehicle than this—even "Miss George Washington."

Based upon the quaintly misspelled statements of the Sub-Deb who refused to remain subservient to the older sister, we found action developed in this which was delightfully farcical and at the same time kept from becoming too broad to be refined and capable of being classified as light comedy.

In almost every one of the excerpts from the Diary we found at least one misspelled word, and the proof of the success of this method of securing laughs rests in the fact that not a single one of them got by without that ripple which runs through a house, quietly registering the fact that the point has gone over.

Truly, this was a "chuckle film"—one of the "smiley" kind that makes you feel like the world is worth while again, no matter how grouchy you might have been when you arrived at the theatre.

The central situation of the adventure recorded in this has to do with the idea of Miss Clark talking about an imaginary lover to stir up the family a bit. This idea has been used quite frequently before, but the author has given it a twist by providing a friend who recognized the fake photograph being used by Miss Clark, with the result that he dug up the original and hired him to pretend to be the imaginary personage that Miss Clark had told her family was to be her husband.

This brought complications, which ended with Miss Clark running away from a dance at the country club to enter the apartment of the impersonator of the imaginary person in an effort to recover a letter she had written. After getting into the wrong apartment and having an amusing mixup with another nice man, the two were caught by the accidental setting-off of a burglar alarm, and the little star was carried home in an ambulance after having been ducked in a bathtub.

The police did show up very, very suddenly after the burglar alarm got in action, but since the thing had become farce by that time this is excusable. Except for that point, the action dovetailed very nicely all the way.

This film was really almost a solo for the star, and her admirers will appreciate this fact very much, because when they like a star they generally want to see them on the screen most of the time. The atmosphere provided was surely artistic, and the lightings were excellent.

The supporting cast was well balanced and satisfactory, but none of the characters stood out decidedly. It was Miss Clark's picture from first to last, her bits of business being helped materially by the very clever titles and inserts.

There was one back drop which loomed up for a minute where Miss Clark came home after buying the violets, which should be and could be eliminated. It is a scene where she opens a door, and it is entirely unnecessary. Such little touches are only technical errors, but it is surprising how many people will pick them out, and in such a beautiful picture as this there's surely no need of using such a flash.

In the cast were Frank Losee, Nigel Barrie, Leonora Morgan, Isabel Madigan, George Odell, Jack O'Brien, Richard Barthelmess, Helen Green and Guy Coombs.

The Box Office Angle.

I can tell you that this is one of the best Marguerite Clark productions that has ever been made. I think it is as good as "Miss George Washington," and in some ways better, and you know that that's "going some!" The thing holds from start to finish, with enough smiles, chuckles and laughs to keep you in constant good humor, with the result that the general effect is wonderful.

Since the "Sub-Deb" stories have had Saturday Evening Post circulation, I would think that this should be a sure-fire S. R. O. proposition. You can certainly go to it strong in your advertising, and if anybody doesn't like this you ought to refuse to allow 'em in your theatre again—because they're just nacherally joy-killers!

There's one place where "The Rosary" figures in the action, and you should tip your organist regarding this, so that he will be ready to take proper advantage of the situation, playing "The Rosary" all the time where Miss Clark is supposed to be hearing it from a Victrola.

I don't have to tell you anything about Marguerite Clark. You know what you can do with her if you have a production around her, and I can guarantee to you that this is "some" production. It's the sort of film which will make new friends for the film business and rescue some of the thousands who are beginning to feel that producers have forgotten how to make worthwhile stuff because they have happened to see a lot of bad ones in a row.

"Brighten the Corner Where You Are"

BING BING MELLER DISCOUNTS EXCELLENT HUMAN BITS

William Duncan and Carol Holloway in

DEAD-SHOT BAKER

Vitagraph

DIRECTOR ..... William Duncan
AUTHOR ..... Alfred Henry Lewis
AS A WHOLE....Wild meller at first and last, with some good human stuff in between
STORY.....Provided excellent characterizations and some splendid titles, but as screened had very poor situations
DIRECTION....Failed to make dramatic clashes convince, which cheapened production
PHOTOGRAPHY....Satisfactory for Western; not artistic
LIGHTINGS..... Acceptable; frequently only fair
CAMERA WORK..... Satisfactory
STARS.....He, typical Western sheriff; she, pretty but overacted
SUPPORT..... Some excellent types
EXTERIORS..... Several good Western shots
INTERIORS ..... Satisfactory
DETAIL..... A few good touches
TIME..... Fifty-seven minutes (5 parts)

FROM the few flashes of intelligence registered by the scenes that put over characterization bits, it would seem that the Wolfville stories have some excellent material in them, but in this instance we find the picture jazzed in the first reel by a lot of wild melodrama that was very impossible, so that it took some time for the good bits of business that followed to counteract this impression. Then, unfortunately, on the finish they went right back to wild melodrama with a few more impossible bits, so that the net result after seeing the offering will be an impression that it was just a Western.

In the very first of the film we find a hold-up where a man is shot so that he staggers and falls down a great embankment, the natural inference being that he is dead, and yet this man climbs back up and runs on foot several miles, keeping up with a lot of horsemen who are pursuing the bandits.

This is followed by the situation where the heroine immediately recognizes an old bum as her father when this bum is shot, despite the fact that a previous title stated that she thought she was being kept in school by a very wealthy, worth-while parent.

Such things as this give a production a black eye at the start, and it took about two or three reels of rather pleasing human bits to commence to win back with this story. There was nothing new about any of the situations from start to finish, but we had a lot of little bits of business that were good, and some of the titles, taken from the book, were excellent. Other titles—surely not from the book, were very poor.

On the finish we had one of those wild-riding chases, with the hero surrounded in the cabin at the end, from which he killed most of the bandits by emptying one repeating rifle after another at them. For some reason these extras all approached the cabin from immediately in front of the door, so that they could be shot in turn, there seeming to be no thought in their minds that they might surround the place. I haven't read the Wolfville stuff for a long time, but I'm quite sure that Alfred Henry Lewis wouldn't wish such a situation as that on a well-meaning public.

William Duncan was satisfactory as the sheriff, although there was nothing about his performance to distinguish it particularly from many other similar characterizations, and the chief credit for any entertainment value must go to the few little situations which registered a laugh because of the treatment and the titles, most of these having to do with extra types.

Carol Holloway was quite satisfactory as long as she only had to look pretty and stick around, but in a few dramatic situations she overplayed very decidedly.

Others who appeared were R. L. Rogers, Otto Lederer, Charles Wheelock, J. W. Ryan and S. E. Jennings.

The Box Office Angle

You may be able to get this by, by announcing it as a picturization of one of Alfred Henry Lewis's "Wolfville Stories," but I wouldn't go too strong in talking about the production, because it is just average melodrama of the Western type There's action at the start and finish that moves but doesn't register, and the whole thing will get by but no one will ever enthuse over it.

It would seem that these stories would have provided excellent material for Bill Hart if there are many little touches in them similar to the few recorded in this. At first the action and the situations were time honored, but there were a few bits of business and some titles that will register anywhere.

PATRIOTIC COSTUME PRODUCTION RATHER WELL HANDLED

Alice Brady in

BETSY ROSS

Peerless—World

DIRECTORS..... Travers Vale and George Cowl
CAMERAMAN ..... Max Schneider
AS A WHOLE..... Good for costume play
STORY..... Sister marries without proofs; husband to be shot and saved by star
DIRECTION..... Made it fairly human
PHOTOGRAPHY..... Fine
LIGHTINGS ..... Fine
CAMERA WORK..... Very good
STAR.....Helped the production and photographed to advantage
SUPPORT..... Very good
EXTERIORS.....Good except studio "exterior" of shop
INTERIORS..... Good for atmosphere
DETAIL..... Left chair in one scene that hurt
TIME..... Sixty-two minutes (5 parts)

WE have in this a very good costume play which has been produced along historical lines in a manner which will bring quite a little popular applause, due to the appearance of the flag, and the excellent portrayal of George Washington by George McQuarrie.

The story told of Miss Brady as Betsy Ross, and of her sister who married an officer in the British army secretly. When their father found out that the sister was soon to become a mother and that she had no wedding certificate to prove that she had been married, he cast her out of his home. She went to the shop of Miss Brady and was there cared for.

In the meantime her husband had resigned his commission in the British army and was trying to get in touch with the Colonial forces, all of which time he was taken for a spy. Finally he arrived at the house of Betsy Ross and was concealed there. General Washington received a letter designating the resignation of the husband, and so he immediately enlisted with the

American army and cleared up the points involved.

All of the sets were quite good, especially the shop presided over by Miss Brady. It had lots of good furniture of the period desired, and the only bad thing that I saw in these scenes was the bit showing the studio exterior with the chair standing in front of the shop, which looked very much as if it had been left there carelessly by someone.

The lightings generally were very beautiful, showing Miss Brady to excellent advantage.

Miss Brady has here one of the best productions she has been given recently, and the supporting cast was much better than we usually find in World films.

Among those who appeared were Justine Cutting, Nellie Fillmore, Victor Kennard, John Bowers.

The Box Office Angle.

I think that you will find this very pleasing to most of your patrons. It has atmosphere, good lightings, a good title and quite a capable cast.

Miss Brady's name should pull business, because she is very well known, and this is probably the best thing she has made since "Bought and Paid For."

I would certainly make mention of "Bought and Paid For" in my advertising, because many people may remember some of the pictures Miss Brady has recently appeared in that haven't been as good. Also talk about Miss Brady having recently signed with the Select company, to be starred in her own producing organization.

This is made up for patriotic appeal, and you can go after that end of it to bring in quite a lot of business. I don't believe it will be necessary to tell most of your patrons who Betsy Ross was, but it might be a good idea to mention the fact that she was the woman who made the first American flag.

The local Daughters of the Revolution and Sons of Veterans should be particularly interested in this film, because it holds close enough to historical facts for you to boost it to them as a special attraction.

CRIPPLED PLOT AND OVERPLAYING KEEP THIS DOWN

June Elvidge and Arthur Ashley in

SHALL WE FORGIVE HER?

Peerless—World

DIRECTOR ..... Arthur Ashley
AUTHOR ..... Charles Sarver
CAMERAMAN ..... Jacques Monteran
AS A WHOLE ..... Muchly used story, poorly done
STORY ..... Betrayed girl who is blackmailed finally finds happiness with husband
DIRECTION ..... Allowed cast to overact and added nothing new to the story
PHOTOGRAPHY ..... Just fair
LIGHTINGS ..... Nothing to speak of
CAMERA WORK ..... Acceptable
STARS ..... She, good; he, overacted too much
SUPPORT ..... All overacted
EXTERIORS ..... A few good
INTERIORS ..... Did not add to the production
DETAIL ..... Some slips
TIME ..... Fifty-six minutes (5 parts)

IN this production we have a lot of old junk that we've all seen time after time, and there's absolutely no chance for it to ever get under your shirt or make any one feel any sympathy for the girl who is misused. We certainly don't get into intimate relations with any of the characters, and although Miss Elvidge tried hard to put her part over she was dragged down by the exaggerated emotions of the rest of the cast.

Miss Elvidge was the innocent country girl who went to meet her lover, Arthur Ashley, in the West, and found him changed from the boy whom she was engaged, to a drunken ruffian. She escaped and was later married, only to have the first man spring up for blackmail. Of course, he finally told the truth about Miss Elvidge, and she found happiness with hubby.

This story is certainly old enough to need a pair of crutches, and the handling isn't good enough to warrant any plugging on your part to get any one into your theatre to see it. The dramatic scenes were marred by the overplaying of nearly all the members of the cast, and I must say that the hand-to-the-throat emotions registered by most of the principals got tiresome after a few repetitions.

They had one funny point where a poor thirst-craving miner was found by Miss Elvidge, he having three small bags of gold-dust, and they stated in the title that he was going to establish himself in business in New York with this gold-dust. Later we found that he had a brokerage office, and if he was able to start on this small capital, I'll say that he surely must have been SOME businessman!

In the first of this film where Miss Elvidge was a country girl, the scenes were laid in present-day atmosphere, but we found Miss Elvidge curtsying to a man there. I may be wrong; they may do it in some parts of the country, but from where I come, country girls don't do that any more'n they do it here.

In the fight between Miss Elvidge and Ashley she hit him over the head with a bottle, and he certainly went to sleep easily from that light tap! It didn't convince. There's one more point that I want to mention, that being the place where the maid gave the baby an overdose of medicine—as they stated in the title, INTENTIONALLY. I couldn't for the life of me see how they figured it as "intentional." There was no explanation given on that point at all.

In the supporting cast were John Bowers, Richard Collins, Captain Charles, Arthur Matthews, Herbert Barrington, Katherine Johnston, George MacQuarrie and Alexandria Carewe.

The Box Office Angle

This is certainly a good one to pass by. If you have a discriminating audience I would never consider this for their entertainment. It lacks all the intimate touches necessary to make it ring true, and the story is certainly not there.

If you are compelled to play this one I would certainly slide it through without any noise, and be prepared to hide in the bushes while your patrons are coming out. If they don't kick on this, you're certainly in a position where you can run almost anything and get away with it.

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EXCELLENT HUMAN TREATMENT AND GREAT KID STUFF PUTS THIS OVER

Winifred Allen in

THE MAN HATER

Eastern Triangle

DIRECTOR.....Albert Parker
SUPERVISED BY.....Allan Dwan
ASSISTED BY.....Thomas F. Tracey
AUTHOR.....Mary Brecht Pulver
CAMERAMAN.....Roy Vaughn
AS A WHOLE....Excellent human touches and delightful kid stuff make this truly entertaining
STORY.....Characterizations centered around slender thread of developing love in wife who had married for bargain by arousing jealousy
DIRECTION....Registered some very fine human touches, both pathetic and humorous, and had plenty of delightful bits of kid stuff
PHOTOGRAPHY.....Generally very pleasing, with some effective bits
LIGHTINGS....Several excellent; generally satisfactory
CAMERA WORK.....Very good
STAR.....Pretty and decidedly pleasing
SUPPORT.....Several excellent characterizations; kids very funny
EXTERIORS.....Good village atmosphere
INTERIORS.....Several very effective; generally satisfactory
DETAIL.....Some good touches
TIME.....Fifty-two minutes (5 parts)

ALTHO this is a "Saturday Evening Post" story, we must realize that this is one of the best recent examples of the fact that more can be accomplished on the screen with characterization than with action.

Stripped down to the skeleton, the plot of this had to do with the daughter of a drunkard who left her home when her mother died, and agreed to marry a blacksmith who had offered to wed her under any conditions. She took her older sister along and bargained to wed without giving any love. The blue-shirt hero eventually won her by making her jealous thru two fake letters, and the coincidence of an old friend moving back to town whose name was Lucy. He had signed the name of Lucy to the letters and did take his friend to a church sociable, which aroused the love which had been slowly developing in the man-hater's heart.

Certainly this was a slender thread to build a five-reel production on, but the treatment has lifted it so decidedly that no one will worry about the lack of action and dramatic situations. Considerable footage is used leading up to the death of the drunkard's wife and the agreement of the man hater to marry the blacksmith. All of this was very effectively handled. A number of kids figured in various sequences, which took up considerable footage and will certainly bring many laughs and scores of chuckles from any audience. The youngest of these kiddies, who was put thru several stunts in eating, was surely a bird. He will win anybody—even if he did look at the camera once in a while.

We find in the part of the oldest of the children the daughter of Anna Lehr, who is well known as a star, and this youngster is the happy possessor of a pair of dark eyes very suggestive of her mother. She played very naturally in a number of comparatively difficult scenes.

Miss Allen in the part of the drunkard's daughter who became a "man hater" because she judged all men by her father was decidedly effective. I believe it is the best thing she has done, and certainly it will win for her quite a following. She was photographed to advantage and appeared very pretty in almost every scene. Many difficult little touches were registered with just the proper expression to make them ring true.

Jack Meredith as the village blacksmith did an excellent bit of work. He kept the character manly and at the same time bashful, without overplaying at any time.

The remainder of the cast was quite satisfactory. Those who appeared were Jessie Shirley, Robert Vivian, Harry Neville and Marguerite Gale.

The Box Office Angle.

You may have to plug this somewhat in order to stir up extra business, because Winifred Allen has not had enough good films to permit of her having a large following, but you can safely tell them that it is a decidedly enjoyable and exceptionally human little small-town story which will surely please. The kid stuff alone will lift this and justify it with most anyone, because, to my mind, a dozen sure-enough hearty laughs is good measure in most any routine program five-reel film.

There are a number of human touches which will register, and the general treatment of the situations and characters is such as to send the average audience out with a feeling of having seen a pleasing little story. I would emphasize particularly in my advertising the fact that this has been produced from the "Saturday Evening Post" story of the same name, by Mary Brecht Pulver. You will find that that carries considerable weight, and if you will back this up with the statement that it has some very funny kid stuff and some human characterizations, it should pull right well.

This is another one of those productions which will help you register, in a campaign of advertising, your own theatre as always having a good show if you are so situated that it is impossible for you to get many of the big stars.

HAROLD LOCKWOOD
Yorke--Metro

ARTISTIC, HUMAN AND IMPRESSIVE BUT TOO LONG AND SLIPPED IN SPOTS

William Farnum in

THE CONQUEROR

Fox—Standard Special

DIRECTOR.....Raoul A. Walsh
AUTHOR.....Henry Christeen Warnack
SCENARIO BY.....Chester B. Clapp
CAMERAMAN.....Dal Clawson
AS A WHOLE.....Entertaining and very impressive at times but excess of hokum and detail errors in war stuff weakened general effect; could be trimmed to advantage
STORY.....Planted hero as historical figure; then dwelt too much upon immaterial incidents, with battle scenes registering detail errors
DIRECTION.....Registered artistic and impressive atmosphere, scores of very human bits and made spectacular scenes decidedly impressive, but permitted some detail errors
PHOTOGRAPHY.....Generally excellent; many very artistic shots with fine composition for exteriors and artistic lightings on interiors
LIGHTINGS.....Showed presence of artistic eye
CAMERA WORK.....Very fine
STAR.....Forceful, dominant personality fitting character
SUPPORT.....Some excellent types; generally very satisfactory; Dog a dandy
EXTERIORS.....Some very artistic shots with particularly pleasing composition
INTERIORS.....Maintained atmosphere, and generally pleasing
DETAIL.....Generally excellent but bad in battle scenes, with one or two other slips
TIME.....One hour and thirty minutes (10 parts)

PERSONALLY, I feel quite sure that the average theatre owner prefers productions which do not run an hour and thirty minutes if it is possible to keep them under that footage, and I think that this film will be much more pleasing if reduced somewhat in length.

As it stands it is entertaining and decidedly impressive at times, but there is one basic weakness in the fact that preliminary titles explain that the hero, Sam Houston, was one of the nation's prominent figures, and then we find that there is an excess amount of footage devoted to attempts to register comedy business, mixed in with scenes developing Mr. Houston's career up to the point where he saved Texas from the Mexicans on the finish.

One of the early titles says that that story is supposed to explain the mystery of his affair with Eliza Allen, but that it is based on fiction—not fact—which excuses the fact that most of the action in which Mr. Farnum figures might relate to any character of that period; but this title doesn't excuse the too frequent attempts at comedy relief.

I believe everyone enjoys comedy relief when properly handled, and in this an excellent percentage of it registers; but the fault was that the laughs came too often. Producer Walsh follows the technique of working entirely by episodes, which is very fine, but there seemed to be too much attention paid to getting laughs, which frequently detracted from the main thread of the story. This would have been most satisfactory if the production had not been centered around an historical character, or if the film didn't run an hour and a half. But with those two thoughts in mind, I believe it would be advisable to trim out some of the comedy bits and hold more closely to the development of the career of Houston.

The general atmosphere was impressive and quite artistic. In most of the scenes the detail was very good and the composition decidedly artistic. There were excellent types and we had enough action to hold the interest nicely.

In the battle scenes we found some very effective spectacular bits, but even the average school-child will be rather shocked to see the excessive use of high explosives throughout these clashes. In the days which were being pictured they used cannon which fired cannonballs, and didn't employ high explosives as pictured. There were one or two other slight errors which may never be noticed, one of these being the presence of what certainly appeared to be an upright piano.

The story, aside from the historical points, was rather slender. Stripped of the very fine treatment given it by Producer Walsh, it would have been wofully weak. The author, on the finish, led up to the good old faithful situation of willun trapping shero in a room, where they struggled while hero came to the rescue. It seems that this situation works into about two-thirds of the films being made at present, and I do hope they'll find some substitute for it soon.

The long shots showing the sweeping charge of the Indians in the battle sequences were quite effective, and the scenes of the nuns assembled in the convent were exceptionally artistic as to composition. From a spectacular viewpoint some of the night battle scenes were exceptionally well handled for effect.

In the early part of the offering we had a great many scenes in which a yaller dog figured. He was a wonder! He registered all of his stunts without a hitch and certainly will win any audience.

Some coon characters gathered a few laughs, but in one place we had about 150 or 200 feet in a sequence having to do with one of these coons and a lot of animals. While it gathered a few laughs, it seemed to run too long without a break, since there was absolutely no connection between this hokum and the story itself.

The general selection of types was very pleasing, and Mr. Farnum made his characterization stand out as he always does, because his forceful personality dominates most any situation.

Charles Clary, as the blue-blooded willun, was very satisfactory, although it was quite a jolt to find him suddenly switched down into Mexico as the leader of the bandits, in order that he could be kept in the story.

Jewel Carmen was pretty and gave a characterization of the selfish heroine quite in keeping with the part.

The Box Office Angle.

By explaining that this is a story of the life of Sam Houston, one of the most picturesque characters in American history, you should be able to do a splendid business, because William Farnum, who portrays this part, is a favorite most everywhere. The combination of Mr. Farnum's name and the historical connection, and the fact that this was produced by Raoul A. Walsh, who made "The Honor System," should guarantee results at the box office.

I would particularly emphasize, however, the fact that this is a story of Houston, because that gives an historical touch which at the present time should be decidedly valuable. Our country is at this moment greatly interested in American patriots, and the man who saved Texas from the Mexicans certainly registers as one of our great Americans.

You might prepare them to receive this in the proper

frame of mind by emphasizing in your advertising that this production shows the human side of the mysterious romance in the life of this great patriot as presented by the author, Henry Christeen Warnack.

I know that you could do more business with this in the average film theatre, were it reduced somewhat in footage; but, even in the present length it should please, particularly if you emphasize the Houston angle.

Be prepared for some criticism on the use of explosives in the battle scenes, but the chances are that a goodly majority of your fans will never think of such an item, and they will likely consider the spectacular scenes "great stuff."

Reference to Raoul Walsh's big film, "The Honor System," should help plant the proper impression in advance of this offering.

GOT AWAY TO FINE START, BUT FLOPPED AT THE FINISH

Juliette Day in

THE CALENDAR GIRL

American—Mutual

DIRECTOR.....Rollin S. Sturgeon
AUTHOR.....Julian Louis Lamothe
AS A WHOLE.....Had enough smiles to get it by, but plot weakened sadly towards end
STORY.....Early situations delightful, but threat to expose misunderstood escape jarred against light comedy action
DIRECTION.....Generally pleasing; little attempt for effects
LIGHTINGS.....Generally good on close-ups and satisfactory on long shots
CAMERA WORK.....Good
STAR.....Pretty and pleasing at times, but rolled her eyes and played to camera too much
SUPPORT.....Several good types
EXTERIORS.....Bathing scenes interesting; generally satisfactory
INTERIORS.....Good
DETAIL.....Satisfactory; some good touches
TIME.....Fifty-five minutes (5 parts)

THE first three or four reels of this was very pleasing, because it ran along as light comedy with a touch of romance that held the attention, and if it had been continued in that strain instead of shifting into the melodrama with the willun who threatened to expose shero's supposed escapade, it would have been a very pleasing offering. This threat upon the part of the willun shifted the action from semi-farce into rip-and-tear meller quite suddenly, and, unfortunately, it was given no opportunity to recover.

The story centered about a poor but blue-blooded shero who was sent to the beach by a shrewd lady for whom she posed as a clothes-model, to show off a fetching bathing-suit. She attracted quite some attention and was chased about by a reporter and a persistent young man who wanted to sell her boss some calendars, for which he was trying to get a picture of shero in the bathing-suit.

Shero, in escaping, took refuge in an auto which "just happened" to belong to hero, and he calmly drove away with the machine while she was hiding therein. Upon announcing her presence, he told her that he knew she was there all the time, and asked her where she lived. Shero pretended to live in the first house, and was let out there. This caused hero to write to that address and request an audience with the owner, who happened to be an old maid.

Shero's boss then "just happened" to send her to this house with the old maid's dress. In passing I want to say that the old-maid character was badly overplayed and badly made up—which was unnecessary, since the girl doing the part could have looked it without any make-up at all.

When hero arrived, shero did an escape by a window, which was seen by willun, who had been conveniently sent to the spot by his mother, the shero's boss.

With the issuance of the calendars we found hero hunting for shero, and then the Jane that hero had jilted was told by willun about shero's supposed escape when he saw her climbing from a young man's window. The jilted Jane told hero of this, but shero explained, as did the embarrassed and very bashful young man through whose room shero had made her hurried exit when hero arrived at the old maid's house, and so all was lovely for the clutch on the finish.

This was light comedy with a touch of farce that provided quite a goodly number of smiles and chuckles up to the time that they pulled in the accusation against shero. That caused it to slip very decidedly, because this was played seriously, with the willun trying to pull some doity woik.

Miss Day is rather pretty when lighted to advantage, and she had some very good close-ups, but unfortunately she showed a decided tendency to roll her eyes and play to the camera.

Lamar Johnstone, who will be remembered by you old exhibitors as one of the most promising of our leading men six or seven years ago, when he was starring for Eclair with Barbara Tennant, appeared as the han'som' willun. It is quite a puzzle to me that Mr. Johnstone has never advanced, because he certainly has "appearance."

Ashton Dearholt as the wealthy young hero was quite satisfactory.

Others in the cast were Clarissa Selwynne, Ruth Hanford, Fritzi Ridgeway, Cora Drew, Kathleen Kirkham, Sherry Hall and John Gough.

The Box Office Angle

The manner in which they led up to the planting of the shero's picture on the calendar, which made it possible for the hero to start in search of her, made this sufficiently pleasing to have it register as a satisfactory program offering. The slump at the end can't keep it from pleasing the average audience.

If Miss Day could be kept from working the camera in a self-conscious manner so much, I believe she might be developed into a good program star. As yet I doubt if her name is worth anything at the box office, and so I cannot see that this has any value except as a possible filler.

As a query on this, you might say: "Did you know that you could sue any one who used your photograph for money-making purposes against our will?" Use that for several days and you will surely start some arguments.

"Brighten the Corner Where You Are"

VERY WELL HANDLED DRAMA THAT SLUMPED AT END

Emily Stevens in

THE SLEEPING MEMORY

Rolfe—Metro

DIRECTOR.....George D. Baker
AUTHOR.....E. Phillips Oppenheim
SCENARIO BY.....Albert Shelby Le Vino
CAMERAMAN.....Ray Smallwood
AS A WHOLE.....Started out wonderfully, but slumped at end; treatment of first half exceptionally good
STORY.....Held perfectly until hit reincarnation visions and then slumped, although interesting throughout
DIRECTION.....Generally effective, with treatment of some incidents exceptional; allowed final sequences to miss fire
PHOTOGRAPHY.....Generally very pleasing; some decidedly effective
LIGHTINGS.....A few very effective and artistic bits; generally good
CAMERA WORK.....Good
STAR.....Excellent, registering dual characterization quite effectively
SUPPORT.....Very good; Mills excellent
EXTERIORS.....Generally well chosen; a few quite distinctive
INTERIORS.....Very good
DETAIL.....Good, although vision scenes unimpressive
TIME.....Seventy-seven minutes (5 parts)

BY the handling of the very first incident in this, Producer George Baker wins you, and for the first three or four reels Miss Stevens and the entire cast make a decided impression. The treatment of this portion of the production is excellent, and the scenes register very effectively.

Unfortunately towards the end the plot sags because it becomes rather obvious and decidedly melo. There are several visions which aren't really impressive as pictured, and the action of the story proper registers a number of violent incidents that miss fire somewhat because of this violence.

The general impression will be that this is quite a worthwhile offering, because it has been produced in a rather distinctive atmosphere, with a good cast and a story that dealt with an important problem, even though it did miss fire towards the end.

The treatment given the various incidents by Producer Baker helped decidedly in creating this favorable impression.

Opening with a situation where Miss Stevens found herself an orphan, with her father a suicide after having misappropriated funds, we see her giving up the money which had been placed in her name, to take a position in a department store. We then had the well-known attack by her employer, followed by her joining the down-and-out club rather than accept the invitation from a very wealthy customer who had told her that if she was tired of life he wanted her to come to him, if she was willing to gamble for the luxuries that wealth might provide.

This wealthy man (Frank Mills) was a millionaire surgeon. Her distress finally caused her to give up and come to his home, only to learn that he didn't want a mistress but a subject for a surgical operation which was a dangerous experiment. This operation was an attempt to make the patient lose her memory in the hope that, by hypnotism, reincarnation could be proved.

A friend from England having sent his daughter to the surgeon, and aforesaid daughter having been lost on a torpedoed ship, Mr. Mills introduced Miss Stevens as the young lady from England. The operation was successful, and when her former fiance and a man who had fallen in love with her while she was at the store, called her by her own name, she couldn't remember them.

By this time Mr. Mills had fallen in love with Miss Stevens, which brought difficulties. He refused to go ahead with the hypnotic experiment, but another surgeon did, with the result that we saw in visions how Miss Stevens related of three former existences. Since these previous lives had been decidedly strenuous, the agony of telling about them was quite trying upon the young lady, and when Mr. Mills discovered what was going on he indignantly denounced his surgeon friend. This man, however, announced that he intended to carry on his experiments, and we found him as the menace forcing Miss Stevens to do his will.

The gink from the department store who had fallen in love with Miss Stevens now served as the proper tool to rid her of the surgeon who was hypnotizing her, and we saw these two fall from a cliff to their death, which liberated Miss Stevens from the hypnotic influence.

Then they pulled a French surgeon into the action, and he performed another operation which restored to Miss Stevens the memory of everything preceding the first operation, without any recollection of what had happened since. That made room for the clutch.

Up to the time when we found that the original fiance of Miss Stevens was only a blackmailer—which of course took him out of the running as a possible lover—the production was excellent, since the story was holding beautifully. From that time on the end was obvious and the rather violent melodramatic incidents did not impress particularly.

Being called upon to portray a dual personality characterization, Miss Stevens had considerable emotional work to register, and she did this very satisfactorily. Mr. Mills was excellent, and the scenes between these two were decidedly pleasing.

The treatment of the time-honored bit of the employer's attack was good and it took away somewhat from the old routine. In the visions of the previous existences the action failed to impress, and in the Viking scenes particularly, the tights worn by the star and other young ladies sort of detracted from the effect.

Mario Majerone was impressive, and the man in the role of the floorwalker madly in love with the shero, made his part stand out.

The Box Office Angle

Emily Stevens has done some decidedly worthwhile dramatic productions, and I believe that you can do some business with this on the strength of her reputation from past performances. It would be advisable to mention the presence of Frank Mills, because he has played many satisfactory leads and undoubtedly has many friends. Mention of Producer George D. Baker, the director, with reference to one or two of his better productions, such as "The Tarantula" and "The White Raven," would certainly help.

There is plenty of advertising material here, if you want to build this as a sort of mystery subject, since you can conduct a teaser campaign along several lines. Use for several days the question: "Do you believe in REINCARNATION?" Again, you might say: "Do you know that by hypnotism scientists have been able to have persons tell of previous existences? See 'The Sleeping Memory.'" You might say: "What would you do if

you had performed a dangerous scientific experiment upon a girl, causing her to lose her identity and her soul, and then discovered that you were in love with her?" Fortunately, they have omitted the unnecessary detail of hospital scenes, to which many people object. Because of the fact that this offering slumps off quite a bit towards the end, I would not play it up too strong, but certainly the generaly treatment has made it register as somewhat better than he average routine program "movie."

GOOD CHARACTERIZATIONS CARRY THIS UNTIL UNNECESSARY BAD ENDING

THE STAINLESS BARRIER

Triangle

DIRECTOR.....Thomas N. Heffron
AUTHOR.....Louis Schneider
SCENARIO BY.....Jack Cunningham
CAMERAMAN.....R. E. Irish
AS A WHOLE.....Quite pleasing because of human, convincing treatment up to arrest of crooks and murder of promoter; then missed fire because of unnecessary situation
STORY.....Operations of a Wallingford with assistance of young dupe in small town, with bad twist at end where sacrificing sister falsely confessed
DIRECTION.....Made action interesting, convincing and entertaining by human touches and treatment up to arrest sequence; unable to make trial register
PHOTOGRAPHY.....Good, straight stuff
LIGHTINGS.....Few attempts for effects
CAMERA WORK.....Very good
ACTING.....Well balanced cast, registering good characterizations
EXTERIORS.....Fitted atmosphere
INTERIORS.....Very good
DETAIL.....Some fine little touches
TIME.....Fifty-five minutes (5 parts)

THIS thing demonstrated beautifully for four reels what intelligent treatment and good characterizations can do with a well-known situation.

We found the Wallingford willun and the weak-willed dupe entering a small town to trim the dupe's friends, put over in such a manner as to make it convince because of the little touches and human bits of characterization. It went along beautifully until the time came for the getaway, which developed into a fight in which the weak-willed youth killed the Wallingford character. The other crooks were captured, and then we had a trial scene with the boy charged with murder.

This seemed absolutely all wrong to me, since it was known that he had shot the Wallingford character because that worthy was trying to do a getaway with the money of his friends, which certainly should have justified the killing on the same grounds that anyone would be justified in killing a burglar. No reference whatever was made to this, however, and we found the defense offered by the sacrificing sister that the dead man had ruined her.

This brought a verdict of "not guilty" from the jury, and then arter the young district attorney, who was in love with the sister, finally discovered the truth by making the boy confess, he allowed him forty-eight hours to escape, and they pulled the clutch.

Certainly this would be a much more satisfying picture if the entire trial episode were omitted, with the production ending with the capture of the crooks and the scene showing the brother going away to make good because he realized that it would be hard for him to immediately regain the confidence of his friends in the village, whom he had betrayed once because he feared that the willun would turn him over to the postal authorities thru having mixed him up in a previous illegal promotion plan.

The general atmosphere was quite satisfactory, altho there was little attempt for distinctive artistry or unusual photographic effect. The photography was good straight stuff, and the attention was concentrated upon the players, their characterizations and the situations, rather than he atmosphere iself.

Rowland Lee as the weakling handled this part effectively, making it decidedly convincing. The other principals were all quite satisfactory, with Henry A. Barrows making the Wallingford type stand out.

Others in the cast were Tom S. Guise, J. Barney Sherry, John Lince, Kate Bruce, Jack Livingston and James Farley.

The Box Office Angle.

This will probably please despite the bad twist at the end, which some people may accept without questioning why the two crooks who had been arrested were not quizzed as to why the boy had shot the promoter. The first four reels are human enough to put everyone in a frame of mind which will justify and excuse the trial scene at the end, in case they do object to it.

You have no personality to star in this, and consequently I cannot feel that you can afford to use it as anything except a filler. The public is not yet educated to the point of turning out in droves to see just a **picture** when there is no star, director or story to bill heavily.

Of course, if you have built your theatre reputation—as you certainly should do!—to the point where they expect a good show always, you can safely use this without worrying about the lack of a so-called "star." To my mind, there are only a few stars who actually pull a lot of extra money to the box office of an established theatre in these days.

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PLEASING STAR IN COMEDY MELLER WITH UNFORTUNATE BACKGROUND

Billie Burke in

ARMS AND THE GIRL

Famous Players—Paramount

DIRECTOR.....Joseph Kaufmann
AUTHORS.....Grant Stewart and Robert Baker
CAMERAMAN.....William Marshall
AS A WHOLE.....Satisfactory as light entertainment if audience willing to forgive comedy set in atmosphere of German invasion of Belgium
STORY.....Adapted from unsuccessful play based on forced marriage of shero to hero to escape Germans; combination of meller and farce that was marred by tragic memories of Belgium
DIRECTION.....Kept action moving without excess incident, and registered goodly number of laughs, but was working under handicap
PHOTOGRAPHY.....Generally very pleasing
LIGHTINGS.....Some good effects, sometimes too uniform
CAMERA WORK.....Good
STAR.....Pleasing in light comedy, but seemed absolutely unaware of supposed atmosphere of story
SUPPORT.....Quite satisfactory, although comedy General rather uncanny
EXTERIORS.....Satisfactory
INTERIORS.....Good; railway station well handled
DETAIL.....Satisfactory
TIME.....Fifty-five minutes, 5 parts

IT seems rather unfortunate, in a way, that this should be presented with so much comedy in evidence, in consideration of the fact that this story was laid in Belgium just as the Germans were advancing. To be sure, there was a bit of melodrama injected, but the general trend of all the action was comedy, this being particularly true because Miss Burke registers in light comedy without ever at any time being very convincing in melodrama.

Nearly everyone thinks of Belgium and the German invasion with the feeling of considering it one of the world's greatest tragedies. It seems rather bad taste to make fun of this in any way, and certainly the character of the German general here is straight comedy, which jars most decidedly when we consider the fact that the German generals in Belgium were anything but comedians.

The plot had to do with Miss Burke being stranded in a Belgian village by a misunderstanding as to when her train left, with the result that a Russian spy stole her passport and escaped, leaving her in an inn, where lived an American engineer, when the Germans arrived. The American tried to obtain the Russian woman's passport and was caught in the act, which threw suspicion upon him. Miss Burke was saved by the fact that one of the German officers had been head waiter at the Ritz, so that he recognized her, and then she tried to save the American by saying that he was her fiance.

The German general made them marry at once, and then we had some comedy business in reference to their being sent to the same room. The real fiance arrived, which brought complications, and then the hero pulled a little meller by killing the guard to get his uniform and then binding the fat German general so that he was helpless.

They were discovered as they were about to escape, and the American was shot as the Germans moved on, but was only wounded in the arm, and he found an automobile which the Germans had left in the village, with which he rode in safety to France with his suddenly acquired wife. I have a hunch that no automobiles were left loose by the advancing Germans when they came through Belgium.

Miss Burke was pleasing, in that she was photographed to excellent advantage in most of the scenes, but she certainly slipped near the end when she donned a porter costume, presumably a disguise, because she couldn't resist the temptation to pull a little hair down on each side so that it would show from under her cap. This was in keeping with the musical comedy characterization which she gave throughout. At no time did Miss Burke seem to realize that she was supposed to be playing scenes in the midst of a great tragedy. She had the smiling self-confidence of the musical comedy star at all times.

George S. Trimble as the fat German general registered the comedy business required very satisfactorily, but surely it was a mistake to make this character a comedian. Thomas Meighan was very satisfactory as the hero who had to stay in the background as much as possible in order to give the star the proper opportunities.

The general atmosphere was satisfactory, and the treatment of the railway station was excellent, since it registered as a sure-enough foreign station. Unfortunately, the opening scene was one which has been used at least 100 times in various productions, it being the well-known little dam, which has a water wheel on a small structure at one end. The minute you see it, you will remember it. I think most fans will recognize it at the first glance, which of course is bad, because it certainly does not make you think of Belgium when you are trying to remember the last picture in which you saw this particular location. The very last scene in the production did not help Miss Burke's score any, because she was not lighted to advantage and did not appear nearly as beautiful as she had in the other parts of the film.

In the cast were: Louise Adele Bates, Malcolm Dunn, A. Bower and William David.

The Box Office Angle.

This is rather a weird proposition, because it is not particularly successful as a farce and is certainly not thrilling as melodrama. The comedy element discounts the possibility of referring to the historical connection of the German advance across Belgium, and while you can probably play this and get it by without serious criticism, I am quite sure that your audiences will have a feeling that those responsible should have had a little better judgment than to place comedy situations in the midst of the most tragic event of this great war, which we are now involved in.

It is pretty hard to bill this as anything but comedy, because it is known that Miss Burke is a comedienne and plays almost altogether in comedy productions, and so it would seem to me that you are taking your choice of letting it ride as just a film with Miss Burke starred, or concentrate upon it being a comedy melodrama, dealing with some of the confusion which occurred at the beginning of the war. This has been adapted from a play which appeared on Broadway, but the play was not enough of a success to make very much noise about. I would state, however, that it is a picturization of a play, because that may alibi you to a certain extent on the story itself.

INTERESTING MELLER WITH MYSTERY AND SURPRISE TWIST AT END

Evart Overton in

THE BOTTOM OF THE WELL

Vitagraph

DIRECTOR.....John S. Robertson
AUTHOR.....Frederick Upham Adams
SCENARIO BY.....Eugene Mullin
CAMERAMEN.....William McCoy and Jules Cronjager
AS A WHOLE.....Interesting melo mystery centered around old idea of capitalist living with laborers to understand demands, with surprise finish
STORY.....Has action and good final situation where millionaire is on trial for having murdered himself
DIRECTION.....By good lightings and generally satisfactory treatment held interest, keeping surprise well under cover for ordinary fan; allowed a few slips
PHOTOGRAPHY.....Generally good; had some fine spots and some poor spots
LIGHTINGS.....Many effective; generally very satisfactory
CAMERA WORK.....Varied, but satisfactory
STAR.....Satisfactory hero
SUPPORT.....Very good; Cooper's disguise a decided change
EXTERIORS.....Satisfactory, altho home didn't look English
INTERIORS.....Good
DETAIL.....Satisfactory
TIME.....Fifty-nine minutes (5 parts)

WITH considerable action necessary to build up to the final situation, this seems a little slow at times, but fortunately it builds towards the end into a dramatic situation which, by a twist, is completely explained, permitting of our well-known happy ending.

For the wise fans who know Bigelow Cooper from having seen him in quite some film productions, there will not be so much mystery to this, because they will immediately recognize him as the wealthy capitalist when he shows up in the club of the workmen. I have a hunch, however, that the average patron will not spot him so readily, and in that case the finale will have a good surprise punch.

In any case, this can certainly be considered as an interesting melodrama which holds satisfactorily because of the personalities of the players and the treatment given certain incidents by the director. Unfortunately there are a lot of scenes registering people walking in and out, but these will be accepted because they are all building to the ultimate clash between the capitalists and the workmen.

Ned Finley and Herbert Pryor, as the two old men who cared for Evart Overton when he was a youngster, gave excellent characterizations, and Bigelow Cooper gave a splendid performance as the crabbed old capitalist who finally decided to investigate conditions among the workmen for himself.

Mr. Overton was a satisfactory hero, but I must fuss seriously about the fact that in one place he rushed in to call a couple of young ladies out of a house which was to be blown up, and we saw him promptly don his hat in the house after giving them the warning. Why he should have done this, or should have been permitted to do it, I can't understand.

The general atmosphere was satisfactory, and occasionally we had some good lightings, but there was little that could be called distinctive artistry, and there were not many attempts for effects. The exterior shots which were supposed to register a home in England were rather pretty but didn't look like England, the grounds being typically American in appearance.

As the plot developed and the workmen blew up the capitalist's home, we found our friends all arrested for the capitalist's murder, since a charred body was found in the ruins. After the jury had brought in the verdict of guilty, we discovered that one of the accused was the missing capitalist himself. He explained the presence of the body by the statement that he had been working on surgical experiments for some time and for this purpose had secured a corpse from a hospital. Some people may object to this means of planting circumstantial evidence of the death of the missing man, but it is not given undue prominence and surely isn't nearly so bad as a number of similar thoughts which have been worked into recent releases.

It was also disclosed at the trial that the hero was not the son of the smuggler, as had been thought, but the son of a wealthy banker from Boston, from whose home he had been kidnapped as a child. Truly an original thought!

Among those who appeared were Agnes Ayres, Adele de Garde, Alice Terry and Robert Gaillard.

The Box Office Angle.

Certainly I wouldn't say that Evart Overton's name will pull particularly at the box office, but I believe that you can get some business by mentioning him together with Bigelow Cooper, Ned Finley and Herbert Pryor, all of whom are old favorites.

As program releases go, this is quite satisfactory, because it is interesting as melodrama and has a mystery twist which justifies much of the rather ordinary action leading up to it.

If you will bill this along comparatively mysterious lines you should get by very satisfactorily. For instance, you could use a week of teasers asking: "Do you believe in **Circumstantial Evidence?** See 'THE BOTTOM OF THE WELL.'" "Would you vote for the death penalty on circumstantial evidence? See THE BOTTOM OF THE WELL."

If you will build a campaign along those lines and then mention Cooper, Finley and Pryor along with Evart Overton, the chances are that you will get some business on this and send your patrons home satisfied.

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RATHER GOOD ATMOSPHERE AND NEW STAR HELP SLENDER STORY

Julia Sanderson

THE RUNAWAY

Empire All-Star—Mutual

DIRECTOR	Dell Henderson
AUTHOR	Michael Morton
CAMERAMAN	Frank Bangs
AS A WHOLE	Kept interesting by atmosphere and treatment
STORY	Narrative of girl's life, lacing real dramatic situations
DIRECTION	Kept it interesting by the use of intelligent lightings and good atmosphere
PHOTOGRAPHY	Very good
LIGHTINGS	Usually very good; some too harsh for star's makeup
CAMERA WORK	Good, but not many closeups
STAR	Very good looking, but seemed too old for the part at first
SUPPORT	All very good
EXTERIORS	Good; suited atmosphere
INTERIORS	Very good
DETAIL	Usually good
TIME	Sixty-two minutes (5 parts)

I MUST say that Julia Sanderson looked as well in this production as she appears on the stage, and, with very few exceptions, her closeups were decidedly pleasing. In one instance, however, the lighting was harsh and showed her to decided disadvantage.

The plot of this—if we can call it one—was simply the narrative of a young girl's life. It started with Miss Sanderson showing artistic ability in a small Vermont town, where the folks thought that any sort of artistic temperament wasn't the correct thing.

Here she was treated with scant courtesy by her aunt and uncle, who wanted to marry her off to a fat young villager, and, in her desperation, she ran away to New York, to the studio of an artist.

She fell in love with the artist, and then, through the jealousy of the fiancee, ran away again, and got a job as chorus girl.

Her rise from chorus girls to star was a matter of a few scenes and one or two titles. Then we had the clutch between Miss Sanderson and the artist.

At first where Miss Sanderson was supposed to be an unsophisticated country girl—well, she didn't look it. But later—and especially after her advent to the stage—she was certainly beautiful.

The general atmosphere was excellent. The Vermont home was bare, and, to say the least, unhomelike. The artist's studio apartment and the back stage scenes of the theatre were certainly well handled.

There were a few bad spots, but I believe they will be generally overlooked on account of the pleasing impression made by the production as a whole. The first of these slips was the fact that Friend Artist wore suspenders. It may be done, but it sure does detract from the glamor generally surrounding an artist's life. And then, from all that I've seen and read anent this subject, I have never yet seen one chorus girl so well liked that the others would applaud and be pleased when she was given a real part in the show. Here they applauded and seemed glad that Miss Sanderson was so quickly pushed to stardom.

They showed an insert of a telegram which was printed instead of typewritten. This seems to be a common failing with many of the program productions.

The director registered a pleasing atmosphere, held the interest and made the characters decidedly real, all without the use of many closeups. I believe it would have helped to have used more, but he did hold the interest as it was.

The Box Office Angle.

Julia Sanderson's name should be able to pull you quite a little business, because she is known everywhere. Even in our smaller towns, people know of her and of her work with Cawthorn and Donald Brian on the stage. I would mention some of their recent successes, such as "The Sunshine Girl," "The Sirens" and "The Arcadians." They have all been Broadway successes.

There is one thing about this production that I would emphasize. It is clean from start to finish. It is just light entertainment, and you might suggest that it tells the story of Miss Sanderson's career.

VERY ANCIENT PLOT HELPED BY PLAYERS AND LIGHTINGS

Ethel Clayton in

THE WOMAN BENEATH

Peerless—World

DIRECTOR	Travers Vale
AUTHOR	Willard Mack
CAMERAMAN	Max Schneider
AS A WHOLE	Kept interesting by star and hero
STORY	Old: Westerner marrying society bud, with visit to willun's apartments at night
DIRECTION	Allowed some slips and a few bad spots
PHOTOGRAPHY	Fine
LIGHTINGS	Very pleasing
CAMERA WORK	Good
STAR	Beautiful; very pleasing personality
SUPPORT	Quite good as whole, but slipped once or twice
EXTERIORS	Some very beautiful shots; all good
INTERIORS	Good; some too setty
DETAIL	Could have been better
TIME	Fifty-eight minutes (5 parts)

WE certainly get an old friend here, with the society mother and the willun and the midnight call of the heroine, with the misunderstanding husband and the final confusion of the willun—and all this without any bloodshed. But the presence of Miss Clayton and her lead, Curtis Cooksey, pulled this out of an awful hole that it would certainly have been dumped in except for the players.

Miss Clayton as a New York society bud who married a rich Western mine owner, Curtis Cooksey—not because she loved him, but because it was the thing to do—found out that she did not love him, so he decided that he would pretend to lose his money and see if she would fall in love with him or divorce him. When she found out that they were broke she decided that she did love him, and so took a flat in Harlem and finally after a midnight call on the willun, in which he was forced to flee, they had the reconciliation.

The director allowed a few slips that hurt quite some. The eyebrows of the willun were certainly made up too heavy, and he looked truly wicked. In several scenes

the tops of the heads were cut off. This surely could have been helped if a little care had been exercised, or else they could have omitted these scenes, because they did not advance the plot.

They pulled a few scenes of the stock exchange and registered the point desired, but these stock-exchange shots have certainly become a fixture in World releases. They showed us a cancelled letter with a terrible postmark. Someone left a New Jersey license on the Flivver while these people were supposed to be living in Harlem. Of course this film was probably made over at Ft. Lee, but that is no great reason why they should have used the N. J. license.

The introduction was particularly well lighted, and this pleasing photographic effect was carried through the entire production. Most of the exteriors were well chosen. The interiors were satisfactory except for a few shots which were too "setty," but there was not enough of this to detract from the good atmosphere of the production as a whole.

The titles were well written and registered many laughs. They helped decidedly.

I wish someone would kill this idea of shero going to the apartment of the willun at midnight to accuse him of some crime. It isn't done.

Miss Clayton appeared to better advantage in this than in any production she has had recently. The lighting brought out her beauty, and she played with just the proper shadings to be effective.

Curtis Cooksey as the Westerner had poise and repose. He was decidedly pleasing. Only once did he seem to overplay, it being where the wife confessed that the willun was her lover.

The other members of the cast were quite acceptable. Among those who appeared were Isabelle Berwin, Frank de Vernon, Crauford Kent and Eugenie Woodward.

The Box Office Angle.

I believe this has been well enough produced to please, and the work of Miss Clayton helps a lot, while Curtis Cooksey is quite likeable.

It isn't a great production, and you can't boost it to the skies, on account of the age of the story, but you can say that it will please.

Miss Clayton has a very big following, and if you can tell your patrons that it is as pleasing a production as she has had in a long time, I believe that you can pull some cash.

A good line would be: "If your husband lost his money, would you divorce him? See Ethel Clayton in 'The Woman Beneath.'" "Would you marry a man if you didn't love him, just because society said it was right? See Ethel Clayton in 'The Woman Beneath.'"

UNIMPRESSIVE SITUATIONS HANDLED SO AS TO GET BY

Ethel Clayton in

THE DORMANT POWER

Peerless—World

DIRECTOR	Travers Vale
AUTHOR	Florence C. Bolles
SCENARIO BY	Clara S. Beranger
CAMERAMAN	Max Schneider
AS A WHOLE	Rather well done problem play that didn't convince
STORY	Girl accepts marriage for invalid father
DIRECTION	Registered some good points and some bad ones
PHOTOGRAPHY	Hazy
LIGHTINGS	Good
CAMERA WORK	Good
STAR	Very good and looked beautiful throughout
SUPPORT	Very good
EXTERIORS	Some very good
INTERIORS	Quite good
DETAIL	Not clear
TIME	Sixty-five minutes (5 parts)

THERE was nothing very new in this story of the young girl marrying a wealthy man so that she could take proper care of her invalid father, only to have father die soon, so she could realize that she never could love her husband, and that the only man she ever had loved was now beyond her reach.

This is certainly old stuff, and I must say that some of the points were not entirely clear, the director giving us quite a chance to jump at conclusions.

The photography was a bit hazy—not disagreeably so, but enough to prevent it from standing out with the clear definition we should have.

When Miss Clayton's father was shot and fell from his horse, he rolled down a little embankment. In the next scene, when he was picked up, he was on top of the embankment. Of course, this is merely a detail, but your close observers will surely notice the discrepancy.

I want to mention here one of the funniest things that has come to my attention in some time. We had a young Westerner coming to New York, and we saw him reach the entrance of the Penn Station and look down the street. Immediately after that they cut in a shot of Times Square, with the Times Building in evidence, which was supposed to register what this Westerner was looking at. He certainly must 've had more than one pair of eyes to look in the direction he apparently did, and see the Times Building.

They had a scene of Miss Clayton taken against a background which didn't match the lighting in the picture at all, but it was a remarkably pretty shot.

When they got to the point where they wanted to kill Montagu Love, they had Miss Ostriche shoot him from an adjoining room, and it must have been at least 18 to 20 feet from where Miss Ostriche was when she fired, to where Mr. Love was when he fell. Still, they immediately found the pistol lying right beside Mr. Love. They gave no explanation of how the gun got there.

They had a night watchman who came into Mr. Love's room after he had gotten rid of a poor inventor, and this man immediately picked up the inventor's hat, walked over to the window and found a piece of cloth from his coat hanging on a hook. It seemed funny that an ordinary night watchman would be such an observing cuss.

Among those who appeared were George Morgan, Ed T. Langford and Joseph Herbert.

The Box Office Angle

I certainly would not book this if there was any chance of getting away from it. The story is very old, and the playing of Miss Clayton and Mr. Love is the only redeeming feature. The remainder of the cast failed to impress at any time.

I certainly wouldn't raise a hulabaloo about this one, because there is no reason for any one really being pleased with it. You would probably have several well grounded kicks if you do yell very loud about it.

PRESENCE OF STAR ONLY EXCUSE FOR RELEASING THIS

Mary Miles Minter in

HER COUNTRY'S CALL

American—Mutual

DIRECTOR ..... Lloyd Ingraham
AUTHORS ..... Charles Turner Dazey and Frank Dazey
SCENARIO BY ..... Daniel Frederick Whitcomb
AS A WHOLE ..... Poorly handled; was clean plot that didn't get over
STORY ..... Daughter of bootlegger saves town from border raiders
DIRECTION ..... Handled scenes ineffectively and made action appear superficial
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Some showed star to excellent advantage
CAMERA WORK ..... Some poor angles
STAR ..... Worked mighty hard, and only "got over" once or twice
SUPPORT ..... Quite poor
EXTERIORS ..... One or two good shots
INTERIORS ..... Acceptable
DETAIL ..... Some bad spots
TIME ..... Seventy minutes (5 parts)

THIS Mary Miles Minter picture will not add anything to her following, and I don't see that there is any reason why this was ever released. It isn't good enough to please and the only excuse is that Miss Minter is presented as the star.

The story told of an old bootlegger in Arizona who was arrested. His daughter, Miss Minter, was taken to the home of the captain of the National Guards, who had been educated in the East.

Later Miss Minter saved the town from a raid by Mexican bandits and was the "pride of our village," and of course all ended happily, with the bootlegger revealing that she wasn't his daughter but the daughter of the old colonel who was the boss of the town.

The director allowed several of his players to overact and didn't make his scenes impress. He used a few scenes of Revolutionary times showing the Spirit of '76, etc., and these were poorly done.

There was a title which said that the soldiers were the pride of the town, but, believe me, town pride didn't run very high there. These sojers were certainly poorly trained and all of their movements were ragged.

The captain, Alan Forrest, ran around in front of his company in a manner that was anything but proper etiquette for the commanding officer—and another funny thing—there were no lieutenants in this company. That's the first time I ever saw a company without lieutenants, especially now that they have six. The captain made a patriotic speech, and he sure did talk with his hands a lot—in fact, it looked almost like a burlesque.

The old bootlegger was the only member of the supporting cast who seemed human. He played very commendably and really registered as an old roughneck who had come to love this daughter of his.

The title cards in this were very poorly done, and the titles were not well worded.

In the cast were Ashton Dearholt, Spottiswoode Aitken, Nellie Widen, George Periolat, Henry A. Barrows and Margaret Shelby.

The Box Office Angle.

You can probably do some business with this, but I wouldn't advise you to attempt it, because it won't please, and the only applause will come from the patriotic-appeal scenes of the soldiers. Now, let me say right here that patrons very often applaud patriotic scenes such as were used in this without really enjoying the picture, due to the fact that they figure they should make a noise when the flag or soldiers are shown on the screen. That won't keep them from leaving the house dissatisfied with the picture.

If you have to play this, slide it by on Miss Minter's reputation, but keep stepping hard on the "soft pedal."

PRETTY STAR IN SLENDER PLOT THAT NEVER GETS ANYWHERE

Ann Murdock in

THE BEAUTIFUL ADVENTURE

Empire All-Star—Mutual

DIRECTOR ..... Dell Henderson
CAMERAMAN ..... Frank Bangs
AS A WHOLE ..... Slender story that never gets anywhere, rather mechanically produced
STORY ..... Old hen separated lovers, who discovered deception, ran away and were eventually married
DIRECTION ..... Seemed mechanical shooting of routine scenario; sadly lacking in human touches
PHOTOGRAPHY ..... Frequently fuzzy and lacked clean-cut qualities; marred by too much soft lighting
LIGHTINGS ..... Occasionally good for sets, but failed to register faces to best advantage
CAMERA WORK ..... Just good; wasn't best technique
STAR ..... Cute at times, but not always photographed to advantage
SUPPORT ..... Satisfactory; not particularly pleasing
EXTERIORS ..... A few good; some only acceptable
INTERIORS ..... "Gingerbready"; too full of furnishings
DETAIL ..... Acceptable
TIME ..... Seventy minutes (5 parts)

CONSIDERING the title of this, the story fails utterly to live up to its promises. It wanders along through much footage without ever getting anywhere in particular and always with the suggestion that something was going to happen, but unfortunately that "something" never developed.

The atmosphere and general treatment of incidents was rather ordinary in many ways, and, because of this story weakness and lack of distinction in treatment, I am afraid that the average audience will consider this just a "movie"—and not a very good movie at that.

The plot registered our good old friend the intercepted letters as a means of separating two lovers, with the old hen who held up the letters—she being the boy's stepmother—arranging a match between his sweetheart (Miss Murdock) and a poor nut who was wealthy, because she thought that both the girl and her son should marry money instead of one another.

Suspecting the deception, the boy's father sent for him, and he came rushing in on the date of the wedding and carried the bride away to her grandmother's lonely cottage. The grandmother had failed to depart as she had intended to, and welcomed the young couple as the honeymooners, refusing to give Miss Murdock a chance to explain.

They used much footage then registering the embar-

rassment of the young couple, who were ordered to bed, and then ended up the next day with the arrival of the jilted bridegroom, who was finally made to undertsand that the intended marriage had been a mistake.

In a few scenes Miss Murdock was shown to decided advantage, but generally she was not well photographed, and the impression on the whole was not nearly so good as it should have been.

David Powell as the hero was quite pleasing, and Carl Sauerman as one of those impossible boob characters will get some laughs, although the character assisted materially in keeping this from registering as anything but a movie.

The other characters were satisfactory, but little more.

Because of the slender plot the production drags very decidedly in many of the incidents. There was always the feeling that they were building to something and yet they never got anywhere. The grouping of the characters was decidedly mechanical, there being many situations where several characters were lined up before the camera in the good old fashion of some years ago.

There was no logical reason why Mr. Powell should have gone out on the grounds to sleep when he had a nice bed at his disposal. In fact, there was no reason why he should not have requested Miss Murdock to return to her room, so that he might again assume his bunk in the easy chair where he had been slumbering when disturbed by the well-meaning grandmother.

There was an insert of an envelope shown when Miss Murdock handed a letter to her maid to be mailed, and we saw on this a faked cancellation of a foreign stamp. I don't know why the stamp should have been cancelled before the letter was mailed.

In the supporting cast were Kate Sergeantson, Ada Boshell and Ada Fuller Mellish.

The Box Office Angle.

After Miss Murdock's very pleasing production of "Outcast" I fear that this will be quite a slump. Certainly there is nothing about this production to really please anywhere. It just wanders along thru considerable footage without developing any new situation or really ever arriving at what might be justly called any situation.

If you are taking program stuff as it comes you may be able to sneak this by, but certainly I would soft-pedal with it because the name sounds like something is going to happen and the plot fails to deliver. If you can reach out and grab something human, you will surely be justified in forgetting this. This would be particularly advisable if Miss Murdock has made a favorable impression with your audiences in such productions as "Captain Jinks" and "Outcast," which might make it possible for you to do well with her when you get another good one.

UNIMPRESSIVE STORY THAT WILL NOT INTEREST

Alice Brady in

THE MAID OF BELGIUM

Peerless—World

DIRECTOR	George Archainbaud
AUTHOR	Roy L. McCardell
SCENARIO BY	Adrian Gil-Spear
CAMERAMAN	Philip Hatkin
AS A WHOLE	Not a pleasing production, with little sympathy going to Miss Brady
STORY	Sterile mother tries to get child in home to pleased husband, with "lost memory" situation
DIRECTION	Allowed some bad groupings and did not give sympathy where would expect
PHOTOGRAPHY	Fair to good
LIGHTINGS	Some very good
CAMERA WORK	Only good
STAR	Had a few good scenes but was held down by story
SUPPORT	Millionaire husband and wife good
EXTERIORS	Some good shots
INTERIORS	Some of scenes much too crowded
DETAIL	Allowed some slips
TIME	Sixty-five minutes (5 parts)

ALICE BRADY does some good work in this, but she has a part that doesn't gather any sympathy for her. As a matter of fact, nearly all of the sympathy goes to the millionaire husband and wife who took her into their home.

We saw in the first few scenes Miss Brady as a poor, demented Belgian girl who was picked up off a country road by the rich wife of an American millionaire. She was taken to their home and cared for.

The American millionaire wanted children, and, since his wife was not capable of bearing them, she decided to take the child which was to be born to Miss Brady shortly and claim it as her own, this being done by sending Friend Hubby to Rio de Janeiro.

Miss Brady had sufficient intellect to realize that the child was hers, and she stole it in the middle of the night and ran away, it appearing from evidence left that she had drowned with the baby.

With the belief that the bodies might be found, they dynamited the lake, and this brought Miss Brady's memory back again. Then wifey told hubby that it wasn't her baby, and everything ended happily, with Miss Brady's husband coming to her.

This story was a mixture of lost memory and barren wife, both of which we have come across rather frequently of late, and there is no point in it that really justifies it being billed big.

Some of the principals were pleasing, and Miss Brady did her work well, but of course the part of demented girl is hardly one that will please your patrons.

They gave us a garden party in this which had a few good-looking exteriors, but I must say that the Grecian dancers were far from graceful, and the grouping of the guests was terrible. It appeared as if they had quarreled among themselves and had separated from each other everywhere as much as possible. The hostess of this party appeared in a dark-colored gown that was in marked contrast to the rest of her guests, who were attired in afternoon frocks.

When hubby decided that he had to go to Rio de Janeiro, he went there in one title, and then we had a scene in South America, with his return in another title. That's some fast travelin'—even for the movies!

When Miss Brady stole the baby from its crib in the middle of the night, it seemed very, very peculiar to me that the baby should have been put to bed with all its clothes on, including shoes and stockings. I never saw any one do this, but I presume they knew that Miss Brady was going to take the child out into the night air, and so they thought it would be better to have it dressed rather than have Miss Brady dress it before the camera.

One other thing—although it may be a matter of taste: We observed that Miss Brady, although dressed in mourning, showed an inch or two of white stocking. I don't

believe that it is considered good taste to wear white stockings with mourning clothes.

The director had many of his sets very much overcrowded. Shooting all scenes from practically the same angle made this appear as if there was only one corner of a couple of rooms used on the interiors.

The action of the entire offering was decidedly slow. All of the cast, including Miss Brady, moved with such deliberation that it allowed the interest to lag very often. Editing would have helped it very decidedly. As it stands now it is rather tiresome.

Louise de Rigney and George MacQuarrie as the wealthy couple played their parts very creditably, making their characterizations stand out throughout the entire production.

Others who appeared were Richard Clarke, Lotta Burnell and Anthony Merlo.

The Box Office Angle

There is some popular appeal in this, due to the fact that they introduced a few flashes of fighting in Belgium, but I don't believe there is enough to make it a worthwhile production. The name, of course, will draw, but I would be very, very careful about what I said concerning this. There is nothing in the story that will stand heavy exploitation.

Should you run this, you might mention some good lightings and attract some attention by saying that Miss Brady has the part of a girl whose mind was shattered by the German horrors in Belgium.

To my mind it would be wise for you to pass this without any compunction because it'll not please generally. There is little war atmosphere, and the story is so obvious that all of your regulars will have it guessed even before it has gotten under way.

PLEASING CHARACTERIZATIONS AND TREATMENT MAKE THIS ENTERTAINING

Rupert Julian and Ruth Clifford, with Monroe Salisbury,

in

THE DESIRE OF THE MOTH

Bluebird

DIRECTOR	Rupert Julian
AUTHOR	Eugene Rhodes
CAMERAMAN	Ed Kull
SCENARIO BY	Elliott J. Clawson
AS A WHOLE	Very interesting, with good characterizations and good twists; kept quite human by treatment and work of principals
STORY	Western story with lots of action and plenty of laughs
DIRECTION	Very fine; developed characters wonderfully
PHOTOGRAPHY	All very artistic
LIGHTINGS	Fine
CAMERA WORK	Very good—especially introductions
STARS	He wonderful; she very pleasing, but with little to do
SUPPORT	Salisbury fine; others quite acceptable
EXTERIORS	Some beautiful shots; all good
INTERIORS	Suited action
DETAIL	Well handled
TIME	Sixty-three minutes (5 parts)

WE have come to expect very good work from Director Rupert Julian, because lately he has "humanized" his work. In this we are not disappointed. He has given us one of the best characterizations that I have seen. Besides this, he has a story that is decidedly good, and I believe that it has been adapted from one of the old S. E. P. series by Eugene Rhodes which ran about a year ago. I don't believe that the title is the same.

The story opened with Monroe Salisbury as a bandit, who was captured in the house of an old Virginia colonel out West. Because Salisbury was a Virginian by birth the colonel did not prefer charges against him, but let him go, whereupon he made good and fell in love with Miss Clifford, who was the daughter of the colonel.

Salisbury ran for sheriff of the county and had as opposition the former sheriff, who was the "heavy," and here was where Julian entered the action. He interrupted a killing and prevented bloodshed and had the part of a thinking old codger who put things over without worry or blood, making his adversary appear like a fool.

Then in order to prolong the story a little, they pulled a murder and accused Salisbury of it, and he left to fight it out in an old cabin, where he eventually was rescued by Julian.

Mr. Julian, as John Wesley Pringle, had a splendid part to portray, and he put it over with excellent work. He certainly made the part hit home.

Monroe Salisbury, as the hero, took advantage of all there was in it.

Ruth Clifford, as the daughter, was very pleasing, but had little to do except stand around and look pretty.

The lightings were excellent and helped the atmosphere decidedly. The camera work gave us some beautiful shots at the first of the production—especially that of the riders taken across a valley.

The interest was held by leading the audience to suspect that Julian was a lover of Miss Clifford, and then, when he was finally introduced, only to find him to be an old friend of the family, who didn't figure in the running as a lover at all.

Salisbury carried all the sympathy during the early reels, and then he divided it with Julian on the finish. The Director, in fact, threw his sympathy wherever he pleased, and carried the audience with him.

They registered one closeup of a hand with blood dripping from it, and I believe it would have been much better had they used a long shot in this instance.

The titles were excellent. Some have probably been taken from the original story. They pulled lots of laughs. I remember one that stuck out particularly, it being: "I feel like a lion in a den of Daniels."

Among those who appeared were Milton Brown, W. H. Bainbridge and Al Sears.

The Box Office Angle.

I would say that you should go ahead with this and make some noise about it, because it certainly will stand some.

I don't mean to convey the impression that this is a great big film, but I do say that it will please generally, and that caliber is somewhat rare.

I would talk particularly about the beautiful photography and lightings, and also say that the story has a number of good twists. You can give them your personal assurance that it will please.

You might, in your advertising, make mention of some of Mr. Julian's recent productions. Your patrons will remember him better if you will remind them of "Mother O' Mine" and "Kentucky Cinderella."

EXCEPTIONAL CHARACTERIZATIONS AND TREATMENT MAKE OLD PLOT GO BIG

Charles Ray in

THE SON OF HIS FATHER

Ince—Paramount

DIRECTOR.....Victor L. Schertzinger
AUTHOR.....Ridgwell Cullum
CAMERAMAN.....Paul E. Eagler
SUPERVISED BY.....Thomas H. Ince
AS A WHOLE.....Unusually effective treatment and star's excellent characterization lifted old story, making it remarkably entertaining
STORY.....Good old stuff of father sending son out to make good, with result that he trims father thru accidental clash
DIRECTION.....Made every incident human and kept beautiful balance between action and comedy relief
PHOTOGRAPHY.....Remarkably fine
LIGHTINGS.....Excellent on characters; generally satisfactory
CAMERA WORK.....Particularly fine; made figures stand out without killing background
STAR.....Wonderful at just such "reckless youth" characterizations
SUPPORT.....Some fine types; generally very pleasing
EXTERIORS.....Satisfactory; fitted atmosphere
INTERIORS.....Very good
DETAIL.....Some good touches
TIME.....Fifty-eight minutes (5 parts)

IT would seem an impossible task to take the good old plot of reckless son sent out into the world by father to make good, with the result that he put one over on dad, and twist it into an entertaining photoplay. It is certainly to the credit of the star and director that this has been accomplished so successfully, because truly this is surprisingly pleasing as a bit of entertainment.

From the very first scene it was evident that the treatment was going to lift this and put it over. The little touches, the excellent titles and the photography which made the characters stand out clean-cut without killing the background, made this ditsinctive from the start.

There were many laughs well earned, and even the good old stunt of blindfolding the hero and letting him pick out a place on the map to go to, went over because of the way it was handled. The crap game on the train was beautifully worked up to, and the convenient bit of having hero thrown off the train at a lonely station in the West, befriended by the man whose daughter he was to fall in love with the next day, was made to seem human because of the way it was handled.

When they began to talk about land-booms and railroad stations, we immediately had a hunch that his father would be mixed up in the deal, and yet the manner in which this was slipped in and put over made it more than acceptable. The incident where Bob McKim as the wicked willun—and he was as wicked as usual—attacked the shero in her home without her screams attracting the attention of any of the servants, was a weak spot; but I think this will get by without serious criticism, because of the manner in which the struggle has been developed.

There were good laughs at regular intervals, and the action kept things moving fast enough to hold the interest every minute. Surely any audience will get a yell out of the scene where the Chinaman discovers the wrecked furniture and registers a trick title which shows the explosive character of his language. This Chink also provides a real laugh when his wink tips off father to the fact that the hero's rescue stunt was all a frame-up.

Of course the burden of the characterization work was with Charlie Ray, who handled it perfectly, but all of the cast were splendid. One little touch where Mr. Ray thought he had killed Bob McKim in the fight, and immediately showed anxiety to the extent of carrying him over to a water-trough to revive him, registered with a bang when he found that McKim was still alive, with the result that he dropped him into the trough for a good ducking.

Vola Vale, as the shero, was quite pretty and exceptionally vivacious. She was allowed to register just enough to keep it from being overdone, the result being that the scenes in which she appeared left an impression of a very much alive, very attractive young lady.

Others who appeared were John P. Lockney, George Nicholls, Charles K. French and George Hoffman.

The Box Office Angle.

This is certainly far superior to the average Paramount release because of the characterization treatment, the handling of the human incidents, the titles and the photography. Without the excessive striving for effects which marks most of the Lasky releases, we had excellent photography and saw an old plot made most human.

I think Charlie Ray is a big favorite everywhere, and you should be able to do remarkably well with this, particularly if you will explain that this is his first picture under the supervision of Thomas H. Ince in association with the Paramount Company.

I consider this a sure-fire winner. If your fans don't enjoy it you have a hopeless proposition. I wouldn't say much about the story, because it will sound ancient and familiar. Concentrate on the presence of Mr. Ray and refer them to some of his past successes, such as "The Coward," "Sudden Jim" and "The Clodhopper."

Motion Picture Titles of the Highest Grade. Titles for "The Freedom of the World" just completed by

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EDITORIALS

SEPARATE TAX TICKETS SEEMS BEST SOLUTION —WHAT'S YOUR IDEA?

The suddenness with which the new tax dropped from the sky on the theatre owners jarred everyone quite some.

We have had many lengthy opinions from many people who have devoted considerable time to trying to figure out the why and wherefore. The important question to you now is—**HOW SHALL THE TAX BE COLLECTED?**

So far as I can figure, the tax should certainly be paid by the public, and I believe the most practical way to do this is to have separate tax tickets, which shall be sold at a separate window, since this will make it a much easier process and will also take care of any who come into your theatre without paying.

Be careful about raising your admission prices now. If you do so—by all means charge the tax also, or your patrons will think that you are collecting the tax and a little side graft for yourself at the same time. Think it over!

If any of you boys have suggestions in reference to this tax, let me have them quick.

Many exhibitors have sent in by wire and letter real protests against the exchanges hanging a 15-cent tax on each daily booking. The exchanges in that way are trying to pass onto the exhibitor the tax on positive film, although, so far as I can understand, it has not been definitely decided whether the intention of the bill was to tax every booking or to tax only the positive film once. I'm quite sure that the original intention was to tax the positive film only once. It is quite possible, however, that as soon as the supposedly wise men in Washington learn enough about the film business which they have just taxed, to realize that films are leased every day, then they will want to insist that the bill was intended to tax every lease, whether daily or once in a hundred years.

If the exchanges are determined to hang it onto the exhibitor, I presume the exhibitor will have to stand for it, just as he has had to stand for everything else which has been hung onto him, and will continue to have to stand for it until he gets the right kind of organization, local and national, to effectively combat such impositions.

LOOK OUT FOR THOSE SAMPLES—AND DO YOUR BIT!

Remember, you're my boss—or rather my bosses—and I want a RAISE!

You will receive sometime in the next few days an envelope containing five sample copies of WID'S, and I want you to see that those samples get to live prospects—men who should be reading this dope of mine.

That "prospect" may be an exhibitor who should have better pictures; he may be a director; he may be a cameraman, or he may be a manufacturer—that's up to you. Pick out men whom you know are not subscribers now, and send them a sample which I want you to accompany with a personal letter telling them why they should be subscribers.

You've had a little time to digest the dope I shot at you last week on this question of giving me a "raise," and I have had some wonderful letters in response to it.

Now, I want to ask every one of you boosters to do your bit and see to it that the right people get these samples. Remember also that a sample without a personal letter from you is only doing part of your share.

Give that friend of yours a reason why he in particular should send ten iron men to your "office boy" down here in New York.

GO TO IT!

THE HIGH COST OF EXHIBITING.

Complaints still come in regarding the Paramount Artcraft method of politely making it necessary for an exhibitor to book a lot of stuff he doesn't want in order to get the few stars he does want.

Mr. Zukor and Mr. Lichtman of Paramount-Artcraft defend their methods by admitting that it was an error to ever have called their plan "Open Booking." They insist that it is necessary for them to book all of their attractions where possible, and of course no one can deny the fact that, from their viewpoint, this is highly to be desired.

I claim that the exhibitors would be very willing to pay top prices for the few stars they want if they might refuse those they don't want—but Mr. Zukor says it would not be practical for him to go on to the Open Market, because he has contracts with some stars whose pictures must be released as they are produced.

Mr. Zukor has said to me personally that he doesn't want to force any exhibitor to take any star he doesn't want, in order to get another star; but as the conversation developed I was given to understand that they of course prefer to place all of their stars where possible—which means to the exhibitor that if you don't want them, possibly somebody else does—which practically makes it necessary for you to do business on all or none, unless you have your local situation "sewed up."

Mr. Zukor declared that he didn't want any theatre that had been playing Paramount for years to be shut off by the new deal, but undoubtedly this has happened in many cases, since I have had several instances brought to my attention.

If any of you boys have had decidedly raw deals along this line due to the sudden shifting of exchange managers or other causes, I will be glad to take your particular case up personally with Mr. Zukor or Mr. Lichtman, if you will send me the facts and figures. It may not do any good, but it will place the proposition up to the real boss, so that we will know whether the exchange men who have been pulling these stunts have been doing so contrary to the desires of the main office.

If you figure that I can accomplish anything for you by taking your case direct to headquarters, tell me about it.

Meanwhile, get ready for a battle, because Paramount and Artcraft are undoubtedly signing up enough big exhibitors to give them exceptional strength if they deliver—and if they don't deliver under the circumstances, they should be shot, the point being that if they do deliver they are going to be in a very, very powerful position to dictate terms within a few months. **Think it over!!** And while you're thinking plan your defense!

THE ROLL OF HONOR!!

These features have at least five reports, and all have a combined average for Pleased Patrons and Box Office of 80 per cent or more.

In the case of several Features having the same percentage, we have placed the one with the higher percentage of repeats first.

Reports	Features	Company	% P. P.	% B. O.	Repeats
7	The Birth of a Nation	Griffith	100	100	6
14	The Americano	Triangle	99	97	11
6	The Slacker	Metro	99	97	1
5	Down to Earth	Artcraft	96	100	
8	Easy Street	Mutual-Chaplin	95	100	8
9	The Rink	Mutual-Chaplin	96	99	8
15	Poor Little Rich Girl	Artcraft	97	97	11
5	The Amazons	Paramount	96	96	
14	The Square-Deal Man	Triangle	96	95	7
5	The Goose Girl	Paramount	95	95	4
21	Snow White	Paramount	95	95	15
14	Miss George Washington	Paramount	95	95	11
16	Truthful Tulliver	Triangle	97	93	9
9	Wild and Woolly	Artcraft	95	95	4
8	The Little American	Artcraft	95	95	2
35	Hulda from Holland	Paramount	95	94	23
14	The Cure	Mutual-Chaplin	94	95	8
7	The Eternal City	Paramount	93	96	4
8	Wolf Lowry	Triangle	93	96	1
7	The Rough House	Artcraft	95	93	2
5	The Flame of the Yukon	Triangle	96	91	
26	Under Two Flags	Fox	94	92	17
20	The Matrimaniac	Triangle	92	94	10
27	Manhattan Madness	Triangle	94	92	12
23	Peggy	Triangle	94	91	15
6	The Serpent	Fox	92	93	1
10	The Iron Claw	Serial	93	92	
10	The Ne'er-Do-Well	Selig	91	93	7
10	Rags	Paramount	91	93	5
11	The Desert Man	Triangle	92	91	4
8	The Clodhopper	Triangle	98	85	1
9	Shielding Shadow	Serial	91	92	
5	Liberty	Serial	91	92	
15	Bought and Paid For	World	91	91	10
18	Hell's Hinges	Triangle	93	89	11
15	The Devil's Double	Triangle	91	91	7
16	American Aristocracy	Triangle	92	89	9
10	Mister 44	Metro	88	93	4
5	A Fool There Was	Fox	84	97	2
7	Behind the Screen	Mutual-Chaplin	89	91	5
10	Skinner's Dress Suit	K. E. S. E.	95	84	7
10	The Prince and the Pauper	Paramount	92	87	5
14	The Battle Cry of Peace	Vitagraph	96	83	5
6	The Floorwalker	Mutual-Chaplin	89	90	2
5	Hell Morgan's Girl	Bluebird	90	88	1
12	Still Waters	Paramount	94	83	7
20	The Sin Ye Do	Triangle	92	86	10
6	The Girl of Yesterday	Paramount	89	88	3
12	The Habit of Happiness	Triangle	92	85	5
25	Little Lady Eileen	Paramount	87	89	10
6	A Tale of Two Cities	Fox	93	83	4
7	The Crucible	Paramount	92	84	3
15	Broadway Jones	Artcraft	94	82	5
9	Cinderella	Paramount	84	91	4
10	Out of the Drifts	Paramount	89	86	4
5	Green Stockings	Vitagraph	87	88	2
14	In Again—Out Again	Artcraft	87	88	5
19	The Wolf Woman	Triangle	86	89	6
6	Tess of the Storm Country	Paramount	88	87	2
6	The Easiest Way	Selznick	80	87	2
18	The Cheat	Paramount	94	80	12
16	The Count	Mutual-Chaplin	88	86	[illegible]
21	The Return of Draw-Egan	Triangle	88	86	7
6	Sudden Jim	Triangle	89	85	
23	Silks and Satins	Paramount	85	88	15
26	Reggies Mixes In	Triangle	93	80	11
30	Flirting With Fate	Triangle	87	86	11
16	The Common Law	Selznick	83	90	5
6	The Soul of a Woman	Metro	93	80	1
10	The Old Homestead	Paramount	88	84	7
8	My Official Wife	Vitagraph	90	82	4
9	The Two Orphans	Fox	85	87	4
14	Poor Little Peppina	Paramount	88	84	[illegible]
12	Romeo and Juliet	Fox	86	86	5
18	Her Double Life	Fox	86	86	6
29	The Bugle Call	Triangle	93	79	9
21	Fifty-Fifty	Triangle	89	83	6
19	The Good Bad-Man	Triangle	90	82	4
5	The Price of Silence	Bluebird	87	85	
11	Wild Flower	Paramount	89	82	6
22	Home	Triangle	91	80	9
22	East Lynne	Fox	86	85	9
11	The Eternal Sapho	Fox	84	87	4
8	Shadows and Sunshine	Pathe	93	78	3
12	The Weaker Sex	Triangle	88	83	4
14	Back of the Man	Triangle	90	81	5
6	Dawn of a To-morrow	Paramount	83	88	1
25	An Apostle of Vengeance	Triangle	88	83	4
6	Womanhood	Vitagraph	86	84	2
8	Dulcie's Adventure	Mutual	87	83	2
8	The Hungry Heart	World	87	83	2
10	Molly Make-Believe	Paramount	87	82	6
7	Bella Donna	Paramount	92	77	4
6	Miss Jackie of the Navy	Mutual	87	82	1
17	The Flying Torpedo	Triangle	88	80	8
18	A Corner In Colleens	Triangle	88	80	7
18	Ashes of Embers	Paramount	85	83	7
9	Madame Butterfly	Paramount	82	86	3
8	Helena of the North	Paramount	87	81	2
8	Little Mary Sunshine	Pathe	90	78	1
5	A Dream or Two Ago	Mutual	81	87	
9	Island of Regeneration	Vitagraph	84	83	5
9	A Reckless Romeo	Artcraft	89	78	2
10	The Pinch Hitter	Triangle	96	71	2
7	The Innocence of Lizzette	Mutual	84	83	
10	God's Country and Woman	Vitagraph	81	85	4
12	The White Raven	Metro	85	81	4
6	A Man and His Soul	Metro	83	83	2
6	The Prince of Graustark	K. E. S. E.	85	81	2
6	Pretty Sister of Jose	Paramount	84	82	2
14	The Promise	Metro	82	84	3
6	Destruction	Fox	76	90	1
6	Chimmie Fadden	Paramount	91	75	1
6	The Little Girl Next Door	Anti Vice	77	88	3
7	Camille	World	86	79	3
8	Undine	Bluebird	79	86	3
12	Carmen	Paramount	82	83	4
6	The Soul of Broadway	Fox	85	80	2
18	His Picture in the Papers	Triangle	90	75	5
8	Mice and Men	Paramount	84	80	5
5	Chimmie Fadden Out West	Paramount	88	76	2
24	The Social Secretary	Triangle	89	75	5
5	The Sign of the Cross	Paramount	79	85	
5	What Will People Say?	Metro	80	84	
8	Gentleman from Indiana	Paramount	86	78	
5	The Yellow Passport	World	82	80	3
12	The Rise of Susan	World	79	83	6
15	The River of Romance	Metro	87	76	7
10	The Lamb	Triangle	85	78	3
6	Excuse Me	Pathe	90	73	2
8	Where Are My Children?	Universal	79	84	2
22	Plain Jane	Triangle	88	75	5
18	Man From Bitter Roots	Fox	82	81	2
6	Kindling	Paramount	81	82	
6	Madame X	Pathe	71	91	3
13	Trail of the Lonesome Pine	Paramount	75	87	3
6	The Love Thief	Fox	82	80	1
7	The New York Peacock	Fox	83	79	
8	The Silent Battle	Bluebird	78	84	
16	The Gun Fighter	Triangle	76	85	10
7	The Libertine	Mammouth	81	80	4
16	Maria Rosa	Paramount	81	80	4
15	The Disciple	Triangle	85	76	2
13	Patria	Serial	84	77	
16	Gloria's Romance	Serial	78	83	
14	Bullets and Brown Eyes	Triangle	85	75	3
24	Honor Thy Name	Triangle	87	73	4
17	Stepping Stones	Triangle	85	75	2
6	David Harem	Paramount	82	78	1
8	Seven Sisters	Paramount	86	74	1
8	The Wall Between	Metro	78	82	1
18	The Combat	Vitagraph	79	81	1
5	Should a Mother Tell?	Fox	85	75	

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IN FORM THE BRADSTREET OF FILMDOM — A MAGAZINE — IN FACT A SERVICE INDEPENDENT REVIEWS OF FEATURE FILMS

WID'S

Always Independent Issued Every Thursday | VOL. III. THURSDAY, NOV. 1, 1917. | NO. 44 | 25 Cents a Copy $10.00 a Year

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DON'T TIE UP WITH ANY BRAND ON ADVERTISING. PLUG YOUR OWN THEATRE

A very important situation confronts many exhibitors right now. You must make up your mind whether you are to develop your theatre for yourself or for some producer.

I mean this: DON'T ADVERTISE ANY BRAND. ADVERTISE YOUR THEATRE.

Don't put yourself in the position of standing sponsor to live or die on a brand, because if the brand goes bad you lose, and if it goes good it may be handed to your opposition.

There is no doubt that Paramount-Artcraft at the present time are making some excellent pictures. So are some other organizations. At the same time, each of these organizations is making some bad pictures. It happens that Paramount-Artcraft is in the limelight because they have a formidable array of stars, directors, etc., and they are right now spending a million dollars in advertising, according to their announcements, and they are asking exhibitors to tie up with this advertising by stating that Paramount and Artcraft films are played in their theatres.

I WOULDN'T DO ANYTHING OF THE KIND!!! Not because Paramount and Artcraft aren't making some good films, but because it isn't safe for you to tie your theatre to any brand.

There are two important reasons for this: The first of these reasons is one which has caused me to say on several occasions that a national advertising campaign to the public on a brand has not been practical in the film business because we have never had a standardized product under any brand name. This has been proven in many instances.

You only have to look over the past three years to realize this fact. There have been several big campaigns, but no one of the advertisers has ever managed to standardize their brand or keep it anywhere near a standard. A little sober thought will make that apparent to you.

The second very important reason why you should not tie up with a national advertising campaign and spend your money to help make a brand is that if this brand should be standardized or made successful there is every possibility that it would be taken away from you and your theatre at about the time it became truly successful.

If you have not had personal experience along that line you need only ask some of your exhibitor friends to realize that that has happened in this very Paramount-Artcraft organization as well as in many others during the past year.

Advertising is a wonderful means of getting business. I'm certainly in favor of it, and every producer to my mind SHOULD spend money to help the exhibitor sell his goods to the public.

BUT—I insist that the producer should advertise CERTAIN PARTICULAR PICTURES which are to be shown by the theatre, instead of asking the theatre man to tie up with a campaign to make valuable a trade-mark when the product sold under that trade-mark varies so decidedly in quality.

Anyone who tells you that the national advertising campaign in this business is similar to one in any mercantile business is ALL WRONG! You can't make films by pattern or mold; and we have never yet found a company willing to throw away the bad ones and so reach even a certain degree of "standardization."

I recommend that you men advertise just as much as you can afford to—and possibly considerably more than you think you can afford to—NOW. If you will give it some serious thought and talk with men who know advertising, you will probably realize that money intelligently spent on advertising will nearly always bring a splendid profit in return.

HOWEVER—the important thing for every exhibitor to do is to advertise his own theatre. Establish the atmosphere of quality which makes your patrons feel in their hearts that you always have a good show.

HARRY CRANDALL is one of the most successful exhibitors in this country. He has in the last few years, starting from little or nothing, risen to the point where he controls a chain of very beautiful theatres in Washington, D. C., and is in a position to get millions at any time, for any proposition which he says is right. In Washington, D. C., he has established the slogan ALWAYS A GOOD SHOW—and he has made good on it with his theatres.

A lot of you fellers think it is impossible to run longer than one day. I know a gink in Oskaloosa, Iowa—and, say, that's a town; not a joke!—who ran "The Slacker" for a week, "A Daughter of the Gods" for two days, and "The Spy" for five days, and got away with it. The population of Oskaloosa is given as 9,466 in the last census. Think it over and commence to give the money-getters a chance.

It makes you feel good to read of Joe Farnham being elected president of the Screen Club. It takes you back to the good old days when the newspaper gang sat around the Round Table at the Club at lunch-time. Nearly all of those boys have gone up quite some since then. I hope Joe manages to rally the good old gang back to the Club. I think he can do it.

WHY LET THE GOOD ONES DIE?

It has been frequently commented on by intelligent exhibitors that the producers seem to think only of the new films and release dates.

Many have been the complaints from exhibitors of the producer's failure to make the most of the few good productions that happen to stand out. This applies particularly to program releases but also registers with companies who have made State rights productions and have failed to do any advertising after the territory has been disposed of.

I'm not talking about advertising in the trade papers—because, for the most part, I think that the money spent on trade-paper advertising is an absolute waste and an undeniable imposition upon the exhibitor, who of course pays the advertising bills, since all of that expense is charged up against productions under that all-enveloping word, "Overhead."

The complaint which comes from the exhibitors is that the producers don't seem to realize the fact that occasionally they have an excellent production which could be developed far beyond the routine of "so many days" booking which is always secured on an ordinary program release.

Part of this lack of development rests upon the shoulders of the advertising department, which seems anxious to talk only of "next week's release," or the coming productions; and part rests upon the shoulders of the exchange man or the distributor and his salesmen, who begin to lose interest in a production as soon as it has passed the stage where they get "top" money. The average film salesman or distributor seems unable to realize the possibilities of developing a good picture, the tendency being to give all of the attention to the new things which come along, whether they be good, bad or indifferent.

I want to say that the Essanay and Pathe people do attempt to keep fresh the older productions in some of their advertising matter, but to my mind this is a very very important question which seriously affects every department and every organization.

We all admit that we have too many pictures today and too few good ones. Then, isn't it common sense that we should concentrate more upon the good ones and keep them alive as long as possible without trying to kid ourselves into the very bad business method of pushing the new stuff as it comes, and allowing the old stuff to die whether it be good, bad or indifferent?

Generally speaking, I believe any thinking film man will agree with me that from 20 to 30 per cent. more gross business could have been done on every exceptional feature which has been made in the past year had it been given some special attention to keep it alive, both by advertising and by intelligent sales promotion work, instead of allowing it to die after a certain length of time because new things were coming up.

Every thinking film man admits that it is a very hard problem to deliver exceptional productions with any real degree of regularity under present conditions existing in producing organizations. Then why in heaven's name, when we get a few good ones, don't we pay enough attention to them to get a maximum amount of business from them without allowing this eternal grind of the industry to force us to let them sink into oblivion, the same as all the junk which really had no reason for being shown in the first place.

Give that a little thought and shoot a letter to the New York offices, giving your ideas. Tell them that you are willing to repeat on some of the good ones if they will give you the proper co-operation.

HE SAYS IT EMPHATIC LIKE!

A SAMPLE OF THE HUNDREDS OF LETTERS I HAVE RECEIVED ON THE NEW ART-CRAFT—PARAMOUNT BOOKING PLAN

Mr. Wid Gunning,
Editor, "Wid's,"
Times Building,
New York.

My dear Wid—Bully for you, old chap; you're all right. Your article in WID'S entitled "Open Booking That Isn't" is certainly some class, and I want to congratulate you, and I am tickled to death to think there is one man in the entire game that has the nerve, the backbone and the brains to come out and say exactly what he thinks and hits the nail smack on the head.

And, Wid, when you said they were raising the price from 50 to 100 per cent. on their service you certainly let them off easy, for they are getting from 100 to 50 per cent. more in this town than before.

Wid, I have been using their service ever since they were in existence, and have been damn fool enough to name my theatre "Paramount," and did not even get a chance at their service at *that* price.

When I built my new theatre I was getting service from Salt Lake and was assured by them that I was to be protected, but since the "open booking" (?) started they switched my account to Seattle, and fired the white man from that office and put in a hold-up man, and my competitor, being a personal friend of his, got the service—and all of it, too—and I didn't have a look-in.

It is just as you say—there is lots of service on the market, and good service, too—just as good as Paramount and Art-of-Graft, and some a lot better. And if the exhibitors throughout the country allow them to rob them in this way, then they ought to get stuck.

During the last four months I have shelved not less than eight Paramount pictures which I paid for and which put quite a hole in the profits at the price I was paying, and I am wondering what this poor boob up the street is going to do with his "lemons" that he gets on the "open booking." (?) at one to five hundred per cent. more than I have been paying, and he has announced a raise in admission on all of the stuff he has bought.

The way a picture is "put over" is 55 per cent. of an exhibitor's success, and there is a wonderful lot of stuff on the market now that is perfectly good and that one can get at a reasonable figure, and any so-called exhibitor who falls for this graft has my sympathy.

Very truly yours,
A. H. HILTON,
Proprietor and Manager.

Lewiston, Idaho. Paramount Theatre.

THE SMILE ALWAYS WINS

K. C. B. of the New York American, one of the most popular newspaper writers, pulled this the other day. Read it and then THINK IT OVER.

MR. S. L. Rothapfel.
* * *
RIALTO THEATRE.
* * *
NEW YORK City.
* * *
MY DEAR Sam.
* * *
ONE NIGHT.
* * *
A LONG time ago.
* * *
I WENT to your theatre.
* * *
AND THERE was a long line.
* * *
LEADING TO the box office.
* * *
AND I got in it.
* * *
AND STOOD there.
* * *
AND WAITED.
* * *
AND LOOKED around.
* * *
AND WAITED.
* * *
AND STOOD there.
* * *
AND RIGHT ahead of me.
* * *
THERE WAS a big man.
* * *
AND HE never moved.
* * *
AND I couldn't understand.
* * *
IF HE was dead.
* * *
WHY HE didn't fall over.
* * *
AND AFTER a while.
* * *
I DISCOVERED.
* * *
I WAS standing in a crowd.
* * *
THAT WAS looking.
* * *
AT SOME funny hats.
* * *
IN THE millinery store.
* * *
NEXT TO your theatre.
* * *
AND I left them.
* * *
AND WENT to the box office.
* * *
AND BOUGHT a ticket.
* * *
AND THE girl smiled.
* * *
AND I wondered.
* * *
IF SHE'D seen me.
* * *
IN FRONT of the hat store.
* * *
AND WAS kidding me.
* * *
AND THE next week.
* * *
I WENT back again.
* * *
AND BOUGHT my tickets.
* * *
AND THE girl smiled.
* * *
AND LAST week.
* * *
I WENT back again.
* * *
AND THE girl smiled.
* * *
AND I said to myself.
* * *
"SHE WASN'T kidding me.
* * *
"SHE KNOWS me.
* * *
"SHE READS my column."
* * *
AND THEN I saw.
* * *
THAT SHE smiled.
* * *
AT A little old lady.
* * *
WHO WAS back of me.
* * *
AND AT a big fat man.
* * *
WHO CAME next.
* * *
AND I watched her.
* * *
AND NO matter.
* * *
WHO IT was.
* * *
SHE ALWAYS smiled.
* * *
AND JUST because.
* * *
YOU NEVER buy tickets.
* * *
AT YOUR theatre.
* * *
I HAD an idea.
* * *
THAT MAYBE.
* * *
YOU DIDN'T know.
* * *
ABOUT HER smile.
* * *
AND I want you to know.
* * *
AND I want you to tell her.
* * *
IF IT ever happens.
* * *
THAT A strange man.
* * *
WITH A new Fedora hat.
* * *
PUTS HIS hand.
* * *
THROUGH THE little wicke..
* * *
THAT SHE mustn't shoot.
* * *
SHE MUST just take the hand.
* * *
AND SHAKE it.
* * *
IT'LL BE mine.
* * *
I THANK you.
* * *

Somebody ought to be kicked for booking two pictures into the New York Theatre the other day—one called "The Unforseen" and the other "Behind the Mask." Both stories had the same plot idea, with the exception that in one the hero was blind, and in the other the shero was. It's bad business at any time to play two features in one day, and is a proposition of going back to the stone age; but certainly if two were to be played, some care should have been given to the selection.

A distributor headed an ad. in the trade papers last week with a wonderful picture of disaster, using the wording, "Let us come to your rescue." What's the idea. Who wants to admit that they have met with disaster?

From some of the advance advertising it looks like Farrar may be after Bara's "bare" Cleopatra honors.

Viola Dana has gone to the Coast with her hubby, John Collins, who directs her for Metro.

I noted that the honorable president of the National Association, Mr. Brady, was advertising "ten reels for one price" up at the Park not long ago. Hardly a good example to set, I'd say!

Elizabeth Risdon, the beautiful young lady who plays the part of an aged mother in George Tucker's feature, "Mother," has written a book on photoplay makeup and character study.

HAS GREAT MOMENTS, BUT DRAGS. BE BIG WINNER IF EDITED

Walker Whiteside and Valentine Grant in

THE BELGIAN

Sidney Olcott Players, Inc.—State Rights

DIRECTOR.....Sidney Olcott
AUTHOR.....Frederic Arnold Kummer
CAMERAMAN.....George K. Hollister and Al Liguori
AS A WHOLE.....Excess of unimportant scenes marred effectiveness of production; would be very good in much less footage
STORY.....Theme relating to Belgium, as expressed in foreword, very fine; but unimpressive action affecting sculptor hero's career kills off important sequences
DIRECTION.....Gave excellent atmosphere, but didn't use enough closeups, and marred tempo of big moments by slowing down to unimportant incidents
PHOTOGRAPHY.....Varied from fine to fair
LIGHTINGS.....Some very effective; some only fair
CAMERA WORK.....Varied
STARS.....He lacked opportunity; she good at times, but frequently over-reached
SUPPORT.....Anders Randolf very effective; other types good
EXTERIORS.....Many very beautiful and atmosphere generally well maintained; some effective battle scenes
INTERIORS.....Good
DETAIL.....Very good; some touches excellent
TIME.....One hour and thirty-two minutes (10 parts)

THIS started off wonderfully and finished with a whoop—but—between the start and the finish we had some decidedly contrasting sequences. Some were remarkably effective and others were painfully weak, unnecessary and injurious to the general impression to be made by the production as a whole.

As this stands, it runs an hour and a half. If it were reduced in running time to an hour, it could be wonderfully improved, and since it so happens that exhibitors everywhere with a picture such as this would rather have only an hour than an hour and a half, because of the money they can get into their house, it seems a pity that this was permitted to run so long.

The foreword seemed an inspiration. It was a statement regarding the invasion of Belgium, finishing up with the stirring words that in future generations the proudest boast of any man would be, "I am a Belgian." That foreword was enough to keep you sort of sitting on the edge of your seat for a while, but when we drifted along thru forty minutes of footage, all of which was devoted to the gradual introduction of many characters and the explanation of their correlation, things began to drag.

We didn't even get the benefit of working out the mystery touches, because they promptly labeled the villain as a German spy when he was first introduced. Each additional spy brought into the action was also labeled—which was certainly bad titling, since the mystery connected with these characters might have helped somewhat in holding up the draggy scenes that were concerned with the romance.

Walker Whiteside was presented as the star, and he certainly was not given the right opportunities. Only once before has Mr. Whiteside appeared on the screen, that having been in "The Melting Pot"; but he is very well known over the country because of his years as a star in various legitimate productions, and it seems that he was given too little to do which would justify the boast "I am a Belgian." Of course he did go out with the first troops, but there had been too much of his visit to Paris, where he fell in love with another woman after fooling around making statues. His final return to the firing line lifted the character, but he ran too long without sympathy.

There were three high spots in this: the foreword at the beginning, the symbolic bit showing the shadow of a boot stepping upon the cross, which came about halfway down, and then the finish depicting the troops of many nations coming to the rescue of Belgium. Unfortunately, the assembling of the sequences failed to give the proper tempo to the action, with the result that after the very effective symbol of the boot and the cross, we found ourselves sunk a minute later with a lot of action having to do with the sculptor's affairs, which certainly were not stirring.

Some battle scenes which came toward the latter part of the film were very well handled and quite effective, but these could have been made wonderfully more effective had the production been so assembled as to keep the tempo swinging properly at this part of the offering.

The lack of closeups was decidedly noticeable, and the characters were allowed to act with their hands and bodies too much, rather than to register expressions with their faces. The atmosphere throughout was excellent, with many very beautiful shots which helped to give a distinction to the production, considered from the "atmosphere" angle.

Unfortunately, neither Mr. Whiteside nor Miss Grant managed to register humanly enough to really make their scenes hit home, and Sally Crute and Anders Randolf as the German spies managed to make their respective parts stand out, if anything, stronger than the two stars.

There were many titles which were entirely unnecessary, among them being a couple which stated that Miss Crute thought that possibly she was being tricked when the French officers laid a trap for her. Surely there was no reason to plant a title announcing that she thought that possibly she was being tricked. It was noticeable in this particular incident that a camera was used to photograph some plans in a room where there was very little light. Most people know today that this is almost impossible. This detail could have been very easily arranged to better advantage.

In the cast were Georgio Majeroni, Henri Leone Blanche Davenport and Arda La Croix.

The Box Office Angle.

The fact that this started off big, slumped badly picked up for a minute, with another big smash, and then dropped again to stay there until the "hurrah" finish makes this a doubtful proposition as it stands despite the fact that the title should be good for money at the box office—particularly with the name of Walker Whiteside, who is known everywhere because of his having traveled with many road shows, and the name of Valentine Grant, who has appeared in a number of features in the past few years. Had this been edited so as to bring it down to about one hour in running time, with much of the unnecessary footage eliminated so that the tempo could have the proper swing, I would say that this would be a smashing big success. As presently constituted it doesn't give a truly favorable impression, because it slumps so badly between the effective sequences.

If you have a house catering to transient business you can probably get money with this even as it stands

now; but if you have a community house where you have to deliver pretty regularly, I would be rather careful, because your people will probably get that sinking feeling several times, with the result that they will not be so very enthusiastic about the production as a whole.

In advertising this don't elaborate too much about the expose of the German Secret Service or the wonderful smash of the German army thru Belgium, in case you try to live up to your advertising; because the production now devotes too much attention to the rather ancient situation of the young sculptor who goes to Paris, makes a couple of statues and then falls in love with a countess, forgetting his old sweetheart, and then finally goes home and is shot and blinded, with his old love taking care of him and the countess throwing him down flat.

If you can get the wording of the foreword used at the beginning of the film, part of it would be excellent advance advertising.

EXCELLENT ATMOSPHERE MELO WITH GOOD HUMAN BITS

William F. Russell in

THE SEA MASTER

American—Mutual

DIRECTOR	Edward S. Sloman
CAMERAMAN	Joe Morgan
AS A WHOLE	Effective as melo, with some excellent human touches that registered
STORY	Shero rescued from dance hall attack, forced to marry captain of boat where mutiny constantly threatened
DIRECTION	Gave swinging action that gripped and little bits of pathos that got over; very good atmosphere
PHOTOGRAPHY	Generally excellent; a few very fine bits
LIGHTINGS	Some very effective; generally satisfactory
CAMERA WORK	Very good
STAR	Dominant; human; forceful
SUPPORT	Pleasing and satisfactory; some excellent types
EXTERIORS	Mostly good stuff; quite well done
INTERIORS	Good
DETAIL	Some nice touches
TIME	Fifty-seven minutes (5 parts)

I SURE believe they'll all like Bill Russell in this, because it's a combination of swinging melo that stirs and effective pathos that rings true, which should prove very pleasing in a community house or with any class of patrons.

They started off with a slam-bang fist fight in a dance hall, which was exceptionally well handled, this smash being worked up to by some nice touches of pathos having to do with the death of the dance-hall girls.

Francelia Billington, the woiking goil shero who had come to see her dying dance-hall chum of former days, was rescued from the clutches of the owner of the hall by Mr. Russell, which precipitated the fight. A bottle of whiskey which had been placed in Miss Billington's bag without her knowledge caused Bill to believe her to be an inmate of the dance hall, and he forced her to stay on his boat where they had taken refuge from the police, and compelled a minister who had been rescued at the same time to marry them.

Later Bill discovered his error and tried hard to win forgiveness, but without success. From this time on up to the finish we had the constantly present menace of a mutiny on board the ship. It was forestalled upon several occasions, first by the birth of the captain's son and afterwards by incidents affecting the baby. When it finally did come, Mr. Russell won out after a battle, and then when he wanted to send his wife away, thinking she was in love with the minister, he found that she had learned to love him.

The atmosphere throughout was very fine, with the characters making their parts thoroughly convincing. There were some human touches well played and effectively registered, and occasionally we had light touches of comedy that tended nicely to relieve the tense drama.

There were several very effective and artistic bits of photography, there being one very unusual shot showing Miss Billington silhouetted against an exceptionally effective cloud background. A sequence played with night stuff in what seemed to be a terrific storm was particularly well handled, with the exception of the fact that Mr. Russell, who went ashore to get a doctor for the baby, stumbled upon one too conveniently.

There was one title which said that they were five days out of port, which seemed badly placed, since it was followed by a bit of business where Mr. Russell wore his hat to the table and seemed surprised when the minister asked the blessing. Surely in five days' time he would have bumped against this point much sooner. This title could be changed very easily, and should be.

Bill Russell has had some good and some ordinary stories lately, and while this incorporates some well-known situations, it gives him a splend'd opportunity for characterization and I think will prove a very popular vehicle for this aggressive young star.

Francelia Billington was more than satisfactory as the shero, since she was able to hold the sympathy all the way, making her characterization easily understood in each situation as it developed.

George Fisher, as the minister, was very good, and we had some excellent types among the crew.

Others who appeared were Joe King, Clarence Burton, Helen Howard, George Ahern, Rena Carlton and Perry Banks.

The Box Office Angle.

Bill Russell has been coming forward rather rapidly and you can afford to make considerable fuss about him in this and rest assured that it will go over anywhere. It has that pleasing combination of stirring action and human pathos that appeals to most audiences, with an atmosphere around him that is always interesting and frequently very artistic and effective.

Hammer the star as your big drawing card on this, promising personally that the production will please, because it is distinctive in atmosphere, stirring in action and appealing in dramatic situations.

Francelia Billington and George Fisher are well known because of having appeared in many Mutual productions, and you might mention them to advantage.

In billing this you might say: "What would you do if a big, handsome hero made you prisoner on his boat headed for the South Seas and forced you to marry him? See BILL RUSSELL in THE SEA MASTER."

HAROLD LOCKWOOD

Yorke--Metro

STAR AND TREATMENT MAKE FINE PRODUCTION OF OLD STORY

Dorothy Dalton in

THE PRICE MARK

Ince—Paramount

DIRECTOR.....Roy Neill
AUTHOR.....John B. Ritchie
SUPERVISED BY.....Thomas H. Ince
AS A WHOLE.....Star, treatment and photography made old theme and familiar situations decidedly effective
STORY.....Too much attacking of girls for quiet family consumption, but treatment made action distinctive and may get ruff stuff by
DIRECTION.....Distinctive atmosphere, intelligent use of closeups and tempo made well known and rather rough situations decidedly impressive
PHOTOGRAPHY.....Excellent
LIGHTINGS.....Very artistic, and still did not mar humanness of offering
CAMERA WORK.....Very fine
STAR.....Beautiful and wonderfully effective—particularly in closeups
SUPPORT.....Very good
EXTERIORS.....Good
INTERIORS.....Excellent
DETAIL.....Some good little bits, with a few slips
TIME.....Sixty-one minutes (6 parts)

FOLLOWING immediately after the Charlie Ray picture, "The Son of His Father," we get here from the Ince Studios another example of what can be accomplished by excellent treatment of old situations when you have a real personality to build your action around. Dorothy Dalton has been winning her way rapidly, and certainly this production is going to help her establish a permanent position for herself mighty close to the top.

Stop to consider for a moment the idea of making a good feature out of the time-honored stuff about the villain attacking the girl, with the girl afterwards marrying villain's best friend, with the result that villain compelled her to come to his apartment for fear he would tell of their previous relations.

This production was that old friend, and, just for good measure, they threw in a little prologue which showed another victim of the villain, and added an unnecessary, gruesome bit showing the villain making love to this victim's corpse, her brother having killed her before trying to trap the wicked wun.

For coincidences they had the man who saved the villain's life in this prologue "just happen" to be on the scene when Miss Dalton's car ran over a boy, which resulted in their acquaintance and eventual marriage, although she was living with the willun at the time. Then, after the willun came to his friend's house and discovered the wife and forced her to come to his studio, the doctor husband "just happened" to call the willun's house on the phone when wifey and willun were having a terrible struggle.

The prologue was inserted for the purpose of furnishing the character who was to kill the willun. He was the brother of the Egyptian girl the willun had ruined, and stood around as the willun's servant for a long time before the director told him that he had five reels and it was time now for him to kill the wicked guy.

I would like to say in passing that it isn't customary to finish a picture with a murder involving several of the characters, without some reference as to what the authorities did, but I've seen that done once or twice lately in the "filums."

After chewing over this plot a bit it would seem that this is a pretty rotten story; but it's all the more to the credit of the star and producer that they have developed out of this material a worthwhile production except for the ruff stuff.

Dorothy Dalton has a personality that holds the attention and dominates the action to the extent of making it possible to get away with most anything, as long as she is shown in plenty of closeups, in beautiful gowns, etc. The entire cast was well balanced and played intelligently, William Conklin, the willun, being forceful and effective, while Thurston Hall was decidedly pleasing as the husband because he was more of the full grown man type than so many of our heroes are.

The sets and atmosphere were very pleasing and quite distinctive. As a matter of fact, it was this combination of personality and production fine points that put over this poor plot.

It was decidedly noticeable, if the technique of the action were studied, that the situations were played upon the faces of the principals. When the principals can carry the situations, that is excellent technique.

They pulled one title which read: " . . . When an hour has PAST," and they spelled "passed" P-A-S-T—for which somebody needs a good thumping—because it's that sort of thing which gives the intelligent scoffer a chance to argue that moving pictures are the product of the ignorant, for the ignorant. The repetition of the phrase, "The days that follow" and "In the months that followed," jarred just a little.

Among those in the cast were Edwin Wallock, Dorcas Mathews, Adele Farrington and Clio Ayres.

The Box Office Angle.

The first thing for you to consider about this is the fact that, from start to finish, it is a study in situations involving attacks upon girls. We have a prologue wherein the willun is almost killed by the brother of an Egyptian girl he has ruined, and then we find him ruining the shero and afterwards laughing at her and forcing her to become his mistress, with his reformation followed by her falling in love and marrying another man, and the finish showing his forcing her to come to his apartment under the threat that he would tell her husband. If you are in a neighborhood where they stand on their left ear over such stories, because of the moral effect, I would be careful about this. Most of those who make the loudest complaint would like to see the picture and might come, but there would be some who would object to it, and the general effect might be bad because of the opportunity it gives to arouse criticism. So far as the production itself is concerned, it has been beautifully played and handled. Dorothy Dalton would certainly bring you money, and if you haven't discovered that fact it is time for you to get busy and realize "who's who."

It would be a very difficult matter to advertise this and not label it as a very ancient story; and for a community theatre, if you play it, it would seem desirable for you to depend principally upon advertising Miss Dalton, since the name of the story suggests the type of plot.

In advertising this you might lay emphasis on this sort of a question: "When a woman marries, should she force her husband to listen to her past?" "How many PASTS have ruined FUTURES?"

If you will dodge any direct statements as to the strength of the story, you can go as far as you like in proclaiming the excellence of the porduction and the beauty and ability of the star.

ORDINARY PLOT WITH GOOD AND BAD SPOTS CAN SNEAK BY

Betty Brice in

LOYALTY

Oro Pictures—Bernstein Productions—State Rights

DIRECTOR ..... Jack Pratt
AUTHOR ..... Ray Lewis
SCENARIO BY ..... Beatrice Moss and Rosalie Ashton
CAMERAMAN ..... Arthur Powelson
AS A WHOLE ..... Although fairly interesting, never grips; exteriors at end counteracted somewhat poor interiors at first
STORY ..... Slender thread of girl who married for spite, sticking with dope fiend hubby to reform him
DIRECTION ..... Failed to get intimate characterizations by use of sufficient close-ups, and made atmosphere artificial at first by setty interiors and arm acting; last reel lifted it quite a bit
PHOTOGRAPHY ..... Varied from fine to just good
LIGHTINGS ..... Some very poor, being entirely too uniform; others good; general effect only fair
CAMERA WORK ..... Not enough vignetting; was too much straight, old-fashioned work
STAR ..... Very pretty at times and generally pleasing
SUPPORT ..... MacQuarrie good; others rather actory
EXTERIORS ..... Those at finish very pretty; others satisfactory
INTERIORS ..... A few very good; many setty
DETAIL ..... Acceptable
TIME ..... Sixty-eight minutes (5 parts)

THIS gets away to a bad start because of a number of scenes which are played in interiors that are decidedly setty and badly lighted. The hero and his mother were also very much inclined towards overacting, which weakened many of the early scenes.

When Betty Brice got into the story she helped it quite some, and Murdock MacQuarrie was a good theatrical manager, although he was inclined to be a bit too emphatic at times.

The story had to do with the arrival of Miss Brice from the West and her engagement right off the bat to take the place of the temperamental leading lady, with the result that she became a star over night.

Having met the young hero who was the spoiled son of a fool mother—and a dope fiend, at that—she married him suddenly because mother had snubbed her. The announcement of the marriage caused mother to disown the boy, and the manager to fire his newly-made star.

They tried to live in the slums and found unhappiness to such an extent that the wife finally accepted the offer from her husband's mother of $5,000 in case she would leave town.

We then had some scenes taken on that beautiful coast in California where you get a shot of the waves rolling in, taken from a height, and this part of the production lifted the entire offering right up out of the rut.

We saw the struggle to conquer the dope habit, with the final victory, and then the girl left a note and started away, but the boy got her in time to register the final clutch.

The elimination of quite a lot of objectionable and unnecessary scenes which tend to weaken this and cheapen it would help the production quite a bit, but it will never become anything exceptional, because the same story has been done many, many times and there's nothing sufficiently distinctive about the treatment, the personality of the players or the atmosphere of the production to justify it being presented as a State Rights release. Had the original intention of the producers been followed out, which was to put these productions out as seven 5-reel features under the name of "The Seven Cardinal Virtues," with an advertising campaign back of it like "The Seven Deadly Sins," then this might have gotten some money. As it stands, however, it's just "movie," and, except for the final scenes, isn't very unusual movie.

Betty Brice was quite pleasing in many of her scenes, but occasionally she was not photographed to advantage.

Except for the fact that he used his hands too much, which was possibly due to the lack of close-ups, Murdock MacQuarrie was very satisfactory as the theatrical manager.

Jay Morley as the hero was stiff and actory and rather inclined to overplay.

Jean Hathaway as Mr. Morley's mother was crude from start to finish. She never registered satisfactorily.

The worst sets were those found in the home of the hero's mother. Nearly all of these were bad, and they persisted in showing one shot where a back drop was plainly in evidence, which was supposed to be a garden showing through some windows. The back-stage stuff was interesting and rather pleasing.

A number of the titles were badly worded, and it was noticeable that the name of one of the characters, "Randall," was spelled that way in some titles, and" Randell" in others. Surely such things are inexcusable when there has been plenty of time to make corrections.

The Box Office Angle

You can probably get this by as a routine offering because the final scenes are rather pleasing, which results in giving a better impression than the first of the offering did.

To be sure, there's nothing unusual about this from any angle, and I am afraid that Betty Brice has had so few pictures in the past year or two that her name will be worth very little at the box office. Since there has been no campaign of advertising on "The Seven Cardinal Virtues" I wouldn't refer to this as being one of them, because your fans might in some way connect this with the campaign on "The Seven Deadly Sins," which they found to be bad stuff.

If you are booking your house carefully, trying to get the best you can find at all times, you can very safely pass this over because it certainly is not worth hunting up. But if you like to shoot in a moderate-price offering once in a while, figuring that it will sneak by and make you a little money, then there's every possibility that you can figure this as one which you can "soft pedal" through without any serious complaint. Because of the fact that the production varies decidedly in different parts it cannot be said to be altogether weak, and on the whole it is quite as satisfactory as the average program release of the various companies.

"Brighten the Corner Where You Are"

CLEAN LIGHT COMEDY THAT SHOULD PLEASE ANYWHERE

George Hernandez in

UP OR DOWN

Triangle

DIRECTOR AND AUTHOR	Lynn F. Reynolds
CAMERAMAN	Clyde R. Cook
AS A WHOLE	Human and cleverly handled
STORY	Interesting; well twisted
DIRECTION	Registered some good comedy
PHOTOGRAPHY	Good
LIGHTINGS	Good
CAMERA WORK	Good
STAR	Got over
SUPPORT	Good—especially youngster
EXTERIORS	Very well chosen
INTERIORS	Not many
DETAIL	Good
TIME	Fifty-one minutes (5 parts)

WE have been given a story here that is decidedly good. It has twists that will keep your audience guessing and plenty of comedy has been spilled through this so that they will certainly be in good humor when they leave your theatre. The titles were very good.

This started with Hernandez as an ex-convict who was just leaving prison, having in his possession a five-spot, a new suit of clothes which was too big for him, and a shaved head. He met a young author, Jack Gilbert, who was short on ideas, and they formed a compact to go West.

Hernandez was the goat on all work, and Gilbert was his loved child. They stopped near the heroine's home to camp, and while away from their wagon the brother of the heroine started it rolling down a hill, with the result that it was smashed to pieces. The heroine offered to pay the damages, but they came to a satisfactory agreement by letting the author stay at her house to write, while Hernandez took a job as one of the men on the ranch.

To get new ideas for Gilbert, Hernandez committed several thefts, and the blame was laid on "Texas Jack," an outlaw. When Texas Jack finally came to that locality he was captured and put in prison. Hernandez allowed him to escape, and in this way he gave the author the necessary ideas for his book.

Hernandez had an excellent part, grabbing all the sympathy and holding it. He committed a robbery and made you like it. The young boy, Elwood Bredell, was fine. He pulled all the stuff, and more besides, that the ordinary youngster usually wants to try.

I must say that the book which the author was working on appeared like a joke. There was very little stress laid upon that, and when it was mentioned it caused a smile; but you can go after this and say that it is good light comedy that will certainly please.

The detail was very good, and some of the lightings and exteriors proved that the director had gone out and hunted for what he wanted.

In the cast were Fritzi Ridgeway, Jack Curtis, Graham Pette and Eddie Burns.

They had a black cat that was brought into the plot as "good luck," and it was sure some cat!

The Box Office Angle

Go to this and tell them they will like it. The comedy will surely please.

I would mention some of George Hernandez's other pictures, because I believe he is rather well-known and his work in this is excellent.

There is not much you can say about the plot, but I would dwell on the fact that it is good, clean comedy. This is not big, but it should please any audience.

You might say: "If you had a friend who was an author who was short on ideas, would you rob him to help him with his book? Would you let him capture a band of outlaws single-handed with an empty gun so that he could finish his book? See George Hernandez in 'Up and Down.'"

This is a good title. You might use a teaser campaign by simply using a line for a few days as follows: "Have you ever been up and then down?" and then linking up the line with your theatre.

LIGHTINGS AND PLAYERS UNABLE TO SAVE OLD PLOT

Fannie Ward in

ON THE LEVEL

Lasky—Paramount

DIRECTOR	George H. Melford
AUTHOR	Charles Kenyon
SCENARIO BY	Marian Fairfax
CAMERAMAN	Percy Hilburn
AS A WHOLE	Very ancient, well known plot with production of movie caliber
STORY	Dance-hall shero rescued hero, with mother reclaiming him, a la Camille, and forgiveness and clutch on finish
DIRECTION	Had some good lightings but generally just routine production
PHOTOGRAPHY	Varied from fine to fair
LIGHTINGS	Some very fine; others just good
CAMERA WORK	Good
STAR	Generally pleasing
SUPPORT	Hero good; others satisfactory
EXTERIORS	A few very good; generally satisfactory
INTERIORS	Acceptable
DETAIL	Satisfactory
TIME	Fifty-one minutes (5 parts)

FIGURED as a routine program movie that is to be used as a filler, I suppose this can get by despite the fact that the story is painfully weak. It's the old, old stuff of the weak hero who is a dope, being rescued by the dance-hall goil who reclaimed him, only to have his Ma step in and pull the Camille stuff by trying to buy the goil off. When son learned that mother was trying to bribe the goil, he bucked, and they had a clutch on the end.

There were some rather good lightings in this and the atmosphere generally was satisfactory, altho at no time did the production register as anything except "just movie stuff" rather well done as to atmosphere.

The star was pleasing, as she always is, and Harrison Ford as the dope hero was quite impressive because of his quiet, forceful manner. The others were satisfactory.

Among those who appeared were Jack Dean, Edythe Chapman, Jane Wolff, Lottie Pickford, James Neill and James Cruze.

The Box Office Angle.

Figured as a filler this may sneak by, but it would seem to me to be decidedly advisable for you to look for productions rather than "movies." Of course, if you are

changing every day, it is probably good business to slip in a light one once in a while, provided you can get them at a price which is sight.

I certainly would not pay regular money for this sort of thing, however, because if you are going to pay real money for a production, you are entitled to a good one. Films of this strength can be had at a very low rental if you will only look for them.

ATMOSPHERE AND TREATMENT MAKE THIS PLEASING

Jane Cowl in

SPREADING DAWN

Goldwyn

DIRECTOR ..... Larry Trimble
AUTHOR ..... Basil King
CAMERAMAN ..... Philip E. Rosen
SCENIC EFFECTS BY ..... Everett P. Shinn
ART DIRECTOR ..... Hugo Ballin
AS A WHOLE ..... Atmosphere, sets and lightings make very slender plot and ineffective star register right well
STORY ..... Very ancient situations tied to slender thread, but one of those "beautifully sad" things some women will like to weep over
DIRECTION ..... With distinctive lightings, very good sets and interesting atmosphere touches, ordinary situations were made to seem worthwhile
PHOTOGRAPHY ..... Generally very effective and artistic
LIGHTINGS ..... Excellent for sets, although not always to best advantage for star
CAMERA WORK ..... Splendid
STAR ..... Failed to make much of an impression
SUPPORT ..... Good but not remarkable
EXTERIORS ..... Some very artistic shots
INTERIORS ..... Very good
DETAIL ..... Pleasing
TIME ..... Sixty-three minutes (5 parts)

IT is being demonstrated very frequently these days what can be accomplished by taking old plot situations—at least old in the films—and making them into pleasing productions for the screen by treatment in the provision of distinctive atmosphere and lightings.

Here we find a story, the slender thread of which is based on a couple of misunderstood situations, and, just because it is laid in the time of the Civil War, with the quaint costumes which the women will love and many artistic lightings and rather pleasing sets, I think it is going to register as a pleasing production.

Miss Cowl is shown as a gray-haired old lady, and her diary is being read by a young woman, with the various scenes referred to in the diary unfolding as the picture. Of course, this construction is always wrong in many ways, because things are shown on the screen which the character who is writing about them couldn't, or didn't, know about. However, it is generally accepted and no one will quarrel over that fact.

Despite the age of the plot idea I have a hunch that most of the women will think it is very good because it is "se beautifully sad."

Personally, I can't see Miss Cowl for screen work—at least not from this production. She isn't beautiful, is apparently rather difficult to light, because in some scenes she surely didn't show to advantage—and she failed to register enough personality to mark her as a big possibility. In other words, if the average fan were to see her without knowing who she might be, she would be proclaimed very ordinary. Miss Cowl's reputation as a Broadway star will carry her over in this production, and possibly in later work we may find that she has something which is needed for the screen.

The fire-in-the-theatre sequence, which seemed to be like one of those things which they wish in a story which lacks material, was very well handled and probably the most effective sequence in the entire production.

The supporting cast was quite satisfactory, but none of the players stood out particularly. The atmosphere and lightings dominated the offering.

In the cast were Orme Caldara, Harry Spinger, Florence Billings, Alice Chapin, Helen Blair, Mabel Ballin and Edmond Low.

The Box Office Angle

This is a good, safe bet if you will plant in the minds of your patrons beforehand the fact that it is a sweet, sentimental story of a shattered romance. At the end of the film we have a scene suggesting the union of the lovers in "the spreading dawn," and this would be wonderfully effective if you could persuade the Goldwyn people to, in some way, eliminate the bit where the young lovers in the story proper walk out so nonchalant-like upon Miss Cowl after she has just died. They don't seem to be in the least bit concerned about the fact that the old lady has cashed in, and this jars to such an extent that it detracts decidedly from the effectiveness of the finale.

I would center all of the attention upon the fact that this is Miss Cowl's first appearance for Goldwyn, but be sure not to say that it's her first appearance on the screen—because it isn't. She appeared in a production released by Universal many months ago. Make it plain that the story has been very artistically produced, and, in catering to the ladies, emphasize the fact that it is a tale of crinoline days.

In your advance billing you might arouse interest by a heading—"Did you ever keep a diary?" If you will run this for a few days and then tie it up with the "Spreading Dawn," it may start something. In the production all of the titles are registered in the form of the diary written by Miss Cowl as a young lady.

SID OLCOTT'S "THE BELGIAN"
Illustrated by
ERNEST STERN, Inc.,
The Title Man
729 Seventh Ave. Bryant 8973

An Exclusive Photoplay Trade Journal.
Published Weekly.
THE CANADIAN MOVING PICTURE DIGEST
100% Circulation in Canada.
Orpheum Theatre Bldg. Montreal, P. Q.

VERY OLD SITUATIONS IN GOOD ATMOSPHERE MAY GET BY

Olive Tell in

THE UNFORSEEN

Empire All-Star—Mutual

DIRECTOR	John B. O'Brien
AUTHOR	Capt. Robert Marshall
SCENARIO BY	G. Whittaker
CAMERAMAN	William Crolly
LIGHT EFFECTS BY	Frank Bangs and R. H. Kelly
AS A WHOLE	Should have been cut; is much too long at present
STORY	Painfully ancient
DIRECTION	Gave good atmosphere, but couldn't save story
PHOTOGRAPHY	Fine
LIGHTINGS	Well handled
CAMERA WORK	Quite good
STAR	Looked good; David Powell was really the star
SUPPORT	Good
EXTERIORS	Beautiful
INTERIORS	Good
DETAIL	Slipped several times
TIME	Seventy minutes (5 parts)

THIS should have been a pleasing picture, but it ran seventy minutes, which was quite some too much. It could be cut to fifty minutes and be decidedly better.

Olive Tell, the daughter of a rich senator, fell in love with a New York clubman and ran away to be married, only to have the man lose his money before the ceremony was performed, wherewith he quit cold on the proposition.

That night the clubman committed suicide, but before this he had met a friend and had introduced Miss Tell as his wife. Later Miss Tell married David Powell, who was a blind author, and for a few years they lived very happily. Later the friend of the first man came upon the scene and recognized Miss Tell as the woman he had met. This he told Powell, and when Powell's sight was restored through an operation, he also recognized his wife as the woman he had seen with the other man.

This caused a misunderstanding, which was cleared up through a letter received by a friend, sent to him by the suicide just before he had committed the deed. This letter had followed the friend around the world and was just delivered to him at that time. This plot is surely an old friend.

We were given some beautiful shots in this, and the lightings were decidedly effective. The photography was much above par.

David Powell, as the author, troubled with his eyes, was able to see parades, read and do anything that an ordinary man can do with his eyes, and then at times he seemed to be very badly afflicted with bad vision. This didn't convince. One thing that seemed particularly bad to me was where Mr. Powell wrote the dedication of his book to Miss Tell, and they flashed on the screen an insert showing everything thereon typewritten save the word "Dedication," which we saw in bold, black type at the top of the sheet, giving one the impression that this dedication sheet was a blank form that could be filled in when the author had completed a work and wished to dedicate it. There was also a very bad newspaper insert.

Miss Tell as the heroine was certainly good-looking.

David Powell, to my mind, should have been starred in this, since he had the burden of work on his shoulders, and, as he usually does, carried it to advantage.

Others in the cast were Warburton Gamble, Lionel Adams, Fuller Mellish, Eileen Dennis and Helen Courtney.

The Box Office Angle

In this production there was a swan dance that may be worth some money to you. It was well handled, and the girl who did it was an artiste. There was not much of this, but still it may be good to make note of it in your ads.

I would lay particular stress upon Olive Tell as a Broadway star. Your fans may be hardened to that phrase, but it often helps you get by. I believe Dave Powell has many friends among your regular patrons. In this he was decidedly pleasing, and, combining his work with Miss Tell's beauty, your audiences will probably be pleased with the production. It moves too slowly —that's sure—but on the whole I believe you can get away with it.

SCENES SHOWING FRENCH MILITARY SYSTEM VERY INTERESTING

FRANCE IN ARMS

French Production—Pathe—War Scenic

AS A WHOLE	High grade news-weekly with some thrillers
STORY	None
PHOTOGRAPHY	Excellent
CAMERA WORK	Great
STARS	Showed Joffre and Pershing at beginning and end
SUPPORT	French army and munition workers
EXTERIORS	Camps and battle front
INTERIORS	Munition plants
TIME	Fifty minutes (5 parts)

THIS started off with a shot of General Joffre and General Pershing in their respective uniforms talking together in the open, with some titles that will be sure-fire for the patriots in your audience. From there we went to scenes showing several notables of the French Government, including President Poincare and General Petain, with scenes showing the workings of the military forces in France.

We then had some very interesting bits showing many different types of guns used in the present war, from rifles to 13-inch howitzers and all grades and sizes of intermediate guns. Then we saw the training of the troops, the handling of all equipment, and the manufacture of observation balloons and airplanes. They gave us many bird's-eye views taken from airplanes in flight, which were indeed very unusual and decidedly interesting. Here we had one of the most remarkable shots that I have ever seen for a thriller, it being that of a crippled airplane falling to earth from a high elevation. The cameraman who photographed this had the presence of mind to follow the fall of the plane with his camera until it practically struck the ground.

There were also several very wonderful feats of flying shown that will certainly be considered worth while by anyone. There were only a few scenes of wounded

soldiers with dressings, bandages, etc. A trench hospital and a base hospital were shown, but there was hardly enough of this to make it in any way objectionable or give one the impression that they are gruesome. There was, in all, only about 100 feet of this stuff, and the company had the good sense to eliminate any scenes that might tend to annoy.

The production ended with a scene similar to that at the introduction, with General Joffre and General Pershing conversing.

Some of the exterior shots were decidedly fine. Some were hazy and not distinct, on account of being taken in early morning light or in the evening at nightfall. A few were harsh, but, allowing for the conditions under which these were taken, and in comparison with recent war scenics from the front found in the newsweeklies, this is indeed very commendable.

The Box Office Angle.

There are quite some statistics registered in the subtitles, but I don't believe that they will cause any disturbance among your patrons. It would be an excellent plan in conjunction with this picture to have someone bring out those points touched upon that are of especial interest. They appear so fast and are over so quickly that if your patrons aren't prepared they will miss many of them.

In showing the range of guns, in titles, they gave all measurements in terms of yards. Most people are not accustomed to thinking in "yards," but if your lecturer can say that 3,000 yards is about 2 miles, etc., etc., I think that your audiences will be able to appreciate this film much more.

As an authentic film showing the workings of the French military system this should be a winner.

VERY ANCIENT STORY LIFTED A LITTLE, BUT DRAGGED TOO MUCH

Catherine Calvert in

BEHIND THE MASK

U. S. Amus. Corp.—Art Dramas

DIRECTOR	Mme. Alice Blache
AUTHOR	Charles Turner Dazey
SCENARIO BY	Frederick Rath
CAMERAMAN	John G. Haas
AS A WHOLE	Slowed action by too many and too long titles
STORY	Ruined father avenged by daughter; old blind situation
DIRECTION	Allowed extras to "act," but kept atmosphere good
PHOTOGRAPHY	A little fuzzy, but not bad
LIGHTINGS	Varied from good to fair
CAMERA WORK	Rather lazy
STAR	Looked like a real girl—not beautiful, but pleasing
SUPPORT	Principals good; extras poor
EXTERIORS	Decidedly good
INTERIORS	Good
DETAIL	A bad double exposure
TIME	Sixty-three minutes (5 parts)

ALTHO Catherine Calvert isn't what one might call a beautiful woman, she is certainly delightfully natural on the screen, and we found as the production progressed that Miss Calvert held her audience more and more.

The story was the old idea of the young girl, whose father had been ruined by a business associate becoming this man's secretary, with revenge resulting. Miss Calvert learned that this man had caused all the trouble, and so she decided to revenge her father by marrying the man who was supposed to be engaged to the financier's only child. This she did and then found that she hated the man, and finally left him.

Later, after her child was born, Miss Calvert became blind, and her husband, playing the part of a friend of her father's from the West, had an operation performed on Miss Calvert, which resulted in her sight being restored, and everything ended just as we expected.

There were a good many beautiful outdoor shots, and I believe the director must have put in some time picking out these locations. They certainly showed care in composition. The interiors were very good.

The worst feature of this production, I believe, were the subtitles. There were many that were entirely unnecessary, and also a great many more that were decidedly too long. This slowed up the action and caused it to drag badly.

They showed scenes of the death of the father with entirely too much detail, which is always bad.

The daughter of the financier was far from a good looking girl, but she handled her part—that of a self-willed, selfish daughter of a rich man—very satisfactorily.

When the hero picked up Miss Calvert after she had been assaulted by a tramp, he certainly did have his hands full. It looked as if he could hardly stagger.

It seemed rather funny that they should have accused the husband of Miss Calvert of being a brute because he kept his wife home on the first night after their marriage. I don't believe this is generally considered brutish. The baby born to them was shown for a period of two years, but in all that time the child displayed no development at all. But it was some cute little youngster.

They brought in a comedy touch that got quite a generous chuckle. It came where Dick Tucker sat down on a box in front of a cabin door and unhappily sat upon a nail. This was slapstick stuff, but it brought the desired comedy relief at the proper moment and sent a ripple thru the entire house.

In the cast were Flora Nason, Charles Halton, Charles Dungan and Kirke Brown.

The Box Office Angle.

This is not a particularly pleasing picture and I wouldn't say much about it if I were to run it, except to mention the fact that Miss Calvert is a new star you are sure your patrons will like. If you don't have to play it, I think it would be advisable to pass it by, since it is quite draggy at times.

Piedmont Pictures Corporation

FELIX MALITZ, General Manager.

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505 Fifth Avenue, New York City.

ACTION MELO WITH GOOD AND BAD SPOTS NEVER CONVINCES

Mary Anderson and Alfred Whitman in

THE FLAMING OMEN

Vitagraph

DIRECTOR.....William Wolbert
AUTHOR.....Andreas de Segurola
CAMERAMAN.....Reginald E. Lyons
AS A WHOLE.....Fairly interesting but unconvincing and unimpressive melo
STORY.....Held attention but never really registered
DIRECTION.....Gave some very good atmosphere and stirring bits of action, but failed to make characterizations effective
PHOTOGRAPHY.....Generally excellent, except makeups brought out too plainly at times
LIGHTINGS.....Some very effective; generally satisfactory
CAMERA WORK.....Good
STARS.....Quite satisfactory as movie hero and shero, but failed to make characterizations intimate and human
SUPPORT.....Acceptable, altho rather actory
EXTERIORS.....Some very fine; well chosen for atmosphere
INTERIORS.....Good
DETAIL.....Acceptable
TIME.....Fifty-nine minutes (5 parts)

THIS was rather a weird story having to do with Peruvian Indians, the Incas, the situation being developed from an Englishman having deserted the Indian mother of his son, with the son afterwards adopted by an English lord when the mother committed suicide.

Twenty years later this adopted son became an English lord and fell in love with the daughter of his father by a second marriage. About that time a Peruvian girl came to England to school, and he became interested in her. Whenever he talked with his English half-sister he saw a vision of an Indian woman killing herself before an image, which finally caused him to go back to Peru for his health.

Then the author obligingly brought all the characters to Peru and they pulled one of those Western melodramatic finishes with the Indians on the warpath surrounding the little party of characters, with the result that someone had to ride to the rescue, etc., the finale being that the father of the boy and girl was killed, the girl who was the hero's half-sister was also killed and the lovers were left to do the clutch.

During this final melodrama they brought the dying father who had deserted the hero's mother to the foot of the image where she had killed herself, and there we found this man, who had been drinking heavily, fondling the skull of the woman who had died twenty years before. Certainly this was a pleasing thought—I don't think!!

They gave us a few very pretty exterior shots, and the general atmosphere was classy, as were the English and Peruvian sequences.

Mr. Whitman, as the Indian who had trouble with his visions, was satisfactory, and Miss Anderson, as the dark-skinned lass, was very pretty and rather pleasing in her characterization.

Louella Smith, as the half-sister of the hero, was good, and Clara King made the part of the heros' mother effective. The remainder of the cast were inclined to overplay, this being particularly true of the man playing Watkins, whose makeup was very bad upon almost every occasion.

In the cast were Otto Lederer and S. M. Jennings.

The Box Office Angle.

If your people like action and wild meller with a little bit of romance that doesn't have to be real, you can probably get this by as a very satisfactory offering. Never at any time will it really ring true, but it keeps moving fairly well and has been done in a somewhat different setting.

I wouldn't figure this as more than a one-night filler and it's about on a par with the recent productions in which Mary Anderson has been presented. If you have been able to get these by satisfactorily, then this one can go thru.

I would bill it as a melodrama of Peru. I think you will do just as much business if you call it that, and certainly that gives you an alibi should any one try to kick.

CHARACTERIZATION HELPED VERY ORDINARY MOVIE PLOT

William Desmond in

FIGHTING BACK

Triangle

DIRECTOR.....Raymond Wells
AUTHOR.....Harry Shumate
SCENARIO BY.....Alving H. Nietz
CAMERAMAN.....Pliny W. Horne
AS A WHOLE.....Good characterization by star
STORY.....Lost nerve when drummed out of army
DIRECTION.....Allowed a few slips, but generally very good
PHOTOGRAPHY.....Varied from fine to fair
LIGHTINGS.....Good
CAMERA WORK.....Good
STAR.....Gave good characterization
SUPPORT.....Routine Western types
EXTERIORS.....Some very good
INTERIORS.....Good
DETAIL.....Acceptable
TIME.....Fifty minutes (5 parts)

HERE is a characterization plot that has been nicely worked up to, but it dragged at times. If this were trimmed a little it would be much more pleasing.

Starting with William Desmond as an officer who had been drummed out of the army because he had lost some papers, the remainder of the plot told of his "fighting back" to self-respect with the aid of a dance-hall girl and his final triumph of having his name cleared because his Mexican servant had really stolen the poipers and afterwards confessed.

We had several scenes of a 4th of July celebration in this, and they were very interesting, altho they didn't advance the plot to any extent. After this celebration they had a rodeo, and some of the touches in this were very good. The shell game was especially realistic, and, altho it was just a short scene, I believe that most of your men will appreciate this bit.

At the rodeo there was too much applause and jumping up and down. This bunch of extras was being directed too much.

They used a "double" for the bucking broncho exhi-

bition, but he was "some" rider. We had some very nice looking exteriors in this, toward the end of the film, and I would mention them in my advertising.

Mr. Desmond's characterization of the man who had lost his nerve was decidedly good, and his change back to real manhood was well handled.

Jack Richardson as "China Mex" registered with nice shadings, and without the great show of brutality that we very often find in such characterizations.

Others in the cast were Claire McDowell, Curley Baldwin, Tom S. Guise, Josie Sedgwick, Pete Morrison, Thornton Edwards and William Ellingford.

The Box Office Angle.

This film will slide by, but I would not argue very much about it. It is just "good." As it stands it is a little slow, and if you have an audience who likes action, I would advise you to pass it by. If your patrons like character studies, I believe that you can play this to advantage.

It might be well to mention Claire McDowell's name. She has quite a prominent part and is very good. I believe that she is rather well known over the country.

I wouldn't say anything about the story, because if you mention the plot most of your patrons will know it by heart.

INTERESTING AND FAIRLY WELL DONE. WILL SATISFY

Mme. Olga Petrova in

MORE TRUTH THAN POETRY

Pop. P. & P.—Metro

DIRECTOR	Burton L. King
AUTHOR	Mme. Petrova
SCENARIO BY	Emma B. Clifton
CAMERAMAN	Harry B. Harris
AS A WHOLE	Interesting action story centered around star
STORY	Unwritten law applied to man and woman, developed by contrast
DIRECTION	Gave good lightings and some pleasing atmosphere, keeping action interesting
PHOTOGRAPHY	Varied from fine to only fair, but was generally good
LIGHTINGS	Many very effective; generally good
CAMERA WORK	Good
STAR	Distinctive personality helped carry situations; occasionally not lighted to advantage
SUPPORT	Good
EXTERIORS	Satisfactory
INTERIORS	Good
DETAIL	Satisfactory
TIME	Fifty-four minutes (5 parts)

WE have come to look with suspicion upon Metro-Petrova productions, but this one gets by very satisfactorily, with the exception of some closeups of the star wherein she was badly lighted. I can't understand why these were not omitted, since they certainly were not essential.

The story is one which tells of Petrova marrying a young alwyer who successfully defended a case with the "unwritten law" as the defense. Later we find Petrova in the position of discovering that her home was being broken up by a woman, and she killed her husband, with a trial scene following wherein she seemed to be in a stupor.

When the attorney made a plea for mercy she arose and stated that she didn't want mercy, but justice—that the unwritten lay should apply to a woman as well as to a man.

At this point we found that Petrova had been writing a play, and that all of the action from the time of her husband's successful defense of one of their friends up to the present had been a part of the play, so that she really hadn't killed him at all.

This surprise twist thing on the end—in dream, story or play form—has been done quite extensively in pictures, and so isn't the novelty that it proved on the stage when George M. Cohan pulled it in "The Seven Keys to Baldpate." As a matter of fact, Mr. Cohan was simply taking motion picture construction and applying it to the stage at that time. Nevertheless, it serves.

At the first of this they had a very effective scene showing a little dinner party, with the various guests introduced by closeups, and this scene was distinctive and unusual because of the lightings employed. Unfortunately, however, the closeups of Mme. Petrova shown in this sequence were bad. They certainly should be eliminated. At other times there were a few closeups that were not good, but generally she looked truly distinctive and beautiful, with her dominant personality carrying over many situations that, except for her presence, would have been ordinary.

Mahlon Hamilton as the young husband was quite satisfactory, and Violet Reed, the little blonde who wrecked the star's home in the play she wrote, looked very pretty in many of her closeups.

The Box Office Angle.

This isn't nearly so bad as some of the other Petrova-Metro pictures have been, altho it has weak spots. I believe that you can safely play it, and surely no one will have a genuine kick on it, because the story is melodrama, holds right well, and Petrova as a star is certainly distinctive and beautiful enough to satisfy anyone.

With any pictures of Petrova to be played at this time I would make mention of the fact that she now has her own company and has finished her first big production for the First National Exhibitors Circuit, which has been named "A Daughter of Destiny."

The whole story of this builds up to the final speech made by the star—"Shall there be one law for the woman and another for the man?" I would center all of my advertising on that one point, tying it up with the billing of the star.

If a few of the closeups of Petrova were removed, this would make a decidedly more pleasing impression.

CRANE WILBUR

ART DRAMAS PROGRAM

Eye of Envy — Blood of His Father
Unto the End — Devil McCare
Just Jim

"Brighten the Corner Where You Are"

ACTION MELO WITH TWISTS THAT WILL INTEREST

Herbert Rawlinson in

THE MAN TRAP

Bluebird

DIRECTOR ..... Elmer Clifton
AUTHOR ..... Waldemar Young
CAMERAMAN ..... Virgil E. Miller
AS A WHOLE ..... Plenty of action
STORY ..... Wrongly imprisoned boy escapes and clears name
DIRECTION ..... Kept it interesting, although only a movie
PHOTOGRAPHY ..... Good
STAR ..... Pleasing hero
SUPPORT ..... Good
EXTERIORS ..... Well chosen
INTERIORS ..... Matched atmosphere, although some sets showed cheap construction
DETAIL ..... Very good
TIME ..... Sixty-five minutes (5 parts)

THIS started out with several prison scenes and some "emotional" stuff, but later became an action melodrama which was interesting and speedy.

We found Herbert Rawlinson as a convict in prison. He had been wrongly convicted of a crime that had been committed by the editor of the paper on which he was the star reporter. He escaped from prison to wreak vengeance on the politician who had double-crossed him.

That night the editor was murdered, which saved Rawlinson the trouble of "getting square." Later it developed that the political friend had murdered the editor, and Rawlinson found papers proving his innocence, in the possession of the poltician. The man who had eloped with the hero's sweetheart proved himself to be a coward, and so we have the clutch between Rawlinson and the girl.

They had a trial in this, but I am glad to say that it occupied very little footage, and we didn't have the burdensome detail that we are accustomed to see.

In the fight between Rawlinson and the politician, Rawlinson used his fists in a way that didn't allow for the fact that he had been shot through the arm

There was one very bad spot in the story. It was where Rawlinson escaped from prison and went immediately to his home. His home was guarded by a couple of plainclothesmen, but Rawlinson got in and out without being seen. In the first place, I don't think a man would go to his home after escaping from prison, since he would know that it was being watched, and, if he did go and it was being guarded as it was in this case, he would certainly have been captured. Any fan will kick about this.

Frank MacQuarrie as the crooked politician was certainly "willunous." Others in the cast were Ruby De Lafayette, Sally Starr, Jack Nelson and Marc Fenton.

The Box Office Angle

Taken as a whole, this production will please as action melo. There is speed to it, plenty of thrills, and the twists will keep any audience guessing.

Herbert Rawlinson has had some good films lately If you have shown any of his stuff I would certainly mention it in my advertising. I believe that he has quite a following.

You might say: "How would you elude bloodhounds if they were trailing you? See 'The Man Trap.'" "Do you believe in circumstantial evidence? See 'The Man Trap.'"

CUTE KID STUFF MAKES THIS PLEASING LITTLE OFFERING

Mary McAlister in

YOUNG MOTHER HUBBARD

Essanay—Perfection

DIRECTOR ..... Arthur Berthelet
AUTHOR ..... Charles Mortimer Peck
AS A WHOLE ..... Entertaining, clean kid picture with a gulp or two
STORY ..... "Child welfare" rapped too much
DIRECTION ..... Handled kids nicely
PHOTOGRAPHY ..... Clean-cut, with no attempt for effects
LIGHTINGS ..... No attempt for anything out of the ordinary
CAMERA WORK ..... Good
STAR ..... Is some reg'lar kid
SUPPORT ..... Children fine; others overdrawn in some bits
EXTERIORS ..... Very good, but nothing exceptional
INTERIORS ..... Suited atmosphere
DETAIL ..... Good
TIME ..... Fifty minutes (5 parts)

LITTLE Mary McAlister has a splendid opportunity in this and gets it over without bad overplaying such as we very often find with kid stars. Mary is a very cute kiddie, and she has been held nicely within the bounds of what an ordinary child might do under certain circumstances. The little girl playing Mary's sister resembled her a great deal, and her work through the entire production was very commendable.

The kiddie playing Mary's brother, who is a dark-haired youngster, didn't register nearly so well as either of the girls, he not having nearly so engaging a smile as the other two kiddies.

The story of this was very simple, but it was sufficient to hang the work of the children on. It showed us four orphans whose stepfather was a poor farmer who rented a farm from a rich land-owner. The stepfather decided to make a break, and one night he left the children flat.

We were then given a sequence showing the kiddies being taken before the Children's Welfare League, where they were placed in the care of certain people. Since this would have broken up the entire family, they hitched up their horse that night and all four got aboard and started for "somewhere."

They all went to sleep and the old horse walked into the barnyard at the home of the rich land-owner. They were taken in by his housekeeper. In the morning they finally convinced the rich man that he needed them around him, and we saw the kiddies legally adopted by him.

The scenes of the Children's Welfare League were certainly badly handled, and if you have such a society in your town it will arouse a great deal of criticism. I suppose there may be some places where these children's societies are carried on after the manner of the one shown, but I don't really believe that it is common. I fear that this point will cause some antagonism among your patrons. Usually, in these societies they investigate the people who take the children. In this one, although they showed that the kids didn't like the people who were going to care for them, still no one made any objection. It looked like one of the old slave markets. The members of the society were somewhat overdrawn in their characterizations, and in one or two

places they showed that they were receiving direction.

In passing, I also want to mention that I have never seen a farmer who came down to breakfast in a black velvet smoking-jacket, and believe me—I've seen some!

The four kiddies were good all the way. One scene showed them in their nightclothes. The boy's was particularly good, it being a nightshirt which hit him about the knees.

There was one point in construction worthy of comment. It was where Little Mary told the housekeeper how they had come to run away. In place of the usual cut-backs that some directors register, they simply flashed a title that read: " . . . And that's why . . . we're here."

In the cast were Russel MacDermott, Bobbie Bolder, William Clifton, Carolyn Irwin and Greenville Bates.

The Box Office Angle

There are several gulps in this, and I figure that your audiences will be more than pleased with the work of these kiddies, because none of them overacted and all were very pleasing. The grown-ups in the production were overdrawn to some extent, but I don't believe you will get any serious kick on that score.

The only possible kick that I can see will come from the Welfare League. In this they certainly do rap them, and if you have any strong feeling in your locality along these lines, it would probably be advisable to square it with them by a personal alibi.

INVOLVED MECHANICAL MELLER MYSTERY HOLDS ATTENTION

Mrs. Vernon Castle in

THE MARK OF CAIN

Astra—Pathe

DIRECTOR.....Frank Hall Crane
AUTHOR.....Carolyn Wells
SCENARIO BY.....Philip Bartholomae
CAMERAMAN.....Arthur C. Miller
AS A WHOLE....Moved and he'd attention, but never got beyond movie caliber; did not convince
STORY.....Mechanical mystery plot marred by willun's careful planting of alibi which tipped off finish
DIRECTION.....Provided action and some good sets, but failed to make situations ring true
PHOTOGRAPHY.....Generally pleasing
LIGHTINGS.....Some good effects; generally satisfactory
CAMERA WORK.....Good
EXTERIORS.....Satisfactory; no attempt for artistic composition
INTERIORS.....A few good; generally satisfactory
DETAIL.....Too much at times
TIME.....Fifty-six minutes (5 parts)

THIS never gets beyond the movie meller stage, because it is action from start to finish with little or no attempt at characterization.

The plot is one of those mechanical murder mysteries, and it might have been rather interesting if the willun had not been so persistent about planting his alibi early in the film, since this action on his part will make it very clear to most every one that he is the guy what did the doity deed.

It was one of those "willun wants to marry the heroine and secure the fortune" plots, and, to do this, he killed the old gink and changed his victim's will. Suspicion was thrown upon the young hero, who had been favored by shero as a prospective bridegroom, and hero did a daring escape when accused.

The willun afterwards tried to poison hero, unsuccessfully, which was followed by the hero working out the mystery and causing the willun's arrest.

In passing, I want to note that directors should be careful when using parallel action to have it match. We found Tony Moreno doing a wild and daring escape at one point in this, with many officers pursuing him, and while this chase was on they cut back to the room from which he had escaped, and there Mrs. Castle and other characters were talking as calmly as if they hadn't seen the hero that day. This was, of course, all wrong.

This picture receives its name from the fact that the willun killed the old man with a sword-cane, and the dying man had said that "cane" killed him. The hero's name was "Kane," and that was supposed to be one of the strong bits of evidence against Tony Moreno, who did the hero thing.

Mrs. Castle moved gracefully through the five reels and looked rather pretty on occassion, but she never seemed to leave the role of the dancer being photographed, and this was another item in making the offering unconvincing as drama.

The Box Office Angle

If you can play ordinary mechanical movie mellers and get by with them when the same is supposed to have a touch of mystery, you should be able to get some money on the strength of Mrs. Castle's name. This isn't poorly done; it's just routine action melo. The average audience will consider it interesting, and with Mrs. Castle starred and Tony Moreno as the hero you can probably get this by without any trouble

Statement of the Ownership, Management, Circulation, etc., required by the Act of Congress of August 24, 1912, of "Wid's," published weekly at New York, N. Y., for October 1, 1917, (State of New York, County of New York), ss. Before me, a Notary Public, Queens County, certificate filed N. Y. County, in and for the State and county aforesaid, personally appeared F. C. ("Wid") Gunning, who, having been duly sworn according to law, deposes and says that he is the Editor of the "Wid's" and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443 Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the name and addresses of the publisher, editor, managing editor, and business managers are: Publisher, "Wid's" Films & Film Folk,1475 Broadway, New York, N. Y.; Editor, F. C. ("Wid") Gunning, 1475 Broadway, New York, N. Y.; Managing Editor, None; Business Manager, G. H. Fickardt, 1475 Broadway, New York, N. Y. 2. That the owners are: "Wid's" Films & Film Folk, Inc., 1475 Broadway, New York, N. Y.; F. C. ("Wid") Gunning, 1475 Broadway, New York, N. Y.; John Harvey, 117 W. 45th Street, New York, N. Y.; G. H. Fickardt, 1475 Broadway, New York, N. Y.; F. J. Seng, 1450 Dayton Street, Chicago, Ill.; Fred Desberg, 322 Euclid Avenue, Cleveland, Ohio; Joe Brandt, 1600 Broadway, New York, N. Y. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. 5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.) (Signed) F. C. "Wid" Gunning, editor. Sworn to and subscribed before me this 13th day of October, 1917, Frank S. Stanley [seal] Notary Public, Queens County. (My commission expires March 30, 1918.)

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IN FORM A MAGAZINE—IN FACT A SERVICE
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A Problem the Industry Must Solve.

I have raved a number of times about the importance of getting the bulk of your audience in while the feature is NOT on the screen.

I want every one of you boys to sit back and give that five minutes thought, right now!

How many of you are willing to look at a picture starting with the fourth reel, seeing the end of it, and then see a lot of short stuff before you see the first three reels of the feature? Do you realize that that ruins the best picture ever made, figured as entertainment?

There is another angle worthy of careful attention for you fellers who watch the box office. Just remember that all of your patrons who come into the house while the feature is on are going to stay quite a bit longer in seeing the first part through and making it dovetail with the finish, than if they had come in while some short subject was on about which they didn't need to worry their brains.

That item right there means a lot of money every week, providing you are doing business—and of course you ought to be doing business. Possibly if you aren't doing business you should give twenty minutes to go off in a corner and find out why you aren't doing business.

There are two big fundamental things that I think should be remedied immediately in the general handling of the exhibition of pictures. Both of these can be, and should be, taken care of by every real exhibitor at once, but in order to protect his own wares I think the producer is a poor boob if he doesn't do something. He spends many hundreds of thousands of dollars on productions and then allows them to make an unfavorable impression because of the manner in which they are screened.

The two things which need attention immediately are these: First, the item just referred to, that being the question of arranging your program and admission to the house so that patrons would not come in while the feature is on the screen; and the other, an arrangement which would definitely guarantee the speed at which a picture is projected.

Any film can be ruined as entertainment by being run too fast or too slow. Either extreme will kill it. I have suggested in the past, and I am more emphatic today than ever about it, that the producers, as a matter of self-protection, should see to it that a law is passed in every State providing that films be run at a certain speed, with automatically registering speedometers placed upon every projection machine, and sealed to avoid tampering, to register just what speed the machine has been operated.

This is not a complicated proposition; it is a perfectly simple one, and if our producers would take the trouble to provide some intelligent legislation of this character, they might be able to get the worthwhile members of every Legislature—and they're not all crooks!—to a position where they would realize and appreciate the fact that the film industry is no longer a roughneck business in a class with street-fakers and freak sideshow attractions.

I think there is a little food for thought in the above. I have said it before, but it seems that some things have to be said a great many times before anything is done. Those who read say: "Yes, that's a fine idea," and then they proceed to forget all about it. I guess that's what makes life so interesting, but, nevertheless, the film business, probably more than any industry in the world today, needs executives who will sneak off in a corner and inspect themselves and their operations frequently enough to know why things happen that should not.

Francis Ford, the Uni-wersal willun, is going to direct Harold Lockwood, alternating with Fred Balshofer. Things do happen in the film business!

Harry Revier is making "The Grain of Dust" for Ogden, featuring Lillian Walker, here in the East.

The latest is the announcement of Dr. Shallenberger associated with Bob Priest as Sales Agents under the name of Shallenberger & Priest, handling Mr. Schlesinger's Mayfair production, "Persuasive Peggy." Doc Shallenberger was the money back of Thanhouser for many years, and still has quite some. This is the first time that his name has ever appeared, and so some of you fellers might want to know whom he is. I'm givin' you the hunch. Doc was also the money back of Arrow Films.

Mme. Blache is making Bessie Love's first Pathe over in Jersey. They call it "The Spring of the Year." Whad'ye mean, "Spring" in November and December?

Sure enough, those "modest" ads gave us the right hunch. This week Paralta admits that Mr. Hodkinson is great, and W. W. 'fessed up to the fact that he thinks Paralta has made some wonderful pictures.

Herb Brenon is going to pull a picture of "The Lone Wolf's Return," which is a sequel to "The Lone Wolf" now being published in **The Saturday Evening Post** under the name of "False Faces." It ought to be a great film, and since I understand they have cut the "Lone Wolf" quite a lot, you are probably getting money with it now, with this as a good follow-up.

EXCEPTIONAL ATMOSPHERE AND PLAYERS PERSONALITIES MADE THIS IMPRESSIVE DESPITE STORY AND DETAIL SLIPS

Geraldine Farrar in

THE WOMAN GOD FORGOT

Lasky—Artcraft

DIRECTOR	Cecil B. De Mille
AUTHOR	Jeanie Macpherson
CAMERAMAN	Alvin Wyckoff
ART DIRECTOR	Wilfred Buckland
AS A WHOLE	Wonderfully distinctive and impressive atmosphere, and personalities put this over despite plot
STORY	Gave background of very interesting atmosphere, but had very poor and ancient situations
DIRECTION	Made it quite impressive and had many artistic effects, creating convincing atmosphere
PHOTOGRAPHY	Excellent
LIGHTINGS	Many very effective and generally artistic
CAMERA WORK	Splendid
STAR	Very pleasing, but not made up dark enough
SUPPORT	Very good; made even weak situations register
EXTERIORS	Sets massive and looked real; locations very fine
INTERIORS	Some very fine; generally held atmosphere nicely
DETAIL	Generally very impressive, except conversed too freely
TIME	Sixty-five minutes (5 parts)

THE elaborate atmosphere provided for this will put it over with a bang anywhere. Quite some money was spent in providing exterior and interior sets to make this seem real, and the director has certainly succeeded from that viewpoint. Naturally, the attention was focused upon Farrar, and she carried her part in a most satisfactory manner, exhibiting quite some of the bareness which has made Bara's Cleopatra notorious, the only real fault with Farrar's characterization being that she evidently decided that it would be too much trouble to have her skin darkened every time she played a scene, and, as a consequence, she was startlingly white as contrasted with her father, the other Aztecs and even Wally Reid, who was supposed to be a white man. Since Farrar did at least approach Bara's Cleopatra costumes, it would have been quite some problem to apply the paint for each scene, but I have a hunch that her failure to do so is going to be commented on very, very freely everywhere. Be that as it may, I don't think it will keep any nickels away from your box office.

The story was decidedly ordinary. We had a wonderful lot of elaborate atmosphere and a famous star and director fiddling around with a plot which amounted to this:

The Spaniards landed in Mexico and one was sent to see Montezuma, with the result that he was made a prisoner. At first glance Montezuma's daughter fell for him, and so she shielded him in her boudoir (as they used to do in the good old Civil War stories).

When he was discovered later the Spaniards had to come to the rescue, and we had a big battle all over the exterior set and thru the interiors, with it resulting in Montezuma being made a captive. When the old Kink discovered that daughter had betrayed him, he delivered a curse on her head that was quite some little swear. Then they had some more battle, with a title telling us that it lasted several days, until finally the Spaniards' horses and gunpowder turned the tide in their favor.

We then saw Farrar as the last of the Aztecs freed by the Spaniards, and she drifted out into a very, very beautiful exterior, in front of a waterfall, where Wally Reid who had been floating around in armor thru all the footage, came up and said he was going to stick around. I kept waiting to see the effect of the curse that old man Montezuma had wished onto his daughter, but, by heck!—it looked to me like she was going to live in some Paradise, according to the finish.

It was a great idea to make this big story of the Spaniards conquering the Aztecs, because such a costume production affords opportunity for the spending of a lot of coin which would provide an atmosphere worthy of such a star as Farrar. Nevertheless, it seems to me that it would have been decidedly advisable to have taken a little bit of the coin and spent it on the preparation of a real story.

It was painfully noticeable from start to finish that these Spaniards had no trouble whatever in talking with the Aztecs, and we also found the Mexicans experiencing no difficulty whatever in making themselves understood without resorting to the sign language. Surely it will seem that the Aztecs were "civilized."

Except for the fact that she was such a fair-skinned Aztec—which may have been due to the fact that she wanted to live up to her name of being "fairer" (who let that feller in?), the star certainly was pleasing.

Wally Reid was a very good hero, being the type loved by most of the ladies, and Theodore Kosloff as the willunous Aztec was quite graceful in most of his maneuvers, if he did pose a little bit too much once or twice.

Hobart Bosworth was a dominant Cortez, and Raymond Hatton seemed a real monarch.

The remainder of the cast were very satisfactory, Walter Long being particularly wicious lookin' as the big guy who bossed the sacrifices.

The Box Office Angle.

Of course you can get real money with Farrar in a De Mille production—particularly when you show them stills registering the size of this. I would be careful, however, to center the attention upon the spectacular feature, the interesting historical connection and the star and director, rather than to allow them to think about the actual story, which is pretty poor. The name itself sounds good and can be plugged hard.

In building your campaign on this you might arouse considerable interest by such lines as—"Who was Montezuma? Do you know the story of his downfall? Do you know that the Aztecs, who ruled Mexico centuries ago, were civilized to the extent of using finger bowls?" A campaign along that line, which should get people talking about the Aztecs, would be a good preliminary hit to use before you announce the title of the production or Farrar's connection with it.

Certainly you should get big business with this, and the production will surely please.

"Brighten the Corner Where You Are"

TOOK TOO LONG TO GET TO VERY GOOD FINAL SCENES

Carlyle Blackwell in

THE BURGLAR

Peerless—World

IRECTOR.....Harley Knoles
UTHOR.....Augustus Thomas
ENARIO BY.....Virginia Tyler Hudson
AMERAMAN.....Andre Barlatier
S A WHOLE....Final sequences based on famous sketch very good; but much too much footage to get to that point
TORY.....Situations building to finale very old and convenient, with Jimmie Valentine flavor
IRECTION.....Gave good atmosphere and made some incidents very effective
HOTOGRAPHY.....Varied from fine to fair
GHTINGS.....Some excellent; others varied
AMERA WORK.....Varied
TAR.....Satisfactory up to finish and effective in final scenes
JPPORT.....Satisfactory; didn't stand out
XTERIORS.....Some very beautiful; generally good
TERIORS.....Some excellent; generally good
ETAIL.....Very convenient, with errors in titles
ME.....Eighty-three minutes (7 parts)

BASED on the famous little sketch "Editha's Burglar," we find that they have given entirely too much footage to the situations leading up to the finale in this, there being too much of the flavor of "Jimmie Valentine" about these uations, with several rather bad coincidences present. Carlyle Blackwell, thinking he had killed a police- in in a rough-house, fled to another city, where he came a bank employee and married the banker's ughter. Just as he was all set, the man who had ally killed the policeman "just happened" to drop in, response to a message from friends who wanted to b the bank.

Blackwell was then compelled to assist in the robbery, ring the filming of which they used the shooting-from- ove technique, showing the action in many rooms at e same time, which Producer Tourneur used in "Jim- e Valentine."

The robbery was a flivver and Blackwell was sent Sing Sing. He escaped but was reported killed, and friend of the family identified the body which had been scovered as Blackwell's, in order to ease the m his wife, who had been prostrated by the disgrace. Five years later, with Blackwell's wife married again d their child grown up so that Little Madge Evans uld play the part, we found Blackwell robbing his n house, his wife having moved to another city, and re is where the sketch "Editha's Burglar" came in. ese final scenes were very effectively handled.

The coincidences in this jarred quite a lot, particu- ly the convenient arrival of the man who had killed e policeman originally. Had these early coincidences en omitted, the final one of Blackwell robbing his own use would have passed much better.

Since this ran eighty-three minutes when I saw it, ere is no question but that it is about twenty minutes too long. The first 4,000 feet could be reduced decidedly, with the cutting making the story more effective.

The general atmosphere was very satisfactory, with some very beautiful exteriors and generally pleasing sets. There was a little bit of kid stuff introduced, but more could have been made of this.

Madge Evans in the final scenes was very pleasing.

Mr. Blackwell gave one of the best performances he has ever registered, and if the first four reels were reduced in footage his final scenes would have even more strength.

Evelyn Greeley was very pretty at times, but in other scenes didn't show to advantage.

There were a number of errors in the titling, as, for instance, the title which said "A year later," when they showed a baby that was at least seven months old. The title could have just as well been "Two years later"—and, believe me, the folks do check up those things! Another title said that it was after midnight, and we found the editor of a newspaper still at his desk, with the title coming a very few feet afterwards which said: ". . . When morning came." Had this title, "When morning came," been moved before the phone conversation between the police official and the editor, this would have been perfectly all right.

The titles referring to the idea of keeping the news out of the newspapers when a bank official was caught in a robbery and sentenced to twenty years, was truly ridiculous—particularly when one of the illustrations labeled the paper which did print the article, "yellow."

As a burglar the star seemed very nonchalant about turning on the electric lights in the home he was robbing.

In the cast were Victor Kennard, Rosina Henley, Jack Drumier, Richard Clake, Harry La Motte, Justine Cutting and Frank Mayo.

The Box Office Angle.

Unfortunately there is a tremendous amount of unnecessary footage which tends to make this somewhat tiresome before it gets to the effective scenes. If it were trimmed the production would be wonderfully improved.

Considered as it stands, most audiences will like this because of the pathos which registers right well at the end. I would bill this as an adaptation from Augustus Thomas's famous playet, Editha's Burglar," and say in my advertising that it is a story like "Jimmie Valentine" with an exceptionally human and dramatic finale.

Madge Evans has a sufficiently important part at the end to justify your calling attention to her presence, despite the fact that she is not in evidence until almost the end of the picture.

Since this is the 400th picture in which Carlyle Blackwell has appeared, that fact should be a human-interest element worthy of calling attention to.

There are some scenes in this taken in Sing Sing, which may be worthy of some slight mention in your billing. For a catchline you might say: "Would you go to Sing Sing if you were paid $500 a week for it. Carlyle Blackwell did to make THE BURGLAR."

HAROLD LOCKWOOD
Yorke--Metro

Charles France's "THE NATURAL LAW"
Titles by
ERNEST STERN, Inc.,
The Title Man
729 Seventh Ave. Bryant 8973

CHARACTERIZATION IDEA DEVELOPED INTO MOVIE MELLER

Carmel Myers and Kenneth Harlan in

THE LASH OF POWER

Bluebird

DIRECTOR.....Harry L. Solter
AUTHOR.....J. Grubb Alexander
SCENARIO BY.....Fred Myton
CAMERAMAN.....Roy H. Klaffki
AS A WHOLE....Good idea and interesting but too meller
STORY.....Characterization study turned into action meller of ordinary movie caliber
DIRECTION.....Gave some impressive atmosphere and made some scenes very effective, but allowed most of it to become unconvincing movie
PHOTOGRAPHY.....Generally very good
LIGHTINGS.....Some fine; generally good
CAMERA WORK.....Varied but generally good
STARS.....She, pleasing and has emotional register; Harlan excellent, except too emphatic at times
SUPPORT.....Overplayed frequently
EXTERIORS..Some very pleasing; generally satisfactory
INTERIORS..A few—particularly one big set—decidedly impressive, altho big set too vast to seem real
DETAIL.....Satisfactory
TIME.....Sixty-five minutes (5 parts)

BASED upon an idea developed from the word "Power," the letters of which were used to form the words "Possession," "Oppression," "Wealth," "Energy" and "Ruin," we had unfolded a tale of a youth whose small-town girl taunted him about being unwilling to go to the city to try for big things. We saw this young man take his place in the business world and come into possession of a secret explosive formula by an accident, which afterwards made him tremendously wealthy, with the result that he became such a menace that financial leaders ordered him assassinated.

Meanwhile, his girl had asked that he get social position, and then married another when he failed to do this fast enough to suit her.

Following the explosion which destroyed the young billionaire and his menace, we found that it was a dream. They sure did make this boy some wealthy, and we ha the usual lot of scenes about a stock market battle whic have lost most of their power to convince in the film thru excess usage.

There was one tremendously large room shown t prove what a big mansion this young gink possesse and while the set was impressive, it was so large as t seem unreal as a part of any one's home.

The basic idea was a very good one, since it provide studies in characterization; but as screened, we find tha too much attention has been given to the action, thereb making it a movie meller.

While Carmel Myers is pretty and has an importan part, the story is really centered around Kenneth Harla as the young man who becomes the financial power. M Harlan was very pleasing except that he became tc emphatic in spots. Miss Myers registered very well an showed decided possibilities.

Gertrude Aster had a small part, which stood ou because of her exceptional beauty.

The other characters were too melodramatic, many c them overplaying very decidedly.

In the cast were Helen Wright, Charles Hill Maile Jack Nelson and T. D. Crittenden.

The Box Office Angle

As program stuff goes, this is a satisfactory mel drama, because the story is more or less interesting, du to the basic idea of developing the words from the le ters P-O-W-E-R. There is no chance of the film regi tering as anything except a movie meller because of th excess of action and minimum of characterization. Th introduction of the anarchists and the plot to kill th billionaire fostered by other financial men was decided too melodramatic.

You might arouse some interest by a little contes stating that you will give a prize to the person guessir the five words formed by the letters P-O-W-E-R developing this story. You might say: "What do P-O-W-E-R mean to you?" "What would you do you suddenly came into possession of half a millic dollars?" You might say: "Is wealth worth while running a little teaser campaign just before you a nounce the name of the picture.

WEIRD VISION FARCE AND STAR'S CHANCE TO DANCE PUT THIS OVER

Olive Thomas in

INDISCREEET CORINNE

Triangle

DIRECTOR.....Jack Dillon
AUTHOR.....H. B. Daniels
SCENARIO BY.....George Elwood Jenks
CAMERAMAN.....Thomas Buckingham
AS A WHOLE.....Interesting light, fast comedy with some good characters
STORY.....A bored society girl in search of adventure
DIRECTION....Kept action fast and atmosphere pleasing
PHOTOGRAPHY.....Not exceptional
LIGHTINGS.....Some fine
CAMERA WORK.....Good
STAR.....Very good looking
SUPPORT.....Good
EXTERIORS.....Satisfactory; not many
INTERIORS.....Suited atmosphere
DETAIL.....Some groupings not good
TIME.....Sixty minutes (5 parts)

A FOREWORD at the beginning of this offerin sort of prepared us for what was coming.

Olive Thomas was introduced as a socie girl bored with her lot, who was in a romant state of mind and wanted a "past." She start out with her French maid hunting adventure.

They found an ad in the papers calling for two you girls who had had a past, and Miss Thomas interview the company and related her "past" to them. It was su "some" past!

In getting this job Miss Thomas was to work in o position to Josie Sedgwick trying to get a young Sou American millionaire in her power. Both girls tri this and the production ended with Miss Thomas marr ing the gink.

There were certainly a lot of good lightings in th and the interiors were generally classy, keeping the a mosphere right. The subtitles were well worded and h good comedy touches that will be sure-fire laughs f any audience.

Where Miss Thomas told of her past, this was shov on the screen, and it was indeed a most lurid past. Sl

was shown dressed as a Siren, and I must say that it was decidedly alluring.

While on the job Miss Thomas was masked in a cabaret and had a chance to pull a couple of very good dances. After she had made the millionaire curious about her she got in trouble with the police, and we had what was nearly a Keystone chase of machines. In one place it surely was "Keystoney" because of the mixups.

Miss Thomas was very pretty, having plenty of pep, and her dancing was certainly "par excellence." Of course, dancing was once her regular job.

George Chesebro, as the South American millionaire, registered a very pleasing personality, and I believe that he will add to his following by his work in this.

The old toothpick millionaire over-reached his points and really was the only jarring note in the production.

Among those who appeared were Joseph Bennett, Annette De Foe, Lillian Langdon, Tom Guise, Lou Conley, Harry Rattenberry, Anna Dodge, Thornton Edwards and Edwin J. Brady.

The Box Office Angle.

This is quite pleasing on the whole. I think you can bank on it as being well worth booking. It isn't big, but it will send them home satisfied.

In advertising this you should lay much stress on the name of Olive Thomas, saying that she does a barefoot dance and an Egyptian dance which are certainly delightful. I would bring to the minds of my patrons the fact that she was formerly of the Ziegfield Follies, and I believe that your fans know that Flo Ziegfield is quite some picker when it comes to good-looking girls. I would also mention Mr. Chesebro, because I believe he is winning a following.

In your ads, a line like these might help: "Have you an interesting PAST? See Olive Thomas in 'Indiscreet Corinne.'"

ORDINARY MELO ROMANCE MADE PLEASING BY STAR AND TREATMENT

Alice Joyce in

THE FETTERED WOMAN

Vitagraph

DIRECTOR	Tom Terriss
ADAPTED FROM	Robert W. Chambers's "Anne's Bridge"
SCENARIO BY	Garfield Thompson
CAMERAMAN	Joseph Schelderfer
AS A WHOLE	One situation developed into much footage, made acceptable by beautiful scenes and pretty closeups of star
STORY	Romance resulting from hero alone answering shero's ad for summer boarders
DIRECTION	Saved it by beautiful exteriors, good closeups and business of dog and parrot
PHOTOGRAPHY	Varied from very fine to fair
LIGHTINGS	Many very beautiful but some ordinary
CAMERA WORK	Generally excellent; occasionally only fair
STAR	Very beautiful; appealing personality
SUPPORT	Satisfactory; some hokum comedy types
EXTERIORS	Many very beautiful shots with artistic composition
INTERIORS	Satisfactory
DETAIL	Satisfactory
TIME	Sixty-three minutes (5 parts)

DESPITE the fact that the name of the author promised an excellent story, we found here some old melo and then one situation, dragged into too much footage. To be true, it was rather a good situation, but hardly worthy of the footage used.

We found Miss Joyce left alone, possessed of nothing but what seemed worthless land, advertising for summer boarders, with the result that hero alone applied. This resulted in a typical Chambers romance, ending with the clutch after the hero had very easily discovered the evidence proving the shero innocent of a crime which had caused her disgrace.

The first part of the offering had presented the good old stuff of rather in financial difficulties and man who could assist him wanting to marry his daughter, with father committing suicide and daughter lured away by the wicked wun with the result that she was attacked by him, which resulted in a man being shot.

By perjured testimony the shero was sent to a reformatory for the death of this man. Then came the summer-boarder romance, which occupied most of the footage.

Preceding the romance we had about 500 feet of hokum comedy introducing a lot of types on a railroad train, which had nothing whatever to do with the story, but may provide a few laughs. In the country stuff they had a great many beautiful exteriors, some of these being particularly artistic because of the composition.

There were many beautiful closeups of Miss Joyce, and the hero was quite satisfactory. Webster Campbell played this part.

A beautiful dog, and a parrot who was given the comedy line of "Plenty of trouble!" helped quite a lot in breaking up the many love scenes which made up the last half of the production.

In the cast were Donald McBride, Lionel Grey and Templer Saxe.

The Box Office Angle.

With the combination of Alice Joyce and Robert W. Chambers you should do some business with this, and it will probably please as a routine production, because it is beautiful in spots and because Miss Joyce has a decidedly appealing personality which lifts the production all the way. The planting of the one lone boarder at her home is a typical Chambers situation, and the producer has held the attention remarkably well in the last half of the film, considering the small amount of story there was to tie to.

Don't go too strong in your promises on this, but figure it as just a good program production, realizing that it is good principally because it is beautiful on the whole.

Beynon's Scores Will Solve Your Musical Problems. Reasonable. Untaxable.

Write

GEORGE W. BEYNON

505 Fifth Avenue, New York City.

Piedmont Pictures Corporation

FELIX MALITZ, General Manager.

729 Seventh Avenue

Confidential Buying and Selling Agents for United States and Foreign Countries.

ATMOSPHERE HELPS OBVIOUS PLOT; WILL PLEASE GENERALLY

Edna Goodrich in

A DAUGHTER OF MARYLAND

Empire All-Star—Mutual

DIRECTOR.....John B. O'Brien
AUTHOR.....Joseph Franklin Poland
CAMERAMAN.....William Crolly
AS A WHOLE.....Started with good characterization but ended with melo
STORY.....Northern boy wins Southern girl
DIRECTION.....Handled scenes nicely but let audience guess situations a reel or two ahead
PHOTOGRAPHY.....Beautiful
LIGHTINGS.....Generally good; often better on sets than on faces
CAMERA WORK.....Good at times; lazy at others
STAR.....Face chalky at times but beautiful in most shots
SUPPORT.....Very good
EXTERIORS.....Very good
INTERIORS.....Excellent
DETAIL.....Good
TIME.....Sixty-three minutes (5 parts)

WITH the beautiful atmosphere of this production and the well-chosen exteriors and fine sets shown, I believe it will be good enough to please anywhere.

The story tells of an old Maryland plantation owner who wanted to have a landscape gardener fix up his home. The daughter strenuously disapproved of the Northerner who came to do the work.

We had the willun who ruined the overseer's daughter but was finally made to marry the girl, and who late needing money, murdered the plantation owner. Th guilt was thrown on an old squatter, but this was finall cleared and the willun was shot in the fight. Of cours we had the clutch between the Northerner and the plar tation owner's daughter.

They had several scenes in this of Revolutionary time showing the same interior, and this registered nicely th difference in furniture between the two periods depicte There were several shots of a bunch of pickaninnies tha will be sure-fire.

They gave us a fire with the same old stunt of flashin to it until the building fell, to "prove" it.

In the fight between the willun and the Northerner crowd was standing around, all of whom knew right we that the willun was the guilty man. It seemed funn that nobody else should try to overcome the wicked guy

Miss Goodrich was pleasing as the Southern girl, bu she was given too much light, which made her face stan out chalky white. Had the lightings been toned down, i would have helped the entire offering. In fact, many o the lightings were decidedly too harsh for the faces.

Carl Brickett, as the Northerner, registered very wel He is a very pleasing young hero.

Others in the cast were Helen Strickland, Fred (Truesdell, Wm. Carlton, Myra Brooks, Helen Stricklanc S. J. Burton, Charles Martin and Jack Hopkins.

The Box Office Angle.

Compared with routine program offerings this is de cidedly pleasing as to atmosphere and exterior and in terior shots. The story is not new, but the cast carrie it nicely. It will please.

Center the attention on the star and promise you fans some pleasing bits of atmospheric beauty.

FAST AND CLASSY COMEDY-DRAMA SHOWS STAR TO FINE ADVANTAGE

Constance Talmadge in

SCANDAL

Constance Talmadge Corp.—Select Pictures

DIRECTOR.....Charles Giblyn
AUTHOR.....Cosmo Hamilton
CAMERAMAN.....Hal Young
AS A WHOLE.....Fast light comedy drama that certainly brings star out
STORY.....Holds attention and provides basic ground for good touches
DIRECTION.....Gave distinctive, classy atmosphere, kept action moving and developed best characterization of star since "Intolerance" mountain-girl
PHOTOGRAPHY.....Generally excellent; some very effective bits
LIGHTINGS.....Generally good; some particularly pleasing
CAMERA WORK.....Excellent
STAR.....Registered pep, personality and screened very beautifully
SUPPORT.....Very good, although subordinate to star
EXTERIORS.....Classy and good composition
INTERIORS.....Very good; gave air of distinction
DETAIL.....Some good touches
TIME.....Sixty-three minutes (5 parts)

AFTER the mountain-girl part in "Intolerance," Constance Talmadge slipped rather decidedly in the productions which followed, but here we find her registering a pep and personality that is quite delightful, with the producer giving her such lightings as to make her very, very beautiful a times.

Older sister Norma is going to have to step alon some if Constance is handled in this manner regularly Norma's last picture, "The Moth," was rather pleasing but certainly I believe Constance, in this offering, ferent type of picture from "Panthea," or even "Th she has had her own company. Of course, this is a dif ferent type of picture than "Panthea," or even "Th Moth," but with those points aside and considering th two sisters, I certainly feel that Constance looks prettie and shows more personality of the sort that pleases tha Norma has lately—which is certainly partly due to th fact that Norma has been at a disadvantage because o handling, since both of these girls have proved in th past that they have that which is necessary to registe satisfactorily on the screen.

While there is some drama in this story, it is reall a comedy based upon the fool adventure of a muchl spoiled young woman who aroused some scandal thr a self-willed desire to do things which she shouldn't, wit the result that she deliberately lied herself into the posi tion of the wife of a man she knew only fairly well.

Suddenly finding himself in this startling position, th hero accepted the situation and proceeded to treat th star as if she were his wife. We had some very interest ing scenes on a yacht after hero had kidnapped his sup posed-to-be wife, and finally after an explosion whic registered his bravery, we had her really agreeing t marry him on the finish.

The story held the interest but wasn't what could b called convincing, because there were a number of ver

improbable situations, with the accident to show the hero's bravery coming at the proper moment, and the convenient murder of the willun drifting in at just the right spot to remove him as a scandal-monger obstacle to the marriage of hero and shero.

The average fan will not fuss about story points, however, as long as the production itself moves rapidly, provides some good comedy bits and registers an atmosphere of distinctive class with a very pretty star who has pep.

The supporting cast was very satisfactory, altho the action was so decidedly centered around Miss Talmadge that none of the other characters really demanded attention to any great extent.

Harry C. Browne as the hero was supposed to be one of those self-reliant ginks who has "shot big game," etc., and he played the half-embarrassed but game victim of a fool situation very satisfactorily.

J. Herbert Frank as the willun was quite wicious, but served the purpose as such.

The Box Office Angle

If you have played Constance Talmadge in the Fine Arts productions I would go after this emphatically as her first film under new management and new direction. It will create considerable interest if you stir up the idea of a little friendly rivalry between the two sisters as to who has the best productions, because that has a human angle that will arouse some talk.

You can safely say that this is a distinctive, beautifully presented production, and the name of Cosmo Hamilton as the author of what was a successful novel should help somewhat.

The fact that Charles Giblyn, the producer, has made such productions as "The Phantom," "Peggy," and "The Price She Paid" should help, because I think the fans are beginning more and more to pay attention to who directs a production.

As catchlines you might say, "What would you do if the wealthiest girl in the country suddenly proclaimed to her family that you were her husband? Would you make her live up to it? See 'Scandal.'"

REAL STAR IN PLOT THAT PROVIDED ALL THE SURE FIRE STUFF

William S. Hart in

THE COLD DECK

Ince Production—S. A. Lynch—State Rights

DIRECTOR ..... William S. Hart
AUTHOR ..... J. G. Hawks
CAMERAMAN ..... Joe August
ART DIRECTOR ..... Robt. A. Brunton
AS A WHOLE..... Has barrels of action, some good pathos, sufficient romance, and is a sure winner
STORY..... Had a little of everything, making fine background for star
DIRECTION..... Kept dramatic scenes tense with good pathos touches and splendid tempo to action; atmosphere was very good
PHOTOGRAPHY..... Varied from fine to fair; generally satisfactory
LIGHTINGS..... Mostly straight stuff; little attempt for effects
CAMERA WORK..... Varied; generally satisfactory
STAR..... The one and only Bill Hart
SUPPORT..... Some excellent types and good characterizations
EXTERIORS..... Many beautiful shots with very good composition
INTERIORS ..... Satisfactory
DETAILS..... Good touches; situations convenient
TIME..... Seventy minutes (5 parts)

PRODUCED under the old Ince-Triangle regime, this was held out by the new Triangle owners and made a State Rights production.

The story provides a background of most everything that could be expected in a Hart melodrama, from card games to hold-ups, with a couple of clashes between the hero and willun when the wicked wun attacked some female.

There was a very convenient twist where the hero decided to hold up the same stage that the willun had picked out, in the very same location, which resulted in willun shooting the messenger, with hero accused of it. Eventually hero escaped in the wild chase and "just happened" to pick out the same redwood tree (of all the thousands in the woods) in which the willun had hidden the express box taken from the stage coach.

Bill captured the willun at the end when he went to take the money from the express box, and rode into the town with the coin and the guilty wun, being proclaimed by the villagers as a real guy.

There was an effective streak of pathos running thru this, having to do with a sister of the hero who didn't know he was a gambler, and the hero's decision to hold up the stage came thru his knowing that his sister was dying and needed a doctor, while he was cleaned out of cash because the vamp who had tried to make him love her had slipped a "cold deck" into the game when Bill had refused to pay her the attention she desired.

I don't need to tell you about Bill Hart, and the only thing you need know in this instance is that the story, despite its convenient spots, has sufficient action mixed with pathos and romance to hold the attention all the way, with the star as the center of most of the situations and the story bad spots sufficiently covered up by treatment that few will worry about them.

There were several scenes in the woods—particularly those in and out of the redwood trees—which were printed entirely too dark.

Alma Rueben as the vamp was quite some attractive, and Mildred Harris as Mr. Hart's sister made a pathetic contrast. Sylvia Bremer as the daughter of the express messenger had a number of emotional scenes in which she occasionally seemed to be hitting on high too much, but I believe the general impression will be satisfactory.

The remainder of the cast was very satisfactory, with some good types. Among those who appeared were Edwin N. Wallock, Chas. O. Rush and Joe Knight.

The Box Office Angle

I think the combination of effective, artistic exteriors, fast, interesting action, some pretty girls, and the one and only Bill Hart makes this an excellent offering. Since the new Hart-Artcraft picture has been held up by the courts, you should be able to make a clean-up on "The Cold Deck" right now, it being the only new Hart offering in many weeks. While the story weaknesses will be caught by the best fans, the treatment of the entire offering is sufficiently good to keep any one from worrying much over the coincidences.

You might, in this, add a little interest to the offering by using Alma Rueben's picture along with that of Bill Hart, and some catchlines. Under Miss Rueben's picture say, "Could you refuse to love her?"; and under Bill Hart's ipcture say, "He did!" Then use the line, "See 'The Cold Deck.'"

ORDINARY WESTERN THAT FAILS TO START ANYTHING

Roy Stewart in

THE MEDICINE MAN

Triangle

DIRECTOR.....Clifford Smith
AUTHOR.....Jack Cunningham
SCENARIO BY.....Alvin Nietz
CAMERAMAN.....Cap Crane
AS A WHOLE.....Western in ordinary atmosphere
STORY.....Unknown heiress cheated out of inheritance with hero to rescue
DIRECTION.....Kept action interesting
PHOTOGRAPHY.....Not good
LIGHTINGS.....Good on faces in closeups
CAMERA WORK.....Good
STAR.....Good for this type character
SUPPORT.....Very good—especially Challenger
EXTERIORS.....Some very fine
INTERIORS.....Routine Western stuff
DETAIL.....Good
TIME.....Fifty-eight minutes (5 parts)

WE see Roy Stewart this time as a Westerner who came to a bad town and was later elected sheriff. He found a mine robber who developed into the willun.

A medicine-wagon show came to town. The willun recognized the "doctor's" supposed daughter as the daughter of the man whose mine had not been worked for a long time but which was very rich, and he schemed with the "doctor" to get possession of the mine. Stewart came in and broke up their plans, finally marrying the girl.

The exteriors were better than what we have been seeing in recent Triangles of the Western type. The lighting on the faces of the characters was very good, but, as a whole, the photography was much below par. We had a lot of comedy titles, and the old constable made his part stand out.

The interior sets in this were about the usual run in "Westerns"—in keeping with the atmosphere.

Roy Stewart was good as the Western sheriff, but he had scant opportunity.

Ann Kronan, the girl, was certainly good looking, but she appeared to be about fourteen or fifteen years old—decidedly too young to marry Stewart.

Others who appeared were Carl Ullman, Wilbur Higbee, Aaron Edwards and Percy Challenger.

The Box Office Angle.

I wouldn't go after this if I could possibly get away from it. It is just passable and you probably would not have a great many kicks on account of it, but surely it would not win any praise. It's just a routine movie.

If you must play it I would not mention the story. Just say that it has plenty of action and some good riding.

Pass it if you can.

REMARKABLY EFFECTIVE CHARACTERIZATION AND HUMAN TOUCHES THAT HIT

Elizabeth Risdon in

MOTHER

George Loane Tucker Production—McClure—State Rts.

DIRECTOR.....George Loane Tucker
AUTHOR.....Eden Phillpotts
CAMERAMAN.....Ernest Palmer
AS A WHOLE.....Exceptionally human moments carry central theme in delightful distinctive atmosphere
STORY.....Centered about mother's influence upon her boy
DIRECTION.....Provided very pleasing atmosphere and made human moments hit hard; was some overplaying by supporting cast
PHOTOGRAPHY.....Excellent
LIGHTINGS.....Some very effective bits; generally good
CAMERA WORK.....Good
STAR....Truly remarkable characterization; exceptionally human and effective
SUPPORT.....Some good types but rather inclined to stiffness and overplaying, as most English artists are
EXTERIORS.....Many very beautiful and decidedly interesting locations
INTERIORS.....Very good
DETAIL.....Some excellent little touches
TIME.....Sixty-five minutes (5 parts)

IF your patrons enjoy good human touches and excellent characterization this will register as a most enjoyable little production. The atmosphere of the entire offering is decidedly different, since it is English, and most of the locations are very artistic as to composition, because they were picked by Producer George Tucker.

I have seen few characterizations on the screen that rank with the work done by Elizabeth Risdon in this, in the part of the little English mother who felt it her duty to do as much as she could for her boy, who was inclined to go wrong. It is almost unbelievable that this little old lady could be the beautiful, very-much-alive young shero of "The Manx-man" and the present Broadway success, "Misalliance."

The story has some exceptionally human moments, but it also has some melodrama, and, unfortunately, in England, good film actors and actresses aren't as plentiful as they are in this country. For that reason there are a few spots where the playing overreaches, and others where it is a bit stiff.

Considered on the whole, however, the production is a decidedly pleasing one and certainly one which should be joyfully welcomed, because it is human, and decidedly different in many ways. I believe that the average fan will be very much pleased to see a production like this produced in an atmosphere different from that which marks most of our productions made in California and New York. We have no locations in this country like these English scenes, and to my mind the very fact that this has been made on the other side is quite an asset, considered from the standpoint of atmosphere touches.

The main thread of the story develops around a situation where the little mother has strength enough to send her dearly-beloved boy to jail when she finds that he is a thief. This idea is different from most stories and just as effective as it is different. A romance is developed, with the near-calamity of an elopement with another's wife, but all thru the action we find the situations eventually turning to where the mother was the deciding factor.

Certainly this production is a triumph for Miss Risdon and is another proof of Producer Tucker's ability to register human touches and atmosphere. I believe most patrons anywhere would welcome it because of the very effective touches of pathos and the different atmosphere of it all.

The Box Office Angle.

The fact that this is a George Loane Tucker production, and has as star Elizabeth Risdon, the heroine of "The Manx-man" and "Misalliance," should make this a box office asset. You can safely guarantee that it is an exceptionally human study of the relations between mother and son. Because of it being an English film I think some of the stiffness and overplaying of the supporting cast will be overlooked, particularly since the very human bits in which Miss Risdon figures come frequently enough to keep the production hitting on high most of the way.

Backed by McClure publicity—which is certainly effective—I would say that this is a very good bet. It isn't a tremendous film but it is a pleasing human production that registers an exceptional characterization and has enough human touches to make most anyone leave your house with a feeling of having seen something worth

UNSUITABLE PART FOR STAR, BUT HAD BEAUTY AND SPEED. SURE B. O.

Eva Tanguay in

THE WILD GIRL

Tanguay Pictures—Harry Weber—Select Film

DIRECTOR.....Howard Estabrook
AUTHOR.....George M. Rosener
CAMERAMAN.....Frank G. Kugler
AS A WHOLE.....Pretty production of poorly selected story for star, but big box office winner
STORY.....Gypsy tomboy who is lost heiress
DIRECTION.....Did wonders with star by lighting and gave excellent atmosphere, lifting story by beauty spots
PHOTOGRAPHY.....Generally excellent
LIGHTINGS.....Of star, very fine; generally very good
CAMERA WORK.....Very good
STAR.....Registers right well despite unsuitable part
SUPPORT.....Very good, with one or two minor bad spots
EXTERIORS.....Generally pleasing; some very beautiful
INTERIORS.....Good
DETAIL.....Good
TIME.....Sixty-five minutes (5 parts)

THE first thing to consider about this production is the fact that it should be a tremendous box office winner anywhere. Everyone, everywhere, has heard of Eva Tanguay, altho she has been playing only in the more important cities in recent years. She is generally considered to be the biggest drawing card in vaudeville, and, because of her muchly-advertised eccentricities, she has been talked of everywhere. This is the first time she has been presented on the screen, and that ought to mean real money.

Unfortunately, the story selected by Miss Tanguay for her first screen appearance does not present her in the sort of character that 99 out of 100 will expect. Everyone will expect to see her as an actress or in some similar character. Instead of that, she is presented as a youthful tomboy gypsy who was a lost heiress.

Producer Howard Estabrook has given us some excellent lightings, and many of Miss Tanguay's closeups are beautiful indeed, but she is not youthful or of the type associated with gypsy boy parts. She was just Eva Tanguay in a film.

The story made it possible to register many exterior scenes, and a score or more of beautiful shots helped the offering decidedly. Some effective melodrama with rather good "night" stuff was sprinkled thru the offering, so that the interest is held rather nicely right up to the finish.

At no time, however, does this production really convince, and it is only the fact that it moves rapidly, has beauty spots, and some interesting action that makes it satisfactory as an offering that will get by and get the money.

At the very first we find some introductory scenes which present Miss Tanguay in some costumes from her famous vaudeville act, and this will serve to satisfy any who feel a bit disappointed in the type of story which has been used.

Stuart Holmes, as the wicked gypsy willun, was effective as the wicious wun, and Tom Moore was a pleasing juvenile hero. Herbert Evans, as the gypsy lover of Miss Tanguay, had enough power to be rather impressive. John Davidson made a small part stand out. These men made the dramatic scenes register and kept the action interesting.

The other players were satisfactory except for two or three minor parts who were a bit stiff and actory. Real gypsies were used in the gypsy scenes and the atmosphere of the gypsy camp was rather interesting.

Among those who appeared were Valerie Bergere, Dean Raymond and Norah Cecile.

The Box Office Angle.

This is good enough that you can afford to go after the money with it anywhere.

As a box office proposition this should bring you capacity, because most everyone will be very anxious to see Miss Tanguay on the screen. Don't promise too much in your billing, but concentrate all of your attention upon the star and the fact that the production is a beautiful one, presenting the famous eccentric comedienne in the part of a tomboy gypsy girl. That should sound interesting enough for anyone.

On the side, you might mention the fact that Miss Tanguay is introduced wearing her wonderful, costly and elaborate vaudeville wardrobe, and I believe I would mention the presence of Stuart Holmes, Tom Moore and John Davidson, because these boys have a lot of friends, Mr. Holmes and Mr. Moore having been starred in productions. They have an exceptionally large following among the regular screen patrons.

CRANE WILBUR
ART DRAMAS PROGRAM
Eye of Envy
Unto the End
Blood of His Father
Devil McCare
Just Jim

"Brighten the Corner Where You Are"

MYSTERY FARCE OF MOVIE CALIBER WITH NOVELTY OF STAR'S CHANGES

Julian Eltinge in

THE CLEVER MRS. CARFAX

Lasky—Paramount

DIRECTOR.....Donald Crisp
AUTHORS.....Hector Turnbull and Gardner Hunting
SCENARIO BY.....Gardner Hunting
CAMERAMAN.....Faxon M. Dean
AS A WHOLE.....Interesting action farce very good movie novelty
STORY.....Provided complications to keep things moving; was a pursuit of the poipers
DIRECTION.....Gave satisfactory atmosphere, but permitted overplaying
PHOTOGRAPHY.....Varied; generally satisfactory
LIGHTINGS.....Some very good; some ordinary
CAMERA WORK.....Varied
STAR.....Some girl, and a fast worker
SUPPORT.....Generally satisfactory; heavy overplayed
EXTERIORS.....Considerable good boat stuff
INTERIORS.....Good; not exceptional
DETAIL.....Satisfactory farce mixups
TIME.....Fifty-five minutes (5 parts)

AS a novelty the Eltinge pictures should be a very good proposition once in a while, particularly if they keep him in this sort of a melodramatic farce which provides a combination of mystery action meller with farcical twists, which excused overplaying in the dramatic situations.

The pursuit of the poipers occupied most of the footage in this, there being incidentally a romance in which Mr. Eltinge, originally introduced as a cynic who didn't like women because he "knew too much about 'em," fell in love with the granddaughter of the loidy who lost the precious poipers.

I wouldn't say that this is uproariously funny, but most anyone will get a few laughs, and certainly a dozen laughs are hard to find in the average evening's entertainment in film theatres.

There was the same very frequent changing on the part of Mr. Eltinge from dresses to trousers, and it seemed that possibly we had a little too much of his registering in the mannish touches while wearing skirts.

In the cast were Daisy Robinson, Noah Beery, Rosita Marstini, Jennie Lee, Fred Church, Fred De Shon and Mrs. Wise.

The Box Office Angle.

Of course considerable will depend upon how the first Eltinge went over with you as to whether or not you want this one, but it seems to me that this "female impersonator" idea has enough novelty to make the production different from the routine program movie—particularly when it is tied up with a mystery farce.

I would talk about Eltinge being the most famous female impersonator, and you might start a little discussion that might pull you some business by inserting his picture made up as a girl, in the newspaper, for several days, with the question under it: "Who is **SHE? SHE** is coming to the ———— Theatre on such and such a day." After running that for several days, you might say: "**SHE** is THE CLEVER MRS. CARFAX; what is her other name?" Finally stating that "**SHE** isn't a **SHE**, after all, but a **HE**—What do you think of that?"

OLDEST KIND OF FEUD STORY PLAYED WITH ALL OLD FRILLS

Francis X. Bushman and Beverly Bayne in

THE ADOPTED SON

Rolfe—Metro

DIRECTOR.....Charles J. Brabin
AUTHOR.....Max Brand
SCENARIO BY.....Albert Shelby Le Vino
CAMERAMAN.....R. J. Bergquist
AS A WHOLE.....Dead Shot Dick type of hero bustin' up mountain feud
STORY.....Old favorite; has seen much service
DIRECTION.....Made action rather effective by good closeups and several stunts, with pleasing exteriors, providing good atmosphere
PHOTOGRAPHY.....Generally very good
LIGHTINGS.....Satisfactory; one sequence badly handled
CAMERA WORK.....Satisfactory
STARS.....Hero of unerring aim, and gingham-clad shero
SUPPORT.....Good for type of story
EXTERIORS.....Generally pleasing; a few very effective
INTERIORS.....Quite satisfactory
DETAIL.....Showed SOME shootin'!
TIME.....Sixty-three minutes (5 parts)

EVER try to shoot a revolver? Say, boy, they had hero "Bush" pluggin' 'em with either hand in this, at a speed that was funny. No attempt was made to have this seem real. They just made it a movie of the good old-fashioned kind with a story that was ages old.

Every schoolchild knows backwards the good old plot of the Kentucky feud situation, with stranger from out there who came in and met the shero, with the result that he fought on her side, of course winning the feud.

When the final truce was declared, hero announced that he was a McLane, which meant that he had been fighting his own family because he wanted to defend the goil, since his life among civilized folk had taught him that feuds were all wrong. The McLane and the Conover were married, and so the feud ended.

I have seen this plot personally about fifty times with very little, if any, variation. No effort was made to characterize in this, but a few beautiful exteriors were dug up, there being several very effective waterfall shots and some good distance perspectives.

Jack W. Johnston was the heavy, and he had to be vicious, while Bush was heroic. The two clashed at the county fair, where they shot at strings to break them in order to win the prize of kissing the shero, who was queen of the fair. Of course Jack was the champion of years, and he did some wonderful work with the rifle, but Bush, he came along and tore loose with a revolver in either hand, doing much better work than the willun had with the rifle. That settled it right then. We knew that Bush was going to have to pull a little shootin', and the willun was goin' ter have to kidnap the goil, with Bush rescuing her, so that the feud could be ended after this clash.

They had the usual number of men dodging behind trees to shoot at one another, and they pulled the old trusty stunt of having hero take the short cut when the willun kidnapped the goil. I never have been able to figure out why the pursued one never takes the short cut. For some reason he always leaves that to the pursuer.

After dropping the shero by the wayside when closely pressed, we saw the willun's horse do a runaway, and then they shot a dummy horse over a tremendous cliff.

All of this was handled in a manner that was rather effective, except that the entire picture had lost the ability to impress.

In one little love sequence we had Mr. Bushman and Miss Bayne walking around carrying lamps, but the light from these lamps was much stronger than the flames of the lamps, which could be very plainly seen inside the lamp chimneys. This was a bad effect, since it was entirely unnecessary to show the source of light, and if it was to be shown at all, it should have been sufficient to account for the light used.

In the supporting cast were Leslie Stowe, John Smiley, Gertrude Norman and Pat O'Malley.

The Box Office Angle.

There is a certain percentage of those who seek entertainment who undoubtedly like these old bromides with the Dead Shot 'ansom' 'ero, the gingham clad shero and the wicious willun. For patrons of this caliber, the fact that the mountain feud story is an old, time-honored one will make no difference except possibly to please them, because they all know about it. The atmosphere of this and a few of the very obvious melodramatic situations have been well enough handled to be quite interesting, so that I would say that you can get this over very satisfactorily anywhere that Bushman is considered an attraction.

I certainly would advise you to say nothing about the story of this, because many may prefer not to see it again, but you can safely tell them that Bush is shown as a Dead Shot Dick 'ero, who has some thrilling adventures.

LIGHT COMEDY ROMANCE WITH ONE SITUATION THAT HITS

Mary Miles Minter in

PEGGY LEADS THE WAY

American—Mutual

DIRECTOR ..... Lloyd Ingraham
AUTHORS ..... Charles Turner Dazey and Frank Dazey
AS A WHOLE ..... Pleasing little comedy drama based on one good situation
STORY ..... Took long time to arrive at high spot, but pleased when did
DIRECTION ..... Gave some beautiful exteriors and made simple little situations register satisfactorily
PHOTOGRAPHY ..... Varied from very fine to fair
LIGHTINGS ..... Some excellent; generally satisfactory
CAMERA WORK ..... Varied
STAR ..... Very pleasing, indeed
SUPPORT ..... Good
EXTERIORS ..... Some fine bits of composition; generally satisfactory
INTERIORS ..... Good
DETAIL ..... A few good touches
TIME ..... Sixty-two minutes (5 parts)

BECAUSE of the presence of one excellent little comedy idea this will register as a very satisfactory program release.

It took considerable footage of comparatively ordinary movie situations to build up to the one point desired, but when they hit that point it went over big, with the result that the final impression was rather a favorable one.

Miss Minter's personality, presented as a sweet little lady who helped her dad in his village store, managed to carry the offering thru the early scenes that were centered around the rather shop-worn situations of parents trying to force their children into a loveless marriage, which was being made impossible by the meetings of the boy and the heroine, who was not the choice of the scheming parents.

After a number of clashes between the boy's father and Miss Minter, the undesired one, we found the villagers who were being ordered off the estate from which they had gathered wood and caught fish for years, ready to attack the new owner, with Miss Minter coming to the rescue and halting them just before they reached the house.

Then suddenly a storm left the wealthy landowner and his guests without food, supplies or help, since the servants had deserted at the first sight of the attacking party. Compelled to search for food, the landowner tried to buy some from Miss Minter at her father's store, and was met with a reply that he had given to the villagers. He had said, "The land is mine. . . . . I'll do with it as I please!" Miss Minter now said that the supplies in her father's store were theirs, and that they would sell them at the prices which they chose to put them. The result was that a ham and some cheese and crackers cost just $1,086.

When the wealthy man returned with his priceless eatables and found that his guests couldn't cook, he commenced to see life from a different angle, and when he finally discovered that his son had gone to the village and earned a meal by sweeping out the store, he succumbed also, and we had the clutch.

A little scene showing the scheming mother of the girl who had been the first choice of the boy's father, wading thru the mud with her daughter, headed for the train back to the city, will certainly get a howl from most any audience, because the characters had been worked up to the point where any one will like to see them in such a state of discomfort.

Miss Minter's personality lifted this from start to finish and made very simple, unimportant situations rather pleasing.

Alan Forrest as the young hero was very satisfactory, and Miss Minter's sister, Margaret Shelby, as the original choice of the hero's father, was very good, except that she tried too hard at times to seem mean and spiteful.

The Box Office Angle

While this is rather slow at first, the one situation will get some laughs and lift the production sufficiently to get it by as a program offering. Mary Miles Minter's name will pull you some money at the box office, and I believe you can figure that the offering will satisfy, altho it is little more than a routine filler.

There's an excellent chance to use a little trick advertising on this by emphasizing the one situation where Miss Minter boosted prices on food. For instance, you might say: "Would you be willing to pay $1,086 for a ham and some cheese and crackers? See MARY MILES MINTER get those prices in 'Peggy Leads the Way.'" You might say, "You may think you are paying high prices for food, but just see how MARY MILES MINTER shoots prices skyward in 'Peggy Leads the Way.'" "Do you feel that when you buy something you may do what you like with it, regardless of how your action affects others? If so, see MARY MILES MINTER in 'Peggy Leads the Way.'"

TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
2628	PARAMOUNT	68.4	62.3	397
2349	TRIANGLE	70.6	65.2	434
595	WORLD	67.7	61.5	49
674	METRO	70.8	67.0	57
767	FOX	73.1	70.8	106
233	MUTUAL	72.0	71.1	17
298	BLUEBIRD	62.7	63.5	23
544	VITAGRAPH	68.1	66.2	76

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

Reports		% P.P.	% B.O.	Repeat
	PARAMOUNT			
2628	Paramount	68.4	62.3	397
4	In the Bishop's Carriage	84	93	
2	The Lost Paradise	50	73	
8	The Virginian	81	73	2
2	Such a Little Queen	78	78	1
2	Marta of the Low Lands	35	50	
3	Where the Trail Divides	93	90	1
11	Wildflower	89	82	6
1	The County Chairman	80	80	
1	What's His Name	75	100	
5	Behind the Screens	81	78	
6	A Man from Mexico	87	72	1
1	The Man From Home	70	70	
1	Circus Man	94	95	
3	Rose of the Rancho	72	72	
5	The Bargain	80	74	3
2	Ghost Breakers	60	63	
7	The Crucible	92	84	3
2	False Colors	35	55	
5	The Sign of the Cross	79	85	
4	Cameo Kirby	61	50	
9	Cinderella	84	91	4
1	The Million	70	90	
5	Girl of the Golden West	79	77	2
3	The Dancing Girl	65	65	
3	The Italian	77	62	1
1	No Laughing Matter	90	85	
1	Morals of Marcus	60	50	
5	The Goose Girl	95	95	4
2	After Five	51	50	
1	Mistress Nell	88	95	
2	Buckshot John	60	60	
3	Her Triumph	60	74	1
3	The Warrens of Virginia	70	71	1
1	Country Boy	80	80	
6	David Harem	82	78	1
1	A Gentleman of Leisure	80	70	
3	The Caprices of Kitty	63	70	
1	The Love Route	70	90	
1	Sunshine Molly	40	50	
1	The Governor's Lady	97	85	
4	Gretna Green	99	95	2
1	The Commanding Officer	0	39	
3	Are You a Mason?	78	84	
2	Pretty Mrs. Smith	68	75	
2	The Unafraid	70	63	
2	When We Were 21	60	56	
1	Spanish Jade	20	60	
1	Snobs	64	52	
4	Captain Courtesy	80	67	1
3	Captive	82	71	
2	Niobe	75	55	1
3	Help Wanted	80	75	
5	The Woman	86	59	1
3	House of Lost Court	84	84	1
4	Panchon, The Cricket	89	92	3

Reports		% P.P.	% B.O.	Repeat
5	Betty in Search of Thrill	83	87	
5	Stolen Goods	78	75	
2	Wild-Goose Chase	60	60	1
6	Pretty Sister Jose	84	82	2
5	Jim the Penman	64	65	
6	The Dawn of a To-morrow	83	88	1
5	Arab	89	56	1
1	Clarissa	75	80	
2	The Dictator	45	45	
5	Wild Olive	82	69	
6	Chimmy Fadden	91	75	1
4	The Little Pal	76	87	
4	Kugmaker's Daughter	40	50	
2	The Clue	74	80	
6	Kindling	84	82	
1	The Running Fight	60	70	
3	The Fighting Hope	77	80	
5	Kilmeny	75	73	
8	Seven Sisters	86	74	1
3	Puppet Crown	83	85	
19	Rags	91	93	5
2	Sold	83	72	
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
3	Poor Schmaltz	63	37	
8	Helene of the North	87	81	2
3	The Majesty of the Law	56	60	
3	Heart of Jennifer	68	55	
2	Incorrigible Dukane	75	55	
4	Esmeralda	89	89	2
2	The Case of Becky	65	55	
1	Out of Darkness	60	40	
1	Peer Gynt	82	100	
4	The Explorers	72	61	
4	'Twas Ever Thus	53	55	
2	Voice in the Fog	75	67	
6	Fatal Card	65	59	
4	Zaza	91	67	1
6	The Girl of Yesterday	89	88	3
7	White Pearl	71	75	
4	Blackbirds	57	55	
7	Chorus Lady	73	65	
6	The Secret Sin	69	74	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
12	Carmen	82	83	4
12	Still Waters	94	83	7
9	Madame Butterfly	82	86	3
7	Mummy and Humming Bird	64	56	
7	Bella Donna	92	77	4
8	Armstrong's Wife	79	65	
8	Chimmie Fadden Out West	88	76	1
8	A Gentleman From Indiana	86	78	
10	Prince and the Pauper	92	87	5
10	Mr. Grex from Monte Carlo	84	69	1
9	Jane	75	51	
9	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
9	The Immigrant	73	62	
10	The Old Homestead	88	84	7
8	Lydia Gilmore	82	61	2
10	Temptation	82	77	2
10	The Foundling	78	76	3
6	Tongues of Men	77	53	1
8	Mice and Men	84	80	5
7	The Golden Chance	77	61	2

Reports		% P.P.	% B.O.	Repeat
2	My Lady Incog	50	35	
5	Ragamuffins	77	53	
5	Call of the Cumberlands	79	64	
8	The Spider	87	64	1
10	Puddin' Head Wilson	81	62	4
9	Tennessee's Pardner	65	58	
8	Madame Le President	24	46	
9	Nearly a King	52	49	1
13	Trail of the Lonesome Pine	75	77	3
8	Fell In Love With His Wife	63	51	1
8	Blacklist	62	52	1
10	Out of the Drifts	89	86	4
8	Diplomacy	58	56	1
14	Poor Little Peppina	88	84	8
16	To Have and To Hold	74	69	4
12	Ben Blair	72	63	
10	For the Defense	68	62	1
7	The Code of Marcia Grey	64	59	2
9	The Lost Bridegroom	69	60	2
8	The Saleslady	72	62	1
15	Audrey	73	70	3
9	The Sowers	64	59	
11	The Heart of Paula	71	54	1
12	The Race	69	59	
8	The Eternal Grind	70	78	3
10	The Love Mask	59	54	2
10	Molly Make-Believe	87	82	6
7	The Red Widow	62	55	2
12	The Heart of Nora Flynn	72	60	4
8	A Moment Before	52	64	1
12	David Garrick	68	46	2
9	The Innocent Lie	56	51	
16	Marie Rosa	81	80	1
12	Alien Souls	69	67	1
13	The Feud Girl	60	56	
16	Pasquale	78	53	3
16	Sweet Kitty Bellairs	72	62	2
20	Saints and Sinners	51	49	
17	Thousand-Dollar Husband	69	62	4
22	A Gutter Magdalene	62	54	1
10	Evil Thereof	44	44	
15	The Making of Maddalena	63	57	3
23	Silks and Satins	85	88	10
14	Destiny's Toy	60	51	
19	The Clown	79	51	3
20	Susie Snowflakes	69	59	2
16	The World's Great Snare	73	78	4
19	The American Beauty	61	61	3
22	The Dupe	64	64	1
22	The Smugglers	53	50	1
26	The Selfish Woman	72	68	4
29	Davy Crockett	67	62	
28	The Dream Girl	69	64	2
28	Under Cover	79	75	5
27	International Marriage	55	51	1
27	Common Ground	64	64	1
35	Hulda from Holland	95	94	23
30	House of Golden Windows	73	64	3
22	A Woman in the Case	72	72	3
25	Little Lady Eileen	87	89	10
23	The Stronger Love	53	52	
21	Public Opinion	82	72	4
21	Rolling Stones	67	60	2
21	The Honorable Friend	65	62	1
20	Victory of Conscience	60	58	3
21	Each Pearl a Tear	74	69	2
22	The Parson of Panamint	79	70	7
15	The Big Sister	50	57	

Reports	% P.P.	% B.O.	Repeat
14 The Reward of Patience	65	55	
15 The House of Lies	73	65	1
14 The Daugther of McGregor	56	45	
18 Ashes of Embers	85	83	7
16 The Quest of Life	59	61	
14 Anton, the Terrible	46	45	
17 The Lash	57	55	
18 The Storm	75	65	1
19 The Intrigue	81	61	2
16 Her Father's Son	74	68	2
14 Witchcraft	55	55	
14 The Kiss	74	68	2
16 The Rainbow Princess	82	74	3
15 Seventeen	85	74	2
14 Miss George Washington	95	95	11
15 The Heir to the Hoorah	82	69	5
16 The Soul of Kura San	80	73	1
12 A Son of Erin	79	73	[illegible]
10 Unprotected	53	55	1
11 The Years of the Locust	49	50	
12 The Plow Girl	77	63	
19 The Yellow Pawn	66	57	1
9 Nanette of the Wilds	50	57	2
7 Martyrdom of Philip Strong	53	55	1
10 The Coney Island Princess	62	63	1
10 The Road to Love	72	59	1
14 Oliver Twist	85	69	6
13 The Victoria Cross	44	54	1
17 The Traveling Salesman	78	60	3
20 The Right Direction	76	61	2
21 Snow White	95	95	13
16 Redeeming Love	63	60	1
21 The Slave Market	74	70	5
13 The Evil Eye	30	44	1
19 Great Expectations	74	55	1
17 Happiness of Three Women	73	58	1
14 Betty to the Rescue	46	48	
1 What Money Can't Buy	40	40	
16 A Girl Like That	55	51	
16 Lost and Won	59	50	
19 The Golden Fetter	56	56	
19 His Sweetheart	63	57	2
19 The Wax Model	67	56	
19 Each To His Kind	62	60	
16 Her Own People	72	52	
11 The Black Wolf	35	41	
17 The American Consul	53	50	1
21 The Fortunes of Fifi	67	77	2
20 On Record	62	56	2
17 Winning of Sally Temple	40	48	
18 Those Without Sin	53	52	1
16 Castles For Two	52	49	1
13 Out of the Wreck	60	54	
13 Sapho	74	83	3
11 Prison Without Walls	54	54	
12 The Dummy	71	54	
10 The Spirit of Romance	64	56	
8 As Men Love	73	53	
10 The Bottle Imp	75	66	2
7 The Bond Between	50	39	
8 A School for Husbands	49	46	1
8 The Lonesome Chap	51	44	
6 Sleeping Fires	56	63	1
8 The Tides of Barnegat	49	43	
[illegible] The Cost of Hatred	40	38	
10 The Valentine Girl	73	76	
5 Unconquered	28	31	
6 The Girl at Home	51	44	
9 Heart's Desire	28	36	
8 Sacrifice	26	43	
4 The Primrose Ring	44	48	
8 The Silent Partner	33	36	
6 Marcelina Millions	41	30	
7 The Highway of Hope	38	33	
7 Her Better Self	55	59	
8 The Undying Flame	40	52	
6 Freckles	70	61	
5 The World Apart	42	40	
2 Giving Becky a Chance	70	51	
3 The Jaguar's Claws	40	47	
4 The Inner Shrine	38	58	
3 The Roadside Impresario	28	17	
5 The Heir of the Ages	23	22	
3 Her Strange Wedding	28	34	
3 The Little Boy Scout	57	43	
5 At First Sight	52	40	
3 Big Timber	67	65	
6 I Love That Lives	70	83	
5 Forbidden Pathes	34	37	
4 What Money Can't Buy	34	53	
1 The Cook of Canyon Camp	20	20	
3 The Squaw Man's Son	60	57	
3 The Crystal Gazer	20	20	
2 A Kiss for Sussie	20	20	
5 The Amazons	96	96	
3 The Mysterious Miss Terry	87	73	
4 The Law of the Land	37	37	
4 The Varmint	80	60	
3 Hashimura Togo	80	60	

TRIANGLE

2349 Triangle	70.6	65.2	434
11 The Iron Strain	80	67	2
10 The Lamb	85	78	3
10 Old Heidelberg	73	64	1
12 The Coward	83	66	1
9 Martyrs of the Alamo	67	57	[illegible]
15 The Disciple	85	76	2
8 Matrimony	81	76	2
6 Sable Lorckra	59	57	
7 The Golden Claw	57	69	
10 Double Trouble	61	65	2
8 Aloha Oe	60	65	1
6 The Lilly and the Rose	63	66	
9 Jordan Is a Hard Road	56	54	
6 Winged Idol	53	52	
[illegible] Penitents	31	32	
12 The Edge of the Abyss	65	61	
[illegible] Submarine Pirate	85	78	1
6 Cross Currents	49	49	
12 Between Men	73	67	1
15 Let Katy Do It	87	63	6
6 The Corner	53	50	
6 The Missing Link	52	46	1
4 The Beckoning Flame	56	58	
10 The Wood Nymph	51	51	1
9 The Conquerer	74	78	
10 The Price of Power	53	53	
11 The Green Swamp	77	76	1
13 Acquitted	66	52	
6 D'Artagnan	59	54	
18 His Picture in the Papers	90	75	5
13 Honor's Altar	77	67	2
14 Betty of Greystone	77	65	2
23 Peggy	94	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	1
18 Hell's Hinges	93	89	11
17 The Flying Torpedo	88	80	8
14 Bullets and Brown Eyes	85	75	[illegible]
14 Martha's Vindication	79	72	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
15 The Raiders	79	70	
14 The Habit of Happiness	92	85	[illegible]
8 Wall Street	70	59	1
8 Little Meena's Romance	64	60	1
17 The Aryan	59	80	6
10 Sold for Marriage	71	72	1
17 Stepping Stones	85	75	2
10 Sunshine Dad	36	46	
9 Civilzation's Child	68	64	1
14 Children In the House	80	66	2
11 The Beggar of Cawnpore	61	49	
19 The Good-Bad Man	90	92	4
12 The No-Good Guy	74	60	3
17 Susan Rocks the Boat	69	63	
20 Not My Sister	79	77	4
18 Child of Paris Streets	76	64	
22 The Primal Lure	82	76	7
8 Mr. Goode, the Samaritan	53	53	
26 The Market of Vain Desire	79	64	5
22 Going Straight	77	78	3
29 The Bugle Call	93	79	9
26 Reggie Mixes In	93	80	11
16 The Sorrows of Love	66	69	1
21 An Innocent Magdalene	71	71	2
18 The Dividend	70	68	1
21 The Wild Girl of Sierras	45	53	
25 An Apostle of Vengeance	88	83	4
18 Casey at the Bat	44	48	
28 The Phantom	83	72	7
30 Flirting With Fate	87	86	11
31 The Deserter	85	69	11
26 The Little School Ma'am	74	67	2
26 The Eye of the Night	74	58	5
19 Stranded	60	50	
27 The Captive God	65	70	2
23 The Halfbreed	72	74	2
22 The Payment	81	70	3
18 The Marriage of Molly O	48	47	
24 Honor Thy Name	87	73	4
22 The Devil's Needle	64	64	1
31 Shell "43"	86	69	6
26 Hell-to-Pay Austin	83	66	6
21 Lieutenant Danny, U. S. A.	79	69	
16 Pillars of Society	59	56	1
22 Home	91	80	9
16 Gretchen the Greenhorn	64	62	2
21 The Patriot	79	80	[illegible]
24 The Social Secretary	89	75	8
17 The Thoroughbred	82	72	1
14 The Little Liar	69	57	
17 The Wolf Woman	86	89	6
16 The Dawnmaker	58	78	3
20 Diane of the Follies	71	72	2
27 Manhattan Madness	94	92	12
22 Plain Jane	88	75	5
20 Old Folks at Home	81	64	2
17 The Jungle Child	60	61	1
15 The Rummy	67	54	1
21 The Return of Draw Egan	88	86	7
20 The Vagabond Prince	75	70	3
19 Somewhere in France	76	69	1
18 A Corner in Colleens	88	80	7
12 A Sister of Six	69	64	2
21 Fifty-Fifty	89	83	6
4 War's Women	48	48	
12 Atta Boy's Last Race	54	55	
16 American Aristocracy	92	89	9
10 The Microscope Mystery	50	43	
14 Honorable Algy	76	65	3
14 Jim Grimsby's Boy	68	62	2
15 The Devil's Double	91	91	7
12 The Children Paid	72	63	3
14 Children of the Feud	55	52	1
8 The Criminal	49	45	
10 A Gamble in Souls	67	65	3
15 The Wharf Rat	54	55	
20 The Matrimaniac	92	94	10
20 The Sin Ye Do	92	85	10
13 Heiress of Coffee Dan's	60	53	2
10 Three of Many	62	53	
9 House Built Upon Sand	75	67	3
8 Nina the Flower Girl	51	52	
11 The Female of the Species	72	74	2
16 Truthful Tulliver	97	93	9
12 The Weaker Sex	88	83	1
7 The Little Yank	40	52	1
10 The Bride of Hate	78	74	4
11 The Iced Bullet	62	53	
14 The Americano	99	97	11
10 Chicken Casey	75	56	1
14 Jim Bludso	63	41	1
14 The Crab	83	70	5
10 Girl of the Timber Claims	41	39	
16 The Gun-Fighter	76	85	10
13 The Bad Boy	71	54	2
11 The Princess of the Dark	39	41	
6 Stage Struck	41	38	
12 Last of the Ingrams	45	42	
9 Blood Will Tell	64	61	
5 A Love Sublime	47	40	
8 The Little Brother	51	37	2
12 Back of the Man	90	81	5
10 Betsy's Burglar	59	54	
14 The Square-Deal Man	96	95	7
11 The Dark Road	60	49	1
5 A Daughter of the Poor	57	55	
9 A Woman's Awakening	61	52	
9 Her Father's Keeper	54	48	
9 Her Official Fathers	56	48	
7 Old-Fashioned Young Man	48	47	
10 Sweetheart of the Doomed	74	68	4
10 Paddy O'Hara	62	52	1
21 The Desert Man	92	91	4
9 Cheerful Givers	47	41	
10 The Pinch Hitter	96	71	2
5 Hands Up	35	35	
8 The Snarl	54	63	
4 Might and the Man	25	30	
6 Happiness	59	56	
4 The Man Who Made Good	45	39	
6 Wild Winship's Widow	58	58	
6 Soul's Triumphant	30	28	
14 The Millionaire Vagrant	78	64	
8 Wolf Lowry	93	96	1
6 The Girl, Glory	73	52	
7 Bawbs of Blue Ridge	33	51	
8 A Hater of Men	79	63	
5 American—That's All	32	32	
7 Love or Justice	75	69	
3 Her Excellency the Governor	35	34	

Reports	P.P.	B.O.	Repeat
6 Paws of the Bear	55	48	
6 Madcap Madge	73	48	
6 The Clod Hopper	98	85	1
5 Flame of the Yukon	96	91	
4 A Strange Transgressor	80	83	
4 Time Locks and Diamonds	30	33	
4 The Mother Instinct	55	50	
6 Sudden Jim	89	85	
6 The Sawdust Ring	87	60	
6 Borrowed Plumage	48	53	
6 In Slumberland	74	31	
1 Seeking Happiness	100	60	
1 Food Gamblers	60	40	
1 An Even Break	80	40	
1 Madame Bo-Beep	40	40	
1 The Ten of Diamonds	80	80	

WORLD

595 World	67.7	61.5	49
Hearts Afire	70	78	
1 Daughter of the Sea	60	50	
1 The Warning	88	45	
The Little Dutch Girl	80	60	
1 The Price of Her Silence	80	90	
2 The Master of the House	68	33	
1 The Dragon	60	80	
1 The Price	80	65	
1 Love's Cross Roads	85	60	
1 Better Woman	75	45	
1 By Whose Hand	60	55	
1 Her Great Hour	60	40	
1 When it Strikes Home	60	45	
2 Circus Romance	65	55	
3 Old Dutch	80	50	
2 Ballet Girl	82	62	
4 Marrying Money	82	72	
2 The Wishing Ring	82	80	
3 The Dollar Mark	56	53	
2 Gentleman from Mississippi	69	64	
2 As Ye Sow	95	66	
1 Stolen Voice	80	80	
1 Face in the Moonlight	80	60	
2 Women and Wine	45	45	
2 Blue Grass	75	68	
1 Fruits of Desire	40	50	
2 Alias Jimmie Valentine	85	78	
7 Trilby	81	65	1
1 Idols	40	45	
3 Master Hand	80	80	
4 The Devil's Toy	50	68	
3 Salvation Nell	60	47	
3 Family Cupboard	50	47	1
4 Heart of Blue Ridge	84	73	1
1 Butterfly on Wheel	80	70	
1 Hearts of Men	80	52	
1 Body and Soul	40	45	
1 The Ransom	63	41	
4 The Labyrinth	66	65	
3 Should a Wife Forgive?	90	90	
2 The Senator	83	60	
2 Hearts in Exile	75	83	
1 His Wife's Good Name	25	20	
1 The Chain Invisible	90	5	
1 The Imposter	80	75	
1 Sunday	95	30	
1 As In a Looking Glass	60	40	
1 Over Night	70	70	
3 Sins of Society	76	65	
7 Camille	86	79	3
3 The Rack	89	69	
1 Fine Feathers	70	40	
1 The Clarion	60	75	
3 The Woman in 47	74	80	
5 The Yellow Passport	82	80	2
3 The Price of Happiness	58	50	
3 A Woman's Power	45	50	
1 Cowardly Way	60	60	
3 Passersby	73	55	
3 Man and His Angel	62	45	
4 The Supreme Sacrifice	78	69	
3 The Struggle	60	60	
3 The Hand of Peril	75	67	
5 Then I'll Come Back To You	76	66	1
4 The Reapers	75	65	
2 The Shadow of Doubt	78	65	
3 Social Highwaymen	75	45	
2 Closed Road	87	81	1
7 The Feast of Life	61	73	
7 Her Maternal Right	58	74	
6 Sudden Riches	75	71	
2 The Twin Triangle	83	45	
6 Tangled Fates	57	43	
1 Fate's Boomerang	42	53	
1 His Brother's Wife	85	74	1
10 Perils of Divorce	61	63	
13 La vie de Boheme	47	50	
1 What Happened at 22	75	85	
5 Crucial Test	59	55	
7 The Weakness of Man	61	68	
12 Sally in Our Alley	85	81	
14 Paying the Price	70	70	1
12 Miss Petticoats	59	61	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
13 The Velvet Paw	74	69	1
8 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
4 The Revolt	66	63	
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
6 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
8 The Heart of a Hero	59	49	
3 Without a Soul	70	81	
15 Bought and Paid For	91	91	10
10 The Madness of Helen	57	54	
6 Men She Married	58	55	
4 The Deep Purple	81	75	
11 All Man	59	63	2
7 Broken Chains	50	43	
12 The Rise of Susan	79	83	6
6 The World Against Him	52	43	
10 Woman Alone	67	65	1
7 On Dangerous Ground	65	71	
7 The Man Who Forgot	65	61	1
4 Marriage a la Carte	73	73	1
1 The Unpardonable Sin	40	55	
5 The Bondage of Fear	65	63	
8 Tillie Wakes Up	79	78	1
8 The Hungry Heart	87	83	2
8 The Square Deal	69	72	
3 A Girl's Folly	65	75	
5 The Red Woman	49	48	
4 The Web of Desire	78	73	1
5 The Family Honor	66	61	
8 The Dancer's Peril	77	71	1
5 The Social Leper	65	65	
4 Man's Woman	61	61	
4 Darkest Russia	71	75	
8 House of Tears	80	65	
1 The Bludgeon	87	80	
3 As Man Made Her	62	68	
5 The Page Mystery	55	57	
4 Yankee Pluck	61	48	
4 Moral Courage	61	58	
4 Mothers of France	66	51	
2 Maternity	85	90	
2 The Crimson Dove	60	55	
3 The False Friend	65	72	
2 The Stolen Paradise	50	70	
1 Atonement	70	65	
1 The Pawn of Fate	85	45	
1 The Divorse Game	5	75	
1 The Price of Pride	75	60	
1 The Brand of Satan	75	60	
1 The Golden Lotus	50	50	
1 The Native Soul	20	30	
1 When True Love Dawns	60	45	

METRO

674 Metro	70 8	67.0	57
1 Her Reckoning	80	48	
1 Satan Sanderson	70	70	
2 The Cowboy and the Lady	55	53	
1 Heart of a Painted Lady	85	75	
2 The High Road	65	75	
4 Shooting of Dan McGrew	81	79	
2 The Middleman	60	70	
2 My Best Girl	55	55	
1 Right of Way	70	85	
2 Second in Command	77	80	
2 The Vampire	55	80	
6 Soul of a Woman	93	80	1
1 Silent Voice	77	87	
2 An Enemy of Society	50	50	
3 The Song of a Wage Slave	65	67	
2 Emmy of Strok's Nest	70	65	
1 Final Judgment	80	88	
3 Pennington's Choice	78	80	
4 Woman Pays	78	52	
1 One Million Dollars	78	70	
3 Barbara Frietchie	83	73	
6 Forget-Me-Not	63	69	
5 The Yellow Streak	85	64	
5 Rosemary for Remembrance	68	69	
1 Black Fear	73	57	
1 What'll People Say?	80	84	
4 The Turmoil	70	55	
9 The Lure of Heart's Desire	55	58	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	82	1
4 The Upstart	69	71	
3 Dimples	52	58	
5 A Corner In Cotton	57	56	
1 Her Great Match	30	50	
1 The Royal Family	40	40	
1 Greater Love Hath No Man	45	50	
1 The Flaming Sword	20	40	
1 Shadows of Great City	30	50	
5 The Price of Malice	66	65	
6 The Soul Market	83	75	2
2 Blindness of Love	80	85	1
3 Lovely Mary	67	83	
1 My Madonna	80	85	
6 Her Great Price	80	68	1
8 The Wall Between	78	82	1
6 The Kiss of Hate	62	74	
6 Half Million Bribe	69	49	
8 Playing with Fire	78	75	
11 The Come-Back	75	74	1
8 Snow Birds	80	77	
8 A Million a Minute	72	84	1
4 The Spell of the Yukon	79	71	
6 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	1
10 Dorian's Divorce	74	80	
8 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
8 The Purple Lady	82	63	
10 The Eternal Question	76	83	1
11 The Quitter	69	73	
15 The River of Romance	87	76	7
9 A Child of Destiny	53	56	
13 The Devil at His Elbow	64	61	1
14 God's Half Acre	71	62	1
14 The Weakness of Strength	68	54	
11 The Pretender	80	72	1
7 The Upheaval	57	63	
10 The Light of Happiness	67	66	1
10 Mister 44	88	93	4
8 The Wheel of the Law	77	66	1
10 The Dawn of Love	66	60	
8 The Iron Woman	44	57	
5 Life's Shadows	66	60	
13 In the Diplomatic Service	69	83	4
9 The Brand of Cowardice	65	54	
13 The Gates of Eden	68	54	
11 Extravagance	69	82	3
10 The Wager	78	64	
1 My Madonna	84	85	
8 The Sunbeam	53	51	
11 Big Tremaine	74	82	5
9 The Black Butterfly	70	80	4
8 The Stolen Triumph	56	48	
8 Awakening of Helena Ritchie	60	61	
11 Pigin Island	68	74	3
12 Vanity	61	53	
12 The White Raven	85	81	4
9 A Wife by Proxy	46	41	
9 Threads of Fate	41	34	
12 Bridges Burned	47	62	
9 The End of the Tour	45	44	
10 One of Many	66	61	1
8 The Secret of Eve	37	60	1
14 The Promise	82	84	3
6 The Barricade	58	57	
7 The Hidden Children	43	62	
9 The Mortal Sin	53	58	
8 The Waiting Soul	49	61	1
6 The Father's Son	67	62	
5 The Power of Decision	51	53	
7 A Magdalene of the Hills	51	50	
6 God's Law and Man's	49	49	
3 The Millionaire's Double	67	60	
4 The Call of Her People	63	56	
5 Sowers and Reapers	61	48	
4 The Soul of Magdalene	36	40	
4 The Beautiful Lie	25	30	
5 The Dutchess of Doubt	62	62	
4 Lady Barnacle	49	48	

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What Do You Say?---Is It Quality, or Footage?

I WANT SOME EXPRESSIONS TO SAVE "THOUSANDS" FOR PRODUCERS.

I BELIEVE the sentiment in reference to the length of features should be crystallized immediately. From all the conversation and correspondence I have had with exhibitors from every section of the country, I find that they prefer that a feature should run approximately one hour, with an hour and fifteen minutes as about the limit.

They don't want them to run an hour and fifteen minutes unless it is absolutely essential to the intelligent and proper telling of the story, and wherever it can be shown to advantage in a few minutes under an hour, they prefer it that way.

I believe this information is effectively exploding that unfortunate theory that no State rights production can be sold unless it runs from 6,000 to 10,000 feet in length.

A number of people have learned, at considerable cost in time and money, that "footage" doesn't make a State rights feature. Many more would be saved from similar experiences if the State rights buyers would consult with their exhibitors and then make a few statements to the effect that it is not necessary for the future to have "footage" as much as it is to have quality and advertising possibilities.

I wrote an editorial about this a few weeks ago. I would now like to have from some of the representative buyers and exhibitors throughout the country an expression in reference to this, and I will carry in a little chart the opinions on this very important matter.

Certainly a decision on such a point will save thousands of dollars—even hundreds of thousands!—in the course of the next few months.

LET'S HAVE CENTRAL SHIPPING OFFICES, BUT INDIVIDUAL SALESMEN

A long time ago I sat down and wrote out a long "speel" about the advisability of having a central shipping office in each exchange center, equipped with plenty of projection rooms and separate offices for the sales organizations of the different companies, the big idea being that this would make it easy for everyone to do business more effectively without in any way hindering the sales ability of the various organizations.

Gradually we are tending towards that very desirable ultimate goal, but I think a few kicks in the right spot will boost this thing along and cut a little of the excess weight off of Old Man Overhead.

If you exhibitors will just sit down with your pencil sharpened and figure a little bit you will soon realize that you are the fellers who are paying the overhead that all of the various companies make necessary by the establishment of beautiful offices, separate shipping departments, projection rooms, etc.

You all know that it takes you much valuable time to jump from one to the other, and certainly it would be nothing but common sense to have some centralization to this distribution problem.

I have never yet heard any good argument against this idea of a central shipping office and showrooms that would be convenient for everyone, but, nevertheless, the various concerns go right along without batting an eye, continuing to hire relatives and friends and open beautiful offices, with the simple process of charging the exhibitor a little more for his films to pay for this evidence of their being a substantial concern.

You fellers who have seen many of these elaborate outfits come and go know that the answer is always the QUALITY OF THE FILMS AND THE PUNCH BACK OF THE SALES CAMPAIGN.

Now, why can't we get a little more concerted action? Tell the producers where they get off, and insist upon this reduction of overhead—which would reduce very decidedly the film rental bugaboo that's now worrying most of us quite some.

Whenever these questions come up we always find the live wires saying, "Yes, that's a great idea!—but nobody ever does anything.

Of course, these problems always come back to the same elementary principle. The exhibitors need an effective business organization, and all the efforts of all the sincere, enthusiastic and hard-working live wires in the world isn't going to bring about such an organization until the men who are actually concerned wake up in sufficient numbers to get something done.

When, oh, when, will that day come?

As I have said before, one of the best ways to get action, until we have organization, is to sit down and write an EMPHATIC letter to the producers whose pictures you are playing. And, make it EMPHATIC!!!

EXCEPTIONALLY WELL DONE SPECTACLE AND VERY TIMELY STORY SHOULD GO BIG

Enid Markey and Howard Hickman in

THE ZEPPELIN'S LAST RAID

Ince Production—U. S. Exhib. Bkg. Corp.

DIRECTOR.....Irvin V. Willat
AUTHOR.....Charles Gardner Sullivan
PHOTOGRAPHED BY.....Irvin V. Willat
AS A WHOLE.....Intensely interesting because of effects and spectacular stunts
STORY.....Practically same story as "Civilization" but much more effective now because of hoped-for revolution in Germany
DIRECTION.....Provided impressive spectacle, kept story interesting and gave remarkable effects
PHOTOGRAPHY.....Excellent; perfect double exposures
LIGHTINGS.....Many very effective; generally very good
CAMERA WORK.....Excellent
STARS.....Quite satisfactory
SUPPORT.....Some good types
EXTERIORS.....Generally good; many exterior sets destroyed
INTERIORS.....Quite satisfactory; Zeppelin exteriors excellent
DETAIL.....Very good
TIME.....Sixty-three minutes (5 parts)

WITH London being bombarded almost every night and all the United States hoping fervently for a revolution in Germany, this certainly seems to be about as timely an offering as any one could possibly present at this moment.

Instead of being "one of those things" that has been thrown together hurriedly to meet an emergency, it so happens that this film is one which was made in the Tom Ince plant at the time the directors of Mr. Ince were making "Civilization," and so this production has the benefit of the impressive spectacle that could only have been secured at tremendous expense had the producers attempted to build and wreck the exterior sets and in other ways provide big scenes such as are in this film for this one production alone.

As a matter of fact, this is, in a way, a sequence that was taken for "Civilization." There is the same story idea, and we find Howard Hickman as the commander of a Zeppelin instead of the commander of a submarine, with Enid Markey leading the women of the country and other members of the peace party into a revolution, the purpose of which is to stop the war.

I would not have you think, however, that this production is disjointed or that it seems to be cut-outs put together, or anything of that sort, because the story carries perfectly as it stands. Certainly, in view of present conditions, the story is very much more effective at this time than the story of "Civilization" was when it was presented. This is not as elaborate a spectacle as "Civilization," but it is an interesting story with plenty of spectacle and an exceptionally novel angle in the introduction of the Zeppelin into the film.

Irvin V. Willat, who is responsible for this film, has certainly put over some of the best effects I have ever seen on the screen. I'll gamble with you that 99 per cent. of your audiences will think that the Zeppelin scenes showing the monster brought from the hangar and returned to the hangar will figure that these are actually scenes of a Zeppelin. As a matter of fact, they are wonderfully clever double exposures arranged by Mr. Willat.

Mr. Willat also introduced a number of other very good effects, among them being a shot thru a window of what was supposed to be the officer's quarters of the moving Zeppelin, which showed the lights of the city over which they were passing in the night.

At the end, just for good measure, we had a nice little bit of double exposure in which Friend Irvin wished in a number of perfectly good stars into a sky, so that Miss Markey could come out and stand in the moonlight. It would seem that there is no limit to what these fellers are going to do with the camera before they get thru.

At the end, where we saw the wrecking of the fast monster of the air by Mr. Hickman, who refused to allow the crew to hurl bombs as per orders, since he had received a wireless message announcing the revolution, we had more remarkable effects, with the falling of the burning airship, a truly realistic bit.

It is a question if the others on the Zeppelin would have waited as long as they did before starting after Mr. Hickman when he announced his intention to refuse to carry out orders, but this may be excused as that thing they call "dramatic license," since he very soon pulled his "ace in the hole" by announcing that he would wreck the ship if they tried to come near him. That caused one of the men to shoot him, but before he died he pulled the electric switch, which sent them all to their death.

Howard Hickman and Enid Markey were very satisfactory, and there were a number of excellent types, but the production really centers upon the spectacular features. While the story carries nicely, the interest is centered upon the bigness of the whole rather than upon the individual characterizations.

The Box Office Angle.

Properly handled this should get oodles of money. It could not be more timely and you can safely go a long ways in promising that it is thrilling, impressive, etc. The novelty of the Zeppelin in action can be played up in a big way and you can tell about the destruction of cities and finally the destruction of the German monster. I would also speak of this being a visualization of the revolution which every patriot hopes will come to Germany—because that is something which is in the minds of most every one these days.

If you can't get real money with this, it would seem to me that you should go out and have a heart-to-heart talk with yourself and find out what's the matter. The showman who tells me that he "didn't get money" on a good picture or a picture which has advertising possibilities isn't making any impression on my mind in reference to that picture, but is giving me an impression that he, the showman, doesn't know his business. There are few enough films that have advertising possibilities and can make good on them, and it seems to me to be decidedly advisable to take advantage of every one that is offered.

HAROLD LOCKWOOD
Yorke--Metro

Watch the next issue of WID'S for complete announcement about "Brighten the Corner Where You Are."

DISTINCTIVE PRODUCTION INTERESTS AND STAR WILL PLEASE

Mae Murray in

THE PRINCESS VIRTUE

Bluebird

DIRECTOR.....Robert Z. Leonard
AUTHOR.....Louise Winter
SCENARIO BY.....Fred Myton
CAMERAMAN.....Albert G. Gosden
AS A WHOLE.....Distinctive production with one good dramatic clash and pleasing finish; should register anywhere
STORY.....Interesting but unreal; only one spot really got over
DIRECTION.....Made it distinctive but used too many dark sets; held characterizations rather satisfactorily
PHOTOGRAPHY.....Distinctive but frequently too contrasty, making faces chalky in long shots
LIGHTINGS....Good, except chalky faces; some beautiful exteriors and effective interiors
CAMERA WORK.....Excellent, except faces in some long shots
STAR.....Very attractive and held nicely to characterization
SUPPORT....Oakman very good; others quite satisfactory
EXTERIORS.....Well chosen; some very artistic as to composition
INTERIORS.....Satisfactory
DETAIL.....Quite satisfactory
TIME.....Sixty-two minutes (5 parts)

THIS picture is different in two essentials: It has an atmosphere of distinction which lifts it above the ordinary routine, and it presents a very attractive little star in a characterization which leads the audience to a desire to spank her, up until the finish, when she becomes human and pulls the good old clutch with the hero.

Producer Bob Leonard has given us some excellent and artistic lightings, interiors and exteriors, but some one slipped on many of the medium and long shots in the exteriors, by getting a light which was too contrasty, with the result that the faces of the star and many of the supporting cast appeared very chalky and spotty. This does not seriously mar the general effect, but is to be very much regretted because of the otherwise excellence of the artistic side of the production.

Miss Murray is presented as a little American girl who has been made into an utterly vain, self-loving, admiration-gathering female from the effects of having been reared in Paris. She is shown receiving attentions from several men, and the audience is given the opportunity to understand her attitude towards these men.

The young hero — American, of course — played by Wheeler Oakman, expected to find a very different sort of girl, and as his acquaintance with her lengthened, he became very much disgusted, but very much interested.

Thru being played in the false position of her escort when she desired to visit a notorious cafe where her fiance was giving a dinner in honor of a wicked woman, our hero was forced to fight a duel. There had already been one duel, which had demonstrated the ability of the willun to shoot, and we now had the good old stuff of shero rushing to the rescue with her declaration that she loved the willun stopping the duel. Then came the prompt twist after this of hero en route back to America, discovering that the little lady had also taken the same boat to return to her own land with the man she really loved, who had been saved by her manoeuver at the duel from certain death.

The story has been handled in such a manner as to create a certain element of suspense, and the finish may be a surprise to many. The one dramatic clash where the willun was giving the dinner to the notorious vamp was beautifully handled and became real enough to hit home.

The other portions of the story were rather unreal, but interesting, because of Miss Murray's characterization registering the influence of environment upon an otherwise likeable young American miss.

Miss Murray was very pretty in most of her scenes, altho her make-up was too evident at times, and she wore some very daring and some very unusual costumes.

Wheeler Oakman as the hero was execellent. I think he is one of our best young leading men.

The remainder of the cast was quite satisfactory.

The decorations on the title cards were rather crude and certainly not in keeping with the distinction of the production itself. A miniature effect of a ship passing in the night was well handled, and the producer is worthy of particular commendation for having chosen such good exteriors for the few that were used.

In the cast were Jean Hersholt, Lule Warrenton, Clarissa Selwynne, Gretchen Lederer, Harry von Meter and Paul Nicholson.

The Box Office Angle

You can figure this as quite above the program average because it presents characterization, distinction as to atmosphere, and a story that will hold the interest. Miss Murray has a certain following, and her name should be worth quite a bit at the box office. I would make capital of the fact that this is her first production with Bluebird, because there is always a certain amount of interest attached to the first production made by any rather well-known star after a change in managerial connections.

I would make it clear that Miss Murray is still being directed by Mr. Leonard, who made "The Plow Girl," "The Mormon Maid," "The Primrose Ring," and other of her recent films, and if you have had any success with her other productions, I would see to it that that point was thoroly understood.

The name of this will strike some folks as a bit hazy, and so in your advertising you might suggest some lines like this: "What do you think the effect would be of placing a charming American girl in an environment of fast Parisian society? See 'The Princess Virtue.'" That sounds interesting and suggests the main elements of the story.

If you have any idea that your fans are acquainted with Wheeler Oakman, who has appeared prominently in such productions as "The Ne'er-Do-Well," I would call attention to his presence.

MR. PRODUCER

Before Presenting Your Next Feature Give Some Thought to Special Music

Consult

GEORGE W. BEYNON,

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VERY PLEASING STAR IN LIGHT COMEDY WITH HUMAN TOUCHES

Taylor Holmes in

TWO-BIT SEATS

Essanay—Perfection

DIRECTOR.....Lawrence C. Windom
AUTHOR.....Gladys Johnston
CAMERAMAN.....Arthur E. Reeves
AS A WHOLE.....Good light comedy that pleases because of little touches
STORY.....Very slender, but satisfactory to provide framework for bits of business
DIRECTION.....Kept it moving along, gave nice little touches and added interest by theatre and amusement park scenes
PHOTOGRAPHY.....Generally pleasing; little attempt for effects
LIGHTINGS.....Good; not particularly artistic
CAMERA WORK.....Good
STAR.....Very pleasing personality
SUPPORT.....Marguerite Clayton beautiful and pleasing; others satisfactory
EXTERIORS.....Satisfactory
INTERIORS.....Employer's home excellent; others very good
DETAIL.....Satisfactory
TIME.....Fifty-eight minutes (5 parts)

TAYLOR HOLMES has won his way on the screen principally because of a very pleasing smile. He has that stunt of appearing bashful and embarrassed which keeps his playing registering as human and sincere, and because of this ability, I think he has established a following that will turn out for his productions regularly.

There was very little story to this, but the idea was interesting, the whole thought being centered around the fact that the sincere, hard-working young man took a young lady to gallery seats because she insisted upon it, with the aforesaid young man commencing to be badly worried over the fact that his boss might at some time see him coming from the gallery.

This eventually happened, and then, instead of firing him, the boss promoted him, and the result was that they pulled the clutch, and Miss Clayton admitted that she didn't like gallery seats at all, and never had.

Miss Clayton is a very beautiful girl, and sometimes we caught closeups of her that were very fine, indeed.

The remainder of the cast were quite satisfactory, being rather well chosen for type, and, with titles that lifted some of the scenes, the entire production moves along in a very satisfying manner.

Among those in the cast were John Cossar, Alice Carroll and Sydney Ainsworth.

The Box Office Angle.

It seems to me that if you haven't been getting results with Taylor Holmes in the light comedies that Essanay has been providing him with, there must be something wrong with your organization. If you have been getting nice returns from this stuff, you can figure this new production as one which will carry along very satisfactorily.

Personally, I am a strong believer in plugging this sort of thing emphatically and making it very clear to everyone that it is pleasing light entertainment. There are of course certain folks who like drammer and some who like meller, but I think that a large percentage of even those classes enjoy good light entertainment if they are prepared for it when they go to the theatre.

There is nothing big about these light comedies, but certainly they are pleasing, and they provide a goodly number of chuckles, smiles and giggles, with one or two real laughs—and possibly more—depending upon the mental condition of he who watches.

Make a little fuss about these light comedies and see if you don't get results.

ORDINARILY HANDLED STORY OF SOUTH WITH OBJECTIONABLE INCIDENTS

Corinne Griffith in

I WILL REPAY

Vitagraph

DIRECTOR.....William P. S. Earle
ADAPTED FROM.....O. Henry's "Municipal Report"
SCENARIO BY.....William Addison Lathrop
CAMERAMAN.....Jack Brown
AS A WHOLE.....Failed to seem real despite some human situations, and contained objectionable elements
STORY.....Failed to make human touches ring true, and permitted overplaying in meller scenes; gave too much attention to negro dive situations
PHOTOGRAPHY.....Some beautiful shots, but poor in many interiors
LIGHTINGS.....A few excellent, but many ordinary and some poor
CAMERA WORK.....Varied decidedly
STAR.....Rather pretty but unimpressive
SUPPORT.....Mother Maurice and Donaldson excellent; others satisfactory
EXTERIORS.....A few very beautiful; others ordinary
INTERIORS.....Acceptable; some rather poor
DETAIL.....Too much of negroes
TIME.....Sixty-one minutes (5 parts)

O. HENRY is noted for the fact that all of his stories have a twist at the end. Unfortunately, in this one they have failed to play up that fact, and in developing it into five reels the scenario work has been poor, causing much unnecessary repetition and emphasizing much that was undesirable.

In the story, "The Municipal Report," from which this was taken, we got the customary twist; but in placing this on the screen it has become very obvious because of changes, and has lost much of the O. Henry flavor.

In developing the characterizations I believe too much stress has been laid upon the scenes in which the whites and negroes were mixed up. I feel that the average audience doesn't care to see even a white willun and a no-account husband of a nice old lady like Mother Maurice making love to a colored girl whose business was to run a negro dive of the lowest order. That sort of thing seems more objectionable when seen on the screen than it might be when read from a book.

The plot of this centered around the fact that a young man had been sent by a publisher to sign a contract with a coming writer. He found her existing on the money earned by an old servant, who drove a hack. Her husband, a drunkard, was taking all the money from her.

After melodramatic complications we found the hero

giving back to the old servant the evidence which might have convicted this servant of murdering the drunkard husband and at the same time making a deal with the wife for four times the amount he had been ordered to sign her up for, with the willun disconcerted and the shero ready to be the hero's bride.

There were many, many scenes in the negro dive in which two white men made love to Eulalie Jensen, who was made up as a colored girl, and I am quite sure that these will be rather decidedly objectionable to most audiences. Anyway, it seemed as if some one were trying to get even with those who make so much fuss about the "Southern gentleman" by trying to prove that the South has supposed gentlemen who are decidedly not. This may be true to life, but I've a hunch that that particular sort of truth isn't altogether welcome.

The photography varied decidedly, and, because of this, the atmosphere was not truly artistic or even distinctive. At times it seemed quite ordinary.

The dramatic clash where the colored girl exposed the willun who tried to shift the blame to the hero and pull a misunderstood situation was very poorly handled and painfully theatric. There was plenty of opportunity for human touches in the situations at hand, but the characterizations as handled failed to get under the shirt.

Mother Maurice as the coming writer was a sympathetic old lady, and Arthur Donaldson as the negro servant who drove the hack registered a very good characterization despite the fact that his beard was rather bad at times. The other players were just satisfactory.

Corinne Griffith was pretty, but seemed camera-conscious and not sufficiently impressive to create any stir.

Others in the cast were William Dunn and George J. Forth.

The Box Office Angle

This isn't strong enough as drama to make a dent, and has quite a bit that many may object to, so that it would seem advisable to pass it by. There was plenty of characterization opportunity, but these characters failed to really hit the human note sufficiently to make the action seem real.

The starring of Corinne Griffith means very little in the young life of your fans, and if for any reason you decide to play this, it would seem to me to be decidedly advisable to star Mother Maurice and Arthur Donaldson, who are both much better known than Miss Griffith, and have more important parts than she has in the production.

I have a hunch that this "pretty ingenue" thing is going to get an awful bump in the next few months, because it certainly has been done to death, and I think an intelligent concentration upon characterization by capable people will be decidedly more welcome than the routine guff about the pretty ingenue, except, of course, in the cases of those who are firmly established.

The fact that O. Henry wrote this is the best thing that might be said about it, altho as an O. Henry story this is a disappointment because of the manner in which it has been handled .

Eva Tanguay in "THE WILD GIRL"
Titles by
ERNEST STERN, Inc.,
The Title Man
729 Seventh Ave. Bryant 8973

TAX COSTS BUSINESS.

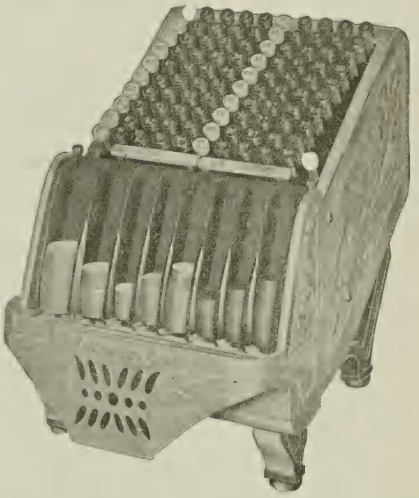
Detroit, Nov. 7.

Phil Gleichman, managing director of the Broadway-Strand Theatre, says he lost $200 last Sunday through people walking away rather than wait in line, all because the box office could not make the right change quickly enough.

He declared there should be some simpler method for handling the tax, especially at the big picture houses.

Mr. Gleichman does not believe in advancing prices on certain seats only, as it is bound to create ill-feeling somewhere. (Variety—Nov. 9, 1917).

Here's the Answer!



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Correct amount ready instantly. No computing. No mistakes.

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ANOTHER DELIGHTFUL BAB COMEDY, LIGHT BUT PLEASING

Marguerite Clark in

BAB'S BURGLAR

Famous Players—Paramount

DIRECTOR.....J. Searle Dawley
AUTHOR.....Mary Roberts Rinehart in S. E. P.
CAMERAMAN.....Lewis W. Physioc
AS A WHOLE.....Another chapter of Bab's adventures, with some interesting comedy struggles with an auto
DIRECTION.....Registered some good comedy touches, kept atmosphere pleasing and put it over satisfactorily
PHOTOGRAPHY.....Very good
LIGHTINGS.....Some good effects; generally pleasing
CAMERA WORK.....Good
STAR.....Delightful little minx
SUPPORT.....Good
EXTERIORS..Quite satisfactory; not wonderfully artistic
INTERIORS.....Very good
DETAIL.....Good, with one slip
TIME.....Fifty-eight minutes (5 parts)

IF you played "Bab's Diary" you will know what to do about this one, because the same vein of light comedy runs thru, with the same chuckles over the misspelled words, many snickers over little touches and a few sure-enough laughs over some of the stunts.

In one place the producer slipped a little bit, it being where the burglar left his overcoat in Bab's automobile, which overcoat contained a plan of the house, when it would have been more logical had he dropped the plan from his overcoat. It is particularly true that this scene should have been made over, in view of the fact that the supposed burglar arrived at the house wearing the overcoat which we had previously seen him leave in Miss Clark's car. Following this, the fact that the supposed "burglary" was an elopement was tipped off too soon, because this little incident could have been made much more effective had the audience been kept out of the secret a little longer. This idea of telling the audience immediately, however, has been the curse of many a Famous Players production. I understand that they wanted to make "Under Cover" up there by starting out at the first to tell who the mysterious secret service man really was.

If your audience doesn't laugh when Miss Clark starts to manipulate her new car and jams it thru the back of her garage, stopping on the very brink of the lake, then you want to put something in the seats to wake 'em up.

To be true, this is light and the story is slender, but personally I am firmly convinced that a very large percentage of our film patrons are partial to light entertainment at the present time because they have had so much of the vamp and meller stuff.

In the cast were Frank Losee, Isabel O'Madigan, Helen Green, Nigel Barri, Daisy Belmore, Leone Morgan and George Odell.

The Box Office Angle.

You know just how much Marguerite Clark can get you—or you should know! If it isn't enough, maybe it's your fault and worthy of an investigation. The fact that the "Bab" stories ran in The Saturday Evening Post and have been read by the millions, of course adds decidedly to the possibilities, but I would be very careful to prepare them for light entertainment. The success of light comedy depends to a great extent upon the attitude of your patrons when they come to your theatre. Prepare them for farce, and make it clear that this is not drama. Then they should be "with" you.

You might work out some special stunts in connection with this production, applying to the owners of automobiles, since Bab's ownership of a car and the troubles therewith have much to do with this particular offering.

FAST MOVING MELO IN CLASSY ATMOSPHERE WILL INTEREST

Ruth Roland and Milton Sills in

THE FRINGE OF SOCIETY

M. H. Hoffman—State Rights

DIRECTOR.....Robert Ellis
AUTHOR.....Pierre V. R. Key
PHOTOGRAPHED BY.....George K. Hollister, Edward Wynard and H. J. Butler
AS A WHOLE.....Fast moving meller with some classy atmosphere that gives some distinction to production
STORY.....Rather old friends—misunderstood situation and willun attacking hero's wife incidents centered around fight between prohibitionists and liquor interests
DIRECTION.....Kept it moving and held attention; provided some distinctive atmosphere
PHOTOGRAPHY.....Generally very pleasing
LIGHTINGS.....A few very effective and artistic, generally good
CAMERA WORK.....Good
STARS.....Quite pleasing—altho compelled by story to some meller actions
SUPPORT.....Quite satisfactory for meller
EXTERIORS.....Good
INTERIORS.....Excellent
DETAIL.....Quite satisfactory
TIME.....Sixty-three minutes (5 parts)

FIGURED from the angle of entertainment, this moves fast, registers some good lightings and some excellent sets, and holds the interest right well, altho the plot is built around some old situations and the action does not grip at the heart and really convince.

Seldom, if ever, have I seen Ruth Roland screen as well as she does in this, and Milton Sills was decidedly pleasing as the newspaper owner hero.

The story centered around an expose of the attempt by the liquor interests to corner the supply of grain, with Mr. Sills collecting evidence for a government investigation which was to precede the introduction of a prohibition bill in Congress.

By the "misunderstood situation" route Mr. Sills got discouraged and then drunk, and landed on the Island for ten days, during which time things happened, with his release coming just in time to provide a lightning-like finish of a reel or so of bing-bang meller which ended up with his turning over the necessary evidence to the Congressional committee and beating up J. Herbert Frank, the willun, who had tried to insult his wife.

In addition to the misunderstood situation which caused the difficulty, we had our old friend of the wife going to the willun's apartment to plead with him, but these bits were rather well handled and will probably get by without much unfavorable comment.

The decidedly distinctive atmosphere—particularly of the interiors—lifts this offering decidedly, and I believe it will register as a satisfactory melodrama most anywhere.

George Larkin was a scrappy little reporter, and J. Herbert Frank was a wicious willun. Leah Baird had a small part as the willun's assistant.

Others who appeared were Tammany Young, Jules Cowles and Ollie Kirkby.

The Box Office Angle.

No attempt has been made to play this up as a propaganda picture, but it might be advisable in some sections, depending upon your local conditions, to explain that the story is centered around a battle between the Prohibitionists and the liquor interests. If they like action in your house, this ought to go over very well, because it has speed and comparative class.

The names of Ruth Roland and Milton Sills should be worth something at the box office, and it would probably help to state that the supporting cast includes such well-known players as George Larkin, Leah Baird, Ollie Kirkby, Tammany Young and Jules Cowles. All of these players are known to a certain percentage of the fans.

As a teaser line on this you might say, "Has a man ever a right to give up?" "After you had disgraced yourself, would you disgrace your family and friends by acknowledging your own name in a police court, or take ten days on the Island and hide your identity?

STARTED GREAT WITH CHARACTERIZATION; FINISHED AS POOR MELO

Mae Marsh in

SUNSHINE ALLEY

Goldwyn

DIRECTOR.....John W. Noble
AUTHOR .....Mary Rider
SCENIC EFFECTS BY.....Everett P. Shinn
CAMERAMAN.....George W. Hill
AS A WHOLE.....Started beautifully and had excellent atmosphere throughout, but meller at end gave it black eye
STORY.....Pitifully weak, with awful melodramatic finish; had it remained sweet characterization, would have been better
DIRECTION.....Registered characterization and very good atmosphere; kept production distinctive despite slender story thread at first and awful meller at end
PHOTOGRAPHY.....Generally artistic and distinctive; occasionally too hazy
LIGHTINGS.....Many very effective; generally artistic in closeups
CAMERA WORK.....Good
STAR.....Distinctive personality; very pleasing at first, but handicapped later by story
SUPPORT.....Very good; rather well chosen types
EXTERIORS .....Good
INTERIORS.....Generally very pleasing, altho occasional back drops in evidence
DETAIL.....Satisfactory
TIME.....Fifty-seven minutes (5 parts)

THEY started this off with Mae Marsh in a bird and animal store. What more could one wish for audience stuff?

They had a parrot, a monkey, white mice, dogs, cats, and a little bit of everything. The opening at The Strand was accompanied by many bird calls from the orchestra, which helped quite a bit to get over this atmosphere. Then we had some very pleasing characterization touches running along for quite some footage, with the results very satisfactory despite the fact that the story had not as yet begun to develop.

When they commenced to provide complications we found that the plot was very slender, and it finished with a lot of very ordinary, unconvincing mellerdrammer which certainly didn't belong in the sort of picture that this started off to be.

Miss Marsh's father was injured by an auto in which Bobby Harron was riding, and then Bobby's mother wanted to buy Miss Marsh's pet bullfinch. Finally, pressed for funds, Miss Marsh sold the bird, and then the bird was obligingly taken ill, so that Mae had to go to the house to attend to it.

She put on her grandmother's dress, and it "just happened" that they had a masquerade at the house that night, so that she was accepted as one of the guests temporarily. This was all very nice. Then the plot "sickened." Mae's brother got mixed up with a crook and they demanded money. They had previously tried a little ruff stuff, which had given Friend Bobby a chance to do the hero act, but now they forced Mae to allow them to rob the house.

This was followed by some effective night stuff and the eventual rounding up of the wicked wuns, with Bobby announcing that Mae was to be his wife just about the time she was going to be arrested for having in her possession some of the stolen goods.

The reunion of these old favorites, Miss Marsh and Bobby Harron, will probably be of interest to many of your fans, and you can safely tell them that the production is decidedly more artistic and distinctive than the last few films in which they appeared at Fine Arts. I would be careful, however, not to promise too much on this, because the meller at the end leaves rather a bad taste in the mouth of any who center most of their attention upon the story, and a large percentage of the fans do that.

The supporting cast registered some good types, and there was enough of the animal stuff, with a few touches in which a kid figured to have made this very pleasing, indeed, as a simple little study in human characterization had the story evolved into something that would have seemed real, instead of drifting into the ruff stuff.

In the supporting cast were Dion Titheradge, John Charles, Jack Grey, Isabel Berwin, Will T. Carleton, Ed See and J. A. Furey.

The Box Office Angle.

The chief angle that you can develop in this is the fact that it shows Mae Marsh and Bobby Harron together again. You can probably arouse some interest by telling them that she appears as a quaint little lady who helps her daddy run a bird and animal store, and, by centering the attention upon her characterization, you can undoubtedly get this by very satisfactorily.

You can safely promise that the atmosphere and the production, from the viewpoint of settings, lightings, etc., is a very good one, and if you are in the habit of making alibis in advance to protect yourself against the weak spots in an otherwise good picture, you can say that this finishes as a melodrama without the melodrama discounting the beauty and sweetness of the characterizations registered by Miss Marsh.

COMEDY WITH ENOUGH OF BURLESQUE TO KEEP IT FUNNY

Gail Kane in

A GAME OF WITS

American—Mutual

DIRECTOR	Henry King
AUTHOR	Daniel Frederick Whitcomb
AS A WHOLE	Broad comedy that will get over
STORY	Girl forced into engagement which she successfully breaks
DIRECTION	Made characterizations broad and kept them funny
PHOTOGRAPHY	Clean-cut
LIGHTINGS	Fine
CAMERA WORK	Very good
STAR	Very pleasing
SUPPORT	Aitken fine; others good
EXTERIORS	Beautiful
INTERIORS	Satisfactory
DETAIL	Good
TIME	Fifty-six minutes (5 parts)

DIRECTOR HENRY KING gave us comedy with such broad burlesque characters that it sort of jarred me at first, but he carried it along until we got used to it and then kept the audience wreathed in grins and chuckles for the remainder of the film. He had one shot of Rodin's "The Thinker" and then faded in on Spottiswoode Aitken in a bathing suit, in a similar posture. It went over big.

The story was the ancient stuff of the daughter of a Wall Street broker who was in bad and needed money from Aitken, and to obtain this Aitken offered the proposition that he marry the broker's daughter.

Miss Kane overheard this conversation without their knowledge, and when Aitken proposed to her she accepted him. Immediately after their engagement was announced they all went to the summer home of her father, where Miss Kane put Aitken thru all the paces and nearly killed him. He left after paying her some "heart balm" money, which straightened up her father's business. This put enough comedy into the old situation to get it over very nicely.

The characterization put over by Mr. Aitken was delightful. It was nearly Keystone, but good.

Miss Kane was good to look at in most of her scenes, but she had a secondary part.

Louis J. Cody as the hero was brought in to stand around for some three reels or more, finally coming in for the clutch. George Periolat was good as the father.

The photography was unusually good, and the exterior scenes were well chosen. The closeups were great and certainly showed Miss Kane to advantage.

The titles were written for laughs, and they got them.

There was a double exposure of some "chickens" in this that registered a good laugh. The bathing scenes were pretty and some of the shots of the girls swimming ought to be worth some real money to you. These were just flashes, but if you get them in "stills" it should help pull quite a number of the young bloods.

The Box Office Angle.

I think this will please most any audience. It's broad, but it's good and clean, and the characterization of Spottiswoode Aitken is certainly sure fire.

In the advertising I would talk particularly of Miss Kane and then mention Mr. Aitken and Mr. Periolat. I believe that both of these men have followings.

A good line to use in connection with your billing on this would be—"How much would you pay to escape marrying Gail Kane? See A GAME OF WITS."

EXCESS FOOTAGE AND CRUDITIES DISCOUNT EFFECTIVE SITUATION AT END

Marguerite Courtot in

THE NATURAL LAW

France Films, Inc.—State Rights

DIRECTOR	Charles H. France
AUTHOR	Howard Hall
AS A WHOLE	Painfully draggy and somewhat crude for first five reels, but had strong situation rather well handled at finish
STORY	Wandered around so long, tired you out before got to point
DIRECTION	Gave good atmosphere but permitted some overplaying and injured production seriously by excess footage
PHOTOGRAPHY	Varied from fine to fair
LIGHTINGS	Some excellent; some only fair, but general impression satisfactory
CAMERA WORK	Varied
STAR	Sometimes quite pleasing, but overplayed in some scenes and inclined to use "hands over head" gesture too much
SUPPORT	Generally good, except crude extras and some overplaying in high spots
EXTERIORS	Satisfactory; a few good shots
INTERIORS	Some good; some ordinary
DETAIL	Satisfactory—except Larkin's clothes too loud
TIME	One hour and 30 minutes—which is 30 minutes too much

AFTER making you sit thru an hour of rather ordinary movie stuff containing many crudities in the way of poorly played unimportant scenes, they finally got to a situation which is in a way an old friend, but it has been very well handled and is really rather effective despite some overplaying by the star and one or two members of the supporting cast.

The last thirty minutes of this is very good and could be made much better by being properly edited. The first hour is badly in need of reduction to thirty minutes and some new titling which would probably save the entire production and make it a very good film. The present condition of the offering shows some printed telegrams and pasted newspaper inserts. They also had one telegram dated June 20, appearing in the action sometime after one which was dated July 1. The days seemed to be moving backwards. Possibly the feller who dated this had had to sit thru the first five reels a good many times, and the thing was so slow that the hours seemed to be moving in the wrong direction.

After the introduction of our old friend "mortgage on the home," which was given as a reason why Miss Courtot was to consider the courtship of a middle-aged doctor, we found George Larkin bustin' in on things wearing a track suit—which proved that he was an athlete. Then came the situation of Miss Courtot slipping because of her infatuation for the young man, with the result that she later had to apply to the doctor, with the request that he perform an operation. This situation was handled as

well as such situations can be handled, and then we had the doctor ready to force the marriage of the girl and the young man.

With Larkin stating that he was ready to do his duty, the girl said she didn't want his "duty," and she refused to marry him. This brought a development of the doctor's interest in Miss Courtot, while they sent George to Europe to win honors in an athletic meet, and brought him back, very much in love with the girl.

When he proposed to her now the doctor made it clear that he would step aside if he proved his love, without George of course knowing anything about the doctor's intentions. The doctor then told him that an operation had been performed, and when George became very indignant the doctor accepted this as evidence of his love and bowed himself out.

All thru the story there was a little blonde who wore her hair in curls—altho she looked like she was old enough not to do so—who tried too hard to be vivacious. To sort of emphasize the fact that the doctor was something of a prospective cradle-robber, we saw a man older than himself winning the rattle-brained blonde for his wife.

Frequently the production was crude, which was rather in contrast to most of the scenes which gave a suggestion of very pleasing atmosphere.

In the supporting cast were Howard Hall, Gordon Grey, Chas. H. France, Jack Ellis and Leah Peck.

The Box Office Angle.

This is of course presented on the hope that a story based upon such a situation as this may have a chance because "Where Are My Children?" and a few other such plots got money.

Figured from that angle, I think the name is a poor one, and, altho the last couple of reels have some good drama which is in decided contrast in playing and handling to the rest of the film, still the production in its present form is a very poor bet. Properly reduced in footage and carefully handled, this can be made a film which will hold the interest and please as drama, altho the question as to the propriety of placing so much emphasis upon the particular situation is a very, very doubtful one. You know how your particular community will feel in reference to that point, and I must leave it to you.

I would be very sure, however, that this has been edited before booking. It is entirely too long for commercial purposes and contains much more footage than the story justifies, so that there is no logical reason why it should remain as it was shown at the private showing.

BING BANG MELLER WITH SPEED, CLASS AND STAR

Irene Castle in

SYLVIA OF THE SECRET SERVICE

Astra—Pathé

DIRECTOR	George Fitzmaurice
AUTHOR	Joseph Traut
SCENARIO BY	Philip Bartholomae
CAMERAMAN	Arthur C. Miller
AS A WHOLE	Bing-bang meller, wild-eyed in spots and certaintly speedy
STORY	Stolen diamond and detectives on job, with much action and little acting
DIRECTION	Showed star in beautiful gowns and made it move, with practically no attempt to make it convince
PHOTOGRAPHY	Generally satisfactory; a few good effects
LIGHTINGS	Generally good
CAMERA WORK	Good
STAR	Pretty; wore good clothes
SUPPORT	Quite satisfactory for meller
EXTERIORS	Satisfactory; little attempt for artistry
INTERIORS	Good
DETAIL	Fitted with meller
TIME	Fifty-six minutes (5 parts)

JUST as farce is unreal comedy, so is meller unreal drama.

From start to finish this is a meller. At times it is as fast meller as a Keystone farce, and because of that speed it becomes funny. Nevertheless, this certain brand of meller has a certain amount of interest and entertainment value purely because of the fact that something is happening every minute. I believe that's the secret to the success of the very cheap and rather crude serials that have made money.

In the matter of speed and action and the lack of characterization or convincing dramatic situations, this production was very much like serials. As to general atmosphere and personality of the players, it was to a certain extent rather pleasing. There was supposed to be a mystery element, but no one will have any doubt as to the outcome. They will be concerned, however, in the things which are happening and going to happen before the inevitable ending comes.

Irene Castle as Sylvia of the Secret Service has many wild adventures trailing a band of thieves who are anxious to secure a very large diamond which is being transferred from one point to another by Elliott Dexter, who of course becomes the hero and falls in love with Mrs. Castle in the course of the action.

There is a Scotland Yard detective who makes things a bit more complicated by his rival's attempts to round up the thieves, and of course on the finish Mrs. Castle triumphs and then nonchalantly gives joint credit to the bungling detective who had caused her the trouble.

Several occasions were devised for Mrs. Castle to wear many elaborate costumes, there being one instance where she was deliberately placed upon a platform by the salesman of a gown, with the statement that he would show her a costume, with the different light effects played upon it, which gave excuse for showing her in this costume in different poses, with the film tinted in different colors. As a secret service agent, Mrs. Castle was active, attractive and altogether satisfactory.

Elliott Dexter, as the hero, was 'ansom—and present when needed.

Among those who appeared were J. H. Gilmour, Suzanne Willa and J. W. Perceval.

The Box Office Angle.

If you have a house where they like the wild-eyed stuff as long as it's fast and reasonably well dressed, this should go over very well. If your people are tired of the unreal things and inclined to fuss when you have what they call "movie mellers" then this is not a good bet for you. It depends almost altogether upon the attitude of your patrons to this particular type of production.

CHET WITHEY
DIRECTOR
JUST COMPLETED
"NEARLY MARRIED"
By EDGAR SELWYN
STARRING MADGE KENNEDY

ORDINARY CHARACTERIZATION STUDY WEAKENED BY MELLER ENDING

Dick Rosson and Pauline Curley in

A CASE AT LAW

Eastern Triangle

DIRECTOR	Arthur Rosson
SUPERVISED BY	Allan Dwan
AUTHOR	William Dudley Pelly
CAMERAMAN	Roy Overbaugh
AS A WHOLE	Very good characterizatoin, but hardly pleasing
STORY	"Wet and dry" question
DIRECTION	Good
PHOTOGRAPHY	Ordinary
LIGHTINGS	No attempt to get them
CAMERA WORK	Just good
STAR	He overreached in one sequence; she very appealing
SUPPORT	Fine
EXTERIORS	Very few
INTERIORS	Satisfactory
DETAIL	Good
TIME	Fifty-six minutes (5 parts)

DICK ROSSON started off very nicely with his characterization of a weak willed youngster who got into terrible mixups with booze, but ended with some melo that was too "melo."

The story concerned Rosson's elopment with Pauline Curley. Going to the town where her father had gone years before, because he had lost his reputation thru drinking, Rosson got in with the "wet" population. Miss Curley's father then took care of him, until her father, in trying to save Rosson, decided to clean out the "wets." He did this with a couple of six-shooters and was finally acquitted for the act.

There were a number of excellent types shown in the saloon—"The Tout," played by Ed Sturgis; the saloon-keeper, done by Jack Dillon, and many others who fitted the type of hangers-on.

Dick Rosson has put over a couple of good characterizations lately, but unfortunately when it comes to his big dramatic moments he overreaches. He did in this, and up to that time he had made a very favorable impression.

It seems a pity that this was weakened by the melodramatic ending, and I believe it would have registered very much better had it been kept more in the tone in which it started.

The Box Office Angle.

If you are in a "dry" community I believe you can go after this strong and it should get over. But if you happen to be in a town where they lean the other way, I would certainly pass it up. The characterizations were good, but the melo ending hurt, so keep the soft pedal on if you play this.

OBVIOUS AND UNIMPRESSIVE WITH OVERPLAYING THAT WEAKENED IT

Belle Bennett in

THE FUEL OF LIFE

Triangle

DIRECTOR	Walter Edwards
AUTHOR	Maude Reeves White
SCENARIO BY	Grant Wallace
CAMERAMAN	Gus Peterson
AS A WHOLE	Too much intrigue, and diagrammed in advance
STORY	Concerned the possession of a mine
DIRECTION	Permitted some overplaying
PHOTOGRAPHY	Varied
LIGHTINGS	Had too much light in some scenes
CAMERA WORK	Good
STAR	Looked fine in some scenes, bad in others
SUPPORT	Acceptable
EXTERIORS	Usually fine
INTERIORS	Usually quite good
DETAIL	Allowed a few slips
TIME	Sixty-two minutes (5 parts)

EVERYTHING in this varied—photography, lightings, playing, and even the makeups. The whole plot was very obvious. They "diagrammed" it from the very first.

Belle Bennett was the wife of a flirtatious Wall Street broker, who cut loose and left for parts unknown, when his wife caught him in the act.

The rest of the plot was taken up with a fight to get possession of the mine, with Miss Bennett working against the willuns. She finally won possession and then married the young mine owner, which smoothed out all tangles.

The ending was quite melo, and, altho it had a chance to get over for the first four reels, the last reel killed it off.

Miss Bennett was pretty in some of her closeups, but in others she had much too much light. She wore several lo' and behold gowns.

Miss Bennett registered occasionally, but overplayed too much to really put over her characterization.

They pulled a good stunt where F. H. Newberry stopped a machine going down hill by getting in front of it with his own machine. This was done quite effectively.

The cast included J. Barney Sherry, Tom Guise, Estelle La Cheur. Margaret Shillingford, Eugene Burr, E. Hayden, Lee Phelps and Lee Hill.

The Box Office Angle.

I think you can safely pass this on by. The plot isn't worth mentioning and the action ordinary.

If you have to play it put the soft pedal on.

The broker's office has been worked to death, and the explosion in the mine is certainly not new any more

CRANE WILBUR

ART DRAMAS PROGRAM

Eye of Envy — Blood of His Father
Unto the End — Devil McCare
Just Jim

Watch the next issue of WID'S for complete announcement about

"Brighten the Corner Where You Are."

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Times Building
New York.

TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
2628	PARAMOUNT	68.4	62.3	397
2349	TRIANGLE	70.6	65.2	434
595	WORLD	67.7	61.5	49
674	METRO	70.8	67.0	57
767	FOX	73.1	70.8	106
233	MUTUAL	72.0	71.1	17
298	BLUEBIRD	62.7	63.5	23
544	VITAGRAPH	68.1	66.2	76

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

Reports		% P.P.	% B.O.	Repeat
8	The Virginian	81	73	2
11	Wildflower	89	82	6
5	Behind the Screens	81	78	
6	A Man from Mexico	87	72	2
5	The Bargain	80	74	3
7	The Crucible	92	84	3
5	The Sign of the Cross	79	85	
9	Cinderella	84	91	4
5	Girl of the Golden West	79	77	2
5	The Goose Girl	95	95	4
6	David Harum	82	78	1
7	Captain Courtesy	74	59	1
5	The Woman	86	59	1
5	House of Lost Court	82	54	2
5	Stolen Goods	78	75	
6	Pretty Sister Jose	84	82	2
5	Jim the Penman	64	65	
7	Dawn of To-morrow	83	88	1
5	Arab	89	56	2
5	Wild Olive	82	69	
6	Chimmy Fadden	91	75	1
6	Kindling	81	82	
5	Kilmeny	75	73	
9	Seven Sisters	84	75	1
11	Rags	91	93	5
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
8	Helene of the North	87	81	2
6	Fatal Card	65	59	
6	The Girl of Yesterday	89	78	3
7	White Pearl	71	75	
7	Chorus Lady	73	63	
6	The Secret Sin	69	74	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
12	Carmen	82	83	4
14	Still Waters	93	90	7
9	Madame Butterfly	82	86	3
7	Mummy and Humming Bird	64	56	
7	Bella Donna	92	77	4
8	Armstrong's Wife	79	65	
5	Chimmie Fadden Out West	88	76	2
8	A Gentleman from Indiana	86	78	
10	Prince and the Pauper	92	87	5
10	Mr. Grex from Monte Carlo	84	69	1
9	Jane	75	51	
9	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
9	The Immigrant	73	62	
10	The Old Homestead	88	84	7
8	Lydia Gilmore	82	61	2
10	Temptation	82	77	2
10	The Foundling	78	76	3
6	Tongues of Men	77	53	1
8	Mice and Men	84	80	5
7	The Golden Chance	77	61	2
5	Kagamuffins	77	53	
5	Call of the Cumberlands	79	64	
8	The Spider	87	64	1
10	Puddin' Head Wilson	81	62	4
9	Tennessee's Pardner	65	58	
8	Madame Le President	24	46	
9	Nearly a King	52	49	1
13	Trail of the Lonesome Pine	75	77	3
8	Fell In Love With His Wife	63	51	1
8	Blacklist	62	52	1
10	Out of the Drifts	89	86	4
8	Diplomacy	53	56	1
14	Poor Little Peppina	88	84	8
16	To Have and To Hold	74	69	4
12	Ben Blair	72	63	
10	For the Defense	68	62	1
7	The Code of Marcia Grey	64	59	2
9	The Lost Bridegroom	69	60	2
8	The Saleslady	72	62	1
15	Audrey	73	70	3
9	The Sowers	64	59	
11	The Heart of Paula	71	54	1
12	The Race	69	59	
8	The Eternal Grind	70	78	3
10	The Love Mask	59	54	2
10	Molly Make-Believe	87	82	6
7	The Red Widow	62	55	2
12	The Heart of Nora Flynn	72	60	4
8	A Moment Before	52	64	1
12	David Garrick	68	46	2
9	The Innocent Lie	56	51	
16	Marie Rosa	81	80	4
12	Alien Souls	69	67	1
13	The Feud Girl	60	56	
16	Pasquale	78	53	3
16	Sweet Kitty Bellairs	72	62	2
20	Saints and Sinners	54	49	
17	Thousand-Dollar Husband	69	62	4
22	A Gutter Magdalene	62	54	1
10	Evil Thereof	44	44	
15	The Making of Maddalena	63	57	3
23	Silks and Satins	85	88	16
14	Destiny's Toy	60	51	
19	The Clown	79	54	3
20	Susie Snowflakes	69	59	2
16	The World's Great Enare	73	78	4
19	The American Beauty	61	61	3
22	The Dupe	64	64	1
22	The Smugglers	53	50	1
26	The Selfish Woman	72	68	4
29	Davy Crockett	67	62	
28	The Dream Girl	69	64	2
28	Under Cover	79	75	5
27	International Marriage	55	51	1
27	Common Ground	64	64	1
35	Hulda from Holland	95	94	23
30	House of Golden Windows	73	64	3
22	A Woman in the Case	72	72	3
25	Little Lady Eileen	87	89	10
23	The Stronger Love	53	52	
21	Public Opinion	82	72	4
21	Rolling Stones	67	60	2
21	The Honorable Friend	65	62	1
20	Victory of Conscience	60	59	3
21	Each Pearl a Tear	74	69	2
22	The Parson of Panamint	79	70	7
15	The Big Sister	50	57	
14	The Reward of Patience	65	55	
15	The House of Lies	73	65	1
14	The Daughter of McGregor	56	45	
18	Ashes of Embers	85	83	7
16	The Quest of Life	59	61	
14	Anton, the Terrible	46	45	
17	The Lash	57	55	
13	The Storm	75	65	1
19	The Intrigue	81	61	2
16	Her Father's Son	74	68	2
14	Witchcraft	55	55	
14	The Kiss	74	68	2
16	The Rainbow Princess	82	74	3
15	The Heir to the Hoorah	82	69	3
16	The Soul of Kura San	80	73	1
12	A Son of Erin	79	73	2
10	Unprotected	53	55	1
11	The Years of the Locust	49	50	
12	The Plow Girl	77	63	
9	The Yellow Pawn	66	57	1
9	Nanette of the Wilds	50	57	2
7	Martyrdom of Philip Strong	53	55	1
10	The Coney Island Princess	62	63	1
10	The Road to Love	72	59	1
14	Oliver Twist	85	69	6
13	The Victoria Cross	44	54	1
17	The Traveling Salesman	78	60	3
20	The Right Direction	76	61	2
21	Snow White	95	95	13
16	Redeeming Love	63	60	1
21	The Slave Market	74	70	5
13	The Evil Eye	30	44	1
19	Great Expectations	74	55	1
17	Happiness of Three Women	73	58	1
14	Betty to the Rescue	46	48	
18	Girl Like That	55	51	
16	Lost and Won	59	50	
20	The Golden Fetter	48	55	
19	His Sweetheart	83	57	2
19	The Wax Model	67	56	
19	Each To His Kind	62	60	
16	Her Own People	72	52	
12	The Black Wolf	35	38	
17	The American Consul	53	50	1
21	The Fortunes of Fifi	67	77	2
21	On Record	61	55	2
18	Winning of Sally Temple	40	47	
19	Those Without Sin	52	51	1
16	Castles For Two	52	49	1
13	Out of the Wreck	60	54	
13	Sapho	74	83	3
11	Prison Without Walls	54	54	
12	The Dummy	71	54	
11	The Spirit of Romance	64	53	
8	As Men Love	73	53	
11	The Battle Imp	75	64	1
8	The Bond Between	49	39	
9	A School For Husbands	49	45	1
8	The Lonesome Chap	51	44	
9	Sleeping Fires	56	63	1
8	The Tides of Barnegat	49	43	
9	The Cost of Hatred	42	38	
10	The Valentine Girl	73	76	
6	Unconquered	23	27	
6	The Girl at Home	51	44	
9	Heart's Desire	28	36	

Reports	% P.P.	% B.O.	Repeat
8 Sacrifice	26	43	
8 The Primrose Ring	46	49	
8 The Silent Partner	33	36	
6 Marcelinna Millions	11	30	
8 Her Better Self	58	62	
9 The Undying Flame	47	53	
8 Freckles	69	61	
6 The World Apart	46	44	
5 The Roadside Impressario	46	32	
7 The Heir of the Ages	34	36	
6 At First Sight	55	44	
7 The Highway of Hope	38	33	
6 Love That Lives	70	83	
5 Forbidden Paths	34	37	
5 What Money Can't Buy	39	54	
7 The Amazons	96	96	1
7 The Mysterious Miss Terry	85	79	
5 The Law of the Land	11	44	
5 The Varmint	76	58	
5 Hashimura Togo	70	49	

TRIANGLE

11 The Iron Strain	80	67	2
10 The Lamb	85	78	3
10 Old Heidelberg	73	64	1
12 The Coward	83	66	1
9 Martyrs of the Alamo	67	57	2
15 The Disciple	85	76	2
8 Matrimony	81	76	2
6 Sable Lorcha	59	57	
7 The Golden Claw	57	69	
11 Double Trouble	59	67	2
8 Alaho Oe	60	65	1
6 The Lilly and the Rose	63	66	
9 Jordan Is a Hard Road	56	54	
6 Winged Idol	53	52	
12 The Sdge of the Abyss	65	61	
6 Cross Currents	49	49	
12 Between Men	73	67	1
15 Let Katy Do It	87	63	6
6 The Corner	52	50	
6 The Missing Link	52	46	1
11 The Wood Nymph	51	51	1
7 The Conquerer	74	78	
10 The Price of Power	53	53	
11 The Green Swamp	77	76	1
13 Acquitted	66	52	
6 D'Artagnan	59	54	
8 His Picture in the Papers	90	75	5
13 Honor's Altar	77	67	2
14 Betty of Greystone	77	65	2
23 Peggy	94	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	1
18 Hell's Hinges	93	89	11
17 The Flying Torpedo	88	80	8
14 Bullets and Brown Eyes	85	75	3
14 Martha's Vindication	70	72	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
15 The Raiders	79	70	
14 The Habit of Happiness	92	85	5
8 Waifs	70	59	1
8 Little Meena's Romance	64	60	1
17 The Aryan	59	80	6
10 Sold for Marriage	71	72	1
17 Stepping Stones	85	75	2
10 Sunshine Dad	36	46	
9 Civilization's Child	68	64	1
14 Children In the House	80	66	2
14 The Beggar of Cawnpore	61	49	
19 The Good Bad Man	90	92	4
12 The No-Good Guy	74	60	3
17 Susan Rocks the Boat	69	63	
20 Not My Sister	79	77	4
18 Child of Paris Streets	76	64	
22 The Primal Lure	82	76	7
8 Mr. Goode, the Samaritan	53	53	
20 The Market of Vain Desire	79	64	5
22 Going Straight	77	78	3
23 The Bugle Call	93	79	3
26 Reggie Mixes In	93	80	11
16 The Sorrows of Love	66	69	1
21 An Innocent Magdalene	71	71	2
18 The Dividend	70	68	1
21 The Wild Girl of Sierras	45	53	
25 An Apostle of Vengeance	88	83	4
18 Casey at the Bat	44	48	
28 The Phantom	83	72	7
30 Flirting With Fate	87	86	11
31 The Deserter	85	69	11

Reports	% P.P.	% B.O.	Repeat
26 The Little School Ma'am	74	67	2
26 The Eye of the Night	74	58	5
19 Stranded	60	50	
27 The Captive God	65	70	2
23 The Halfbreed	72	74	2
22 The Payment	81	70	3
18 The Marriage of Molly O	48	47	
24 Honor Thy Name	87	73	4
22 The Devil's Needle	64	64	1
31 Shell "43"	86	69	6
26 Hell-to-Pay Austin	83	66	6
24 Lieutenant Danny, U. S. A.	79	69	
16 Pillars of Society	59	56	1
22 Home	91	80	9
8 Gretchen the Greenhorn	64	62	2
24 The Patriot	79	80	6
24 The Social Secretary	89	75	8
17 The Thoroughbred	82	72	1
12 The Little Liar	70	58	
19 The Wolm Woman	86	89	6
16 The Dawnmaker	58	78	3
20 Diane of the Follies	71	72	2
27 Manhattan Madness	94	92	12
22 Flain Jane	88	75	5
24 Old Folks at Home	81	64	2
17 The Jungle Child	60	61	1
21 The Rummy	67	54	1
21 The Return of Draw Egan	88	86	7
20 The Vagabond Prince	75	70	3
19 Somewhere in France	76	69	1
18 A Corner in Colleens	88	80	7
12 A Sister of Six	69	64	2
21 Fifty-Fifty	89	83	6
12 Atta Boy's Last Race	54	55	
16 American Aristocracy	92	89	9
10 The Microscope Mystery	50	43	
14 Honorable Algy	76	65	3
15 Jim Grimsby's Boy	67	63	3
15 The Devil's Double	91	91	7
15 The Children Pay	72	64	3
14 Children of the Feud	55	52	1
8 The Criminal	49	45	
11 A Gamble in Souls	69	66	3
15 The Wharf Rat	54	55	
20 The Martrimaniac	92	94	10
20 The Sin Ye Do	92	85	10
13 Heiress of Coffee Dan's	60	53	2
10 Three of Many	62	53	
9 House Built Upon Sand	75	67	3
9 Nina the Flower Girl	52	53	
11 The Female of the Species	72	74	2
16 Truthful Tulliver	97	93	9
12 The Weaker Sex	88	83	4
7 The Little Yank	40	52	1
11 The Bride of Hate	78	74	5
12 The Iced Bullet	60	55	
15 The Americano	98	97	11
11 Chicken Casey	75	59	1
15 Jim Bludso	65	40	1
14 The Crab	83	70	5
10 Girl of the Timber Claims	44	39	
16 The Gun-Fighter	76	85	10
13 The Bad Boy	71	54	2
11 The Princess of the Dark	39	41	
6 Stage Struck	41	38	
12 Last of the Ingrams	45	42	
9 Blood Will Tell	61	61	
5 A Love Sublime	47	40	
8 The Little Brother	51	37	2
14 Back of the Man	90	81	5
10 Betsy's Burglar	59	54	
14 The Square-Deal Man	96	95	7
11 The Dark Road	60	49	1
5 A Daughter of the Poor	57	55	
9 A Woman's Awakening	61	52	
9 Her Father's Keeper	51	48	
9 Her Official Fathers	56	48	
9 Old-Fashioned Young Man	48	47	
10 Sweetheart of the Doomed	74	68	4
10 Paddy O'Hara	62	52	1
11 The Desert Man	92	91	4
9 Cheerful Givers	47	41	
10 The Pinch Hitter	96	71	2
5 Hands Up	35	35	
8 The Snarl	54	63	
8 Happiness	59	56	
6 Wild Winshin's Widow	58	58	
6 Soul's Triumphant	30	28	
8 The Millionaire Vagrant	78	66	
9 Wolf Lowry	91	92	1
7 The Girl Glory	71	53	
7 Bawbs of Blue Ridge	38	51	

Reports	% P.P.	% B.O.	Repeat
8 A Hater of Men	79	63	
5 American—That's All	32	32	
7 Love or Justice	75	69	
6 Paws of the Bear	55	48	
9 The Glod Hopper	96	84	1
6 The Flame of the Yukon	95	91	
5 The Strange Transgressor	80	75	
5 The Mother Instinct	48	44	
7 Sudden Jim	90	86	
6 The Sawdust Ring	87	69	
6 Borrowed Plumage	48	53	
6 In Slumberland	74	34	

WORLD

7 Trilby	81	68	4
7 Camille	86	79	3
5 The Yellow Passport	82	80	2
5 Then I'll Come Back To You	76	66	1
7 The Feast of Life	61	73	
7 Her Maternal Right	58	74	
6 Sudden Riches	76	71	
6 Tangled Fates	57	63	
5 His Brother's Wife	83	74	2
10 Perils of Divorce	61	63	
13 La vie de Boheme	47	50	
6 The Crucial Test	53	55	
7 The Weakness of Man	61	68	
12 Sally In Our Alley	68	63	
14 Paying the Price	70	70	1
12 Miss Petticoats	59	61	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
13 The Velvet Paw	74	60	1
8 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
6 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
8 The Heart of a Hero	59	49	
15 Bought and Paid For	91	91	10
10 The Madness of Helen	57	54	
6 Men She Married	58	55	
11 All Man	59	63	2
7 Broken Chains	50	43	
12 The Rise of Susan	79	83	6
6 The World Against Him	52	43	
10 Woman Alone	67	65	1
7 On Dangerous Ground	65	71	
7 The Man Who Forgot	65	71	1
5 The Bondage of Fear	65	63	
8 Tillie Wakes Up	79	78	1
8 The Hungry Heart	87	83	2
8 The Square Deal	69	72	
3 A Girl's Folly	65	75	
5 The Red Woman	49	48	
5 The Family Honor	66	61	
8 The Dancer's Peril	77	71	1
5 The Social Leper	65	65	
5 The Page Mystery	55	57	

METRO

6 Soul of a Woman	93	80	1
WORLD			
5 The Yellow Streak	85	64	
5 Rosemary for Remembrance	68	69	
5 What'll People Say?	80	84	
9 The Lure of Heart's Desire	55	58	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	2
5 A Corner In Cotton	57	56	
5 The Price of Malice	66	65	
6 The Soul Market	83	75	2
6 Her Great Price	80	68	1
8 The Wall Between	78	82	1
6 The Kiss of Hate	62	74	
6 Half Million Bribe	69	49	
8 Playing With Fire	78	75	
11 The Come-Back	75	74	1
8 Snow Birds	80	77	
8 A Million a Minute	72	84	1
6 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	1
10 Dorian's Divorce	74	68	
8 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
8 The Purple Lady	82	63	
10 The Eternal Question	76	83	1

Reports	% P.P.	% B.O.	Repeat
11 The Quitter	69	73	
15 The River of Romance	87	76	7
9 A Child of Destiny	53	56	
13 The Devil at His Elbow	64	61	1
14 God's Half Acre	71	62	1
14 The Weakness of Strength	68	54	
11 The Pretender	80	72	1
7 The Upheaval	57	63	
10 The Light of Happiness	67	66	1
10 Mister 44	88	93	4
8 The Wheel of the Law	77	66	1
10 The Dawn of Love	66	60	
The Iron Woman	44	57	
5 Life's Shadows	66	60	
13 In the Diplomatic Service	69	83	4
The Brand of Cowardice	65	54	
13 The Gates of Eden	68	54	
11 Extravagance	69	82	3
10 The Wager	78	64	
8 The Sunbeam	53	51	
11 Big Tremaine	74	82	5
9 The Black Butterfly	70	80	4
The Stolen Triumph	56	48	
8 Awakening of Helena Ritchie	60	61	
11 Pigin Island	68	74	3
12 Vanity	61	53	
12 The White Raven	85	81	4
9 A Wife by Proxy	46	41	
9 Threads of Fate	41	34	
12 Bridges Burned	47	62	
The End of the Tour	45	44	
10 One of Many	66	61	1
8 The Secret of Eve	37	66	1
14 The Promise	82	84	3
The Barricade	58	57	
7 The Hidden Children	43	62	
The Mortal Sin	53	58	
The Waiting Soul	49	61	1
6 The Father's Son	67	62	
5 The Power of Decision	51	53	
7 A Magdalene of the Hills	51	50	
6 God's Law and Man's	49	49	
5 Sowers and Reapers	61	48	
The Duchess of Doubt	67	64	
6 The Haunted Pajamas	83	74	
5 The Greatest Power	42	52	
5 Aladdin's Other Lamp	51	50	
6 The Slacker	99	97	1

FOX

A Fool There Was	84	97	2
5 The Gilded Fool	68	70	
Should a Mother Tell?	85	75	
9 Two Orphans	85	87	4
7 Regeneration	77	72	4
The Wonderful Adventure	75	76	
Sin	62	82	
6 The Soul of Broadway	85	80	2
9 Broken Law	82	65	1
8 Galley Slave	76	75	1
6 Destruction	76	90	1
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fools Revenge	45	49	
10 Fighting Blood	74	70	
10 Gold and the Woman	65	86	1
11 The Bondman	76	64	1
5 A Wife's Sacrifice	55	56	
12 Blue Blood and Red	84	70	1
6 Slander	80	70	
10 A Modern Thelma	59	49	1
9 Man of Sorrow	63	64	1
9 Blazing Love	70	68	
11 The Eternal Sapho	84	87	4
13 Sins of Men	75	60	1
14 Battle of Hearts	63	61	
10 The Spider and the Fly	67	72	1
12 Hypocrisy	73	65	
10 A Woman's Honor	69	71	
22 East Lynne	86	85	9
15 Ambition	74	67	
18 Man From Bitter Roots	82	81	2
21 Caprice of the Mountains	69	63	1
15 Tortured Heart	71	67	
The Beast	87	66	6
27 Under Two Flags	95	92	17
20 The End of the Trail	66	76	
19 Sporting Blood	62	57	1
19 Little Miss Happiness	75	68	3
21 Dare Devil Kate	74	76	1
14 The Unwelcome Mother	63	66	
18 Her Double Life	86	86	6
10 Where Love Leads	69	63	1
14 The Fires of Conscience	65	71	1
12 The Straight Way	67	72	
12 The Ragged Princess	77	70	1
15 The War Bride's Secret	76	71	3
12 Romeo and Juliet	86	86	5
5 Love and Hate	66	60	
7 The Mischief Maker	69	69	2
7 Jealousy	63	81	
8 The Mediator	76	69	1
5 Sins of the Parents	86	72	3
6 The Battle of Life	67	62	
8 The Vixen	62	71	
6 The Love Thief	82	80	1
5 The Island of Desire	74	67	1
8 The Price of Silence	82	77	1
10 The Darling of Paris	66	73	
5 One Touch of Sin	65	73	
7 The New York Peacock	83	79	
6 The Tiger Woman	73	83	2
6 Sister Against Sister	82	58	1
6 A Tale of Two Cities	93	83	4
5 The Blue Streak	58	60	

MUTUAL

5 Whispering Smith	64	66	
Soul Mates	69	63	
6 Doorsteps	61	62	6
7 Youth's Endearing Charms	77	71	1
7 Judith of the Cumberlands	68	68	
10 The Pearl of Paradise	70	74	
5 Dulcie's Adventure	87	83	2
10 Faith	76	71	
6 Miss Jackie of the Navy	87	82	1
5 A Dream or Two Ago	81	87	
8 The Innocence of Lizette	85	84	
6 The Gentle Intruder	77	78	

PATHE

6 Excuse Me!	90	73	2
6 Madame X	71	91	3
6 New York	80	74	1
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
7 Shadow of Her Past	34	81	
3 Little Mary Sunshine	90	78	1
7 The Shine Girl	73	64	
8 Shadows and Sunshine	63	78	3
7 Joy and the Dragon	78	71	1
5 Her New York	82	62	2
Kick In	78	71	1

BLUEBIRD

8 Undine	79	86	3
5 Crippled Hand	58	69	1
5 Eye of God	64	80	1
9 Three Godfathers	68	74	1
15 Shoes	71	77	3
11 Broken Fetters	61	56	1
3 The Love Girl	63	64	1
6 The Grasp of Greed	71	76	1
8 The Silent Battle	78	84	
8 Secret of the Swamp	5	56	2
7 Love's Lariat	65	64	1
8 Bettina Loved a Soldier	65	72	
10 Wanted—A Home	74	75	
7 Little Eve Edgarton	58	61	1
8 The Girl of Lost Lake	65	60	
6 The Unattainable	51	48	
13 Saving a Family Name	81	68	1
9 Behind the Lines	62	65	
6 A Stranger from Somewhere	69	67	
5 The Price of Silence	87	85	
6 The Honor of Mary Blake	58	58	
5 Black Orchids	72	80	1
5 The Bugler of Algiers	80	69	1
6 Mutiny	60	57	
9 Mysterious Mrs. M	78	60	1
5 Polly Red Head	61	68	
5 Hell Morgan's Girl	90	88	1

RED FEATHER

5 Fighting for Love	69	65	

GREATER VITAGRAPH

14 Battle Cry of Peace	96	83	5
7 The Juggernaut	73	73	2
9 The Island of Regeneration	84	83	5
5 Dust of Egypt	67	6	2
8 The Great Divide	78	74	2
6 Green Stockings	88	88	2
5 Gods of Fate	62	62	
9 The Night Out	81	75	1
5 Kennedy Square	85	68	1
5 Hunted Woman	74	54	1
5 Dollars and the Woman	75	56	1
5 Two-Edged Sword	76	53	
11 God's Country and Woman	81	86	4
8 Salvation Joan	79	62	
9 The Law Decides	80	70	4
10 The Ne'er Do Well	91	93	7
5 The Ordeal of Elizabeth	61	59	
10 The Suspect	80	76	2
7 The Destroyers	68	57	1
9 The Shop Girl	78	79	1
7 Fathers of Men	71	67	
12 The Tarantula	78	72	3
15 The Daring of Dianna	61	75	
11 The Light at Dusk	85	72	4
8 The Alibi	69	69	
18 The Combat	79	81	1
5 The Kid	60	57	
5 His Wife's Good Name	64	76	
13 Through the Wall	79	64	1
14 The Chattel	72	83	3
8 Prince in a Pawnshop	64	67	1
8 The Blue Envelope Mystery	55	59	
11 The Last Man	82	81	1
6 The Devil's Prize	49	62	
6 The Price of Fame	40	46	
8 Dollars and the Law	55	69	
9 An Enemy to the King	63	65	2
9 Rose of the South	73	62	
9 Whom the Gods Destroy	59	73	3
7 Ninety and Nine	70	69	1
5 Indiscretion	53	61	1
8 The Man of Mystery	69	64	1
8 My Official Wife	90	82	4
11 The Glory of Yolanda	72	70	3
12 The Girl Phillippa	66	73	2
9 The Courage of Silence	70	71	2
8 Money Magic	55	61	
5 Blind Justice	63	60	
10 Arsene Lupin	67	63	
8 Kitty Mackay	57	58	1
5 Intrigue	47	54	
7 Aladdin from Broadway	62	67	1
8 The More Excellent Way	71	74	1
5 Babette	68	66	
6 Her Secret	60	59	
5 Capt. of Grey Horse Troop	58	63	
6 Clover's Rebellion	68	75	
5 The Message of the Mouse	78	78	
5 The Stolen Treaty	55	59	

K-E-S-E

7 Graustark	85	91	5
5 The Prince Chap	51	53	
9 The Return of Eve	72	71	2
9 Country God Forgot	75	67	
6 Prince of Graustark	85	85	2
7 The Cossack Whip	84	61	
5 The Traunt Soul	71	74	1
10 Skinner's Dress Suit	95	84	7
5 The Heart of Texas Ryan	62	66	
5 Filling His Own Shoes	53	66	
6 The Man Who Was Afraid	77	69	1

SELZNICK

16 The Common Law	83	90	5
10 The Foolish Virgin	39	69	2
20 War Brides	76	67	11
9 Panthea	81	76	4
7 The Argyle Case	82	71	2
6 The Easiest Way	88	87	2
UNIV. SPEC.			
11 20,000 Leagues Under Sea	66	81	5
10 The Dumb Girl of Portici	51	64	
8 Where Are My Children?	79	84	2
5 The Eagle's Wings	76	71	
8 Idle Wives	57	88	4
11 Vera the Medium	65	63	2
13 The Price She Paid	76	71	3
6 Poppy	60	75	

GOLDWYN

6 Polly of the Circus	93	84	

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A MAGAZINE—IN FACT A SERVICE

WID'S

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You Can Get Money If You Have the Goods!

MANY people are yelling murder about conditions being ruinous right now, both in the theatrical field and in the film business, but I want to insist that business is absolutely all right if you have the goods.

In New York theatres many stars have been compelled to shove bum shows into the storehouse after one or two weeks—which is an unheard-of proceeding—but, just the same, the real shows are playing to capacity at unheard-of prices of $3.00 and $3.50 per seat, the speculators getting from five to eight dollars.

Many managers are yelling murder about conditions on the road, where, as a matter of fact, the real productions are getting money on the road, while the bum ones are falling flat.

The answer is that the public has learned to SHOP in buying amusements, because they have commenced to follow the magazines and form opinions as to what is worthless and what isn't.

I have been all thru this road show proposition from the small-town angle, and happen to know definitely that the public to-day throughout this country is more willing than ever to pay to see good entertainment, but is absolutely opposed to being stung!

The people who are yelling murder about the film business are the ones who put out too many pictures with most of them bad. They have kidded the public along for so many years that the public has finally decided to quit being the goat, with the result that they are now picking what they want.

Whenever the ticket-buying folks are sure that a production is right, they turn out en masse. This SHOPPING instinct has been developed particularly all thru the middle West and in the far Western States.

In Denver, Bill Swanson keeps three girls at a private switchboard all day long answering phone calls, giving information regarding the production that is playing his beautiful big theatre there.

There has, of course, been a certain amount of unrest caused by the Liberty Loan payments, the war tax, the high cost of food and the fear that the war is going to cause strenuous measures in the course of the next year or so, but the history of all such times in national life has always shown that the people are more willing to be amused in times of panic than at any other time, because they seek to relieve their minds.

It is certainly true that those who have real entertainment to offer are profiting as never before, and I can't feel any regret over the fact that those who are still trying to get by with bunk are finding it rather difficult.

The thing for you to remember—and believe me, it's important—is that the money is there, but you must DELIVER if you expect to get it.

In other words, you must be more careful every day as to what sort of productions you offer your patrons!

SHOP GIRL PROBLEM FORCEFULLY PRESENTED WITH STRIKING ARTISTRY

Mildred Harris in

THE PRICE OF A GOOD TIME

Lois Weber Productions—Jewel Release

DIRECTORS.....Lois Weber and Philips Smalley
ADAPTED FROM.....Marion Orth's "The Whim"
SCENARIO BY.....Lois Weber
CAMERAMAN .....Duke Hayward
AS A WHOLE.....Story with punch and an excellent underlying thought, beautifully produced as to atmosphere, characterizations and dramatic development
STORY.....Delicately handled discussion of shopgirl problem that remains more entertainment than preachment
DIRECTION.....Gave delightful character development in very artistic and interesting atmosphere, and held interest perfectly
PHOTOGRAPHY.....Excellent; decidedly artistic
LIGHTINGS....Many very effective and artistic; always distinctive
CAMERA WORK..... Exceptional
STAR.....Appealing personality and gave splendid characterization
SUPPORT.....Harlan excellent; Gertrude Aster beautiful and handled difficult character perfectly; other types well chosen and effective
EXTERIORS.....Well chosen; artistic and interesting
INTERIORS....Exceptionally fine; looked like real thing; home of wealthy hero decidedly artistic and distinctive
DETAIL.....Every little touch was right
TIME.....Sixty-five minutes (5 parts)

WE have only a few directors who are capable of doing big things in a big way. One of these is LOIS WEBER. Seldom have I seen a subject more deftly handled than this in registering a delicate subject with telling pathos and forceful power, without at any time overreaching in the dramatic moments and without ever losing sight of the fact that after all a picture should first be artistic.

The average director in starting to do a story which dealt with department store life and an affair between a shopgirl and a wealthy young man, would never think of making it an artistic subject. Miss Weber has made every scene distinctive and secured some of the most artistic results in composition and lightings that I have seen in a long time. The shots in the home of the wealthy young hero were exceptionally good, and I have a hunch that all of them were taken in a real home and a very classy, tastefully appointed home at that. I know that one or two of these interiors were real, and it's just that much more to the credit of Miss Weber to say that it was impossible to tell whether they all were taken in a real home or not, since as a rule it is very easy to spot any interior that has been made outside of a studio, because the lighting is always very poor and badly placed.

The story of this was an intelligently handled discussion of the shopgirl problem, with the effect of the environment in the homes of the girls forcefully portrayed. We had a contrast between the girl whose home life was happy and the girl whose home life was unpleasant, and all of this was put over without the production becoming "preachy" at any time.

The basic idea of the plot had to do with a wealthy young man's dissatisfaction when his society fiancée showed coldness and lack of appreciation. In his father's store his attention was directed to one of the girls at a counter. He suddenly asked her if she had ever had a good time, and when she said no, he made a bargain with her that she should go out with him each evening for a week, the only requirement being that she should agree to appreciate the entertainment provided.

Then followed the adventure of this little shopgirl into the wonderland of the wealthy, and at the end of the week came the climax, when she said that she didn't want to go back to the old life.

At this moment her brother, a "soap-box anarchist" type, broke into the boy's house where they were, misunderstood what he saw, and we had a real fight. The police were called in and the girl was of course disgraced, with the boy's marriage to the society girl broken off.

Then in a rather convincing manner the unhappy shopgirl was killed off by accidentally running in front of the hero's automobile. This gave a real kick to the story, being an unexpected twist, and on top of it came the sudden and effective building of the character of the cold society miss who came to the department store and applied for a job because she was dissatisfied with her aunt's ideas of making her a clothes-bearing statue.

There was just a suggestion of the happy ending we saw the hero and his fiancée both headed for Chicago to work in father's store.

You will understand that this was a very hard situation to put over, because of the sympathy that had been created for Mildred Harris as the little shopgirl who suffered death finally as a result of her adventure, but it is all the more to the credit of Miss Weber when I tell you that she has made this ring true and seem real.

Seldom will you see a production which holds together so well, moves along so evenly without waste footage, and retains such a distinctive, artistic atmosphere without losing the human note or missing fire in any of the dramatic moments.

This is truly an unusual production and one which you can be absolutely sure will register. Don't get the impression that this is in any way off-color, because there is no reason in the world why any one should figure that the "good time" depicted in this is anything except what it is shown to be—the idle whim of a wealthy youth.

Mildred Harris as the shopgirl was excellent. She carried the sympathy nicely without overplaying at any time.

Kenneth Harlan was a very likable hero and handled a difficult part with just the proper shadings.

Gertrude Aster was decidedly beautiful and very pleasing as the society girl, and it is to Miss Weber's credit in the selection of types to realize that she picked Miss Aster because of the young lady's ability to seem cold and yet win quickly by the warmth of her smile and her ability to change from the statue to the human, likable American girl.

The entire cast was very well chosen as to type, and there were many little touches that were truly effective.

Among those who appeared were Alfred Allen, Helene Rosson, Adele Farrington and Ann Schaeffer.

The Box Office Angle

Properly handled as to exploitation, this should be a very successful production. It has the box-office value of propaganda appeal with the ability to make good as

entertainment, and the prestige of Lois Weber as the producer back of it all. You can safely promise that it is an exceptionally artistic offering, a very human dramatic production and a story that discusses intelligently the effect of environment upon our working girls. The name is one that should pull some business if you don't mistreat it.

I needn't tell you the value of Miss Weber's name—particularly if you will refer to some of her more successful productions.

BEAUTIFUL, PLEASING, ARTISTIC ATMOSPHERE PUT LOVE STORY OVER

Elsie Ferguson in

THE RISE OF JENNIE CUSHING

Artcraft

DIRECTOR ..... Maurice Tourneur
AUTHOR ..... Mary S. Watts
SCENARIO BY ..... Charles Maigne
CAMERAMAN ..... John v. d. Broek
SCENIC EFFECTS ..... Ben Carre
AS A WHOLE ..... Beautiful star with very pleasing personality in love story that holds, presented in artistic atmosphere
STORY ..... One of those romances that prove that nothing but love matters
DIRECTION ..... Gave very artistic atmosphere and by good close-ups kept characterizations of players intimate
PHOTOGRAPHY ..... Generally very artistic
LIGHTINGS ..... Many very effective and artistic; generally pleasing
CAMERA WORK ..... Very good
STAR ..... Beautiful and has impressive poise without losing human touch
SUPPORT ..... Dexter very pleasing hero; kids cute other types satisfactory
EXTERIORS ..... Foreign atmosphere registered exceptionally well; composition of most locations very artistic
INTERIORS ..... Distinctive and artistic
DETAIL ..... Good
TIME ..... Fifty-seven minutes (5 parts)

THIS will be considered very good entertainment by almost any one, because Elsie Ferguson is a personality. She isn't only beautiful, but she is intelligent and capable of presenting a characterization humanly enough to make it decidedly appealing.

Maurice Tourneur has provided an artistic atmosphere that gives the proper distinction to the entire offering, and he has certainly delivered in the matter of creating a realistic foreign touch to many of his scenes. The bit which showed the French railroad station was exceptionally good, this being another shot of the same set, I think, which was used for Billie Burke's "Arms and the Girl."

Unfortunately, in one scene which was supposed to be outside of a novelty shop, a couple of old men were planted in costume, and these extras had evidently been told to stand there and look wise, because they were so stiff that they looked like dummies. This camera-conscious stiffness on the part of these two "extra" men marred the effectiveness of a rather important sequence, because such a slip takes the attention of the audience from the dramatic action and brings them back to the artificiality of the movie screen.

This was a love story, and it's a pretty safe bet to figure that most audiences like love stories when the lovers are real personalities.

Miss Ferguson was shown as the product of a reformatory, and we found her making her way to the position of maid to a wealthy girl who was having her portrait painted by the artist, who just "couldn't" help but fall in love with Miss Ferguson. She refused to marry him when he asked, because she thought it was unfair to him, and they proceeded to be very happy living together until his family found them in Paris and she left him, thinking it was for his good.

After several years we found her running a little home for orphan children in the country, and after several scenes showing her with the kiddies, in walked the hero. Again she refused him, and it looked like he was goin' ter have ter walk out on her for good, but one of the youngsters had an accident and our hero carried her in to Miss Ferguson, with the result that that beautiful young lady, who had meanwhile changed her mind—as all women are allowed to do—decided not to let him go away another time.

For the most part this is a series of scenes between Miss Ferguson and Elliott Dexter presented in a very artistic atmosphere. Mr. Dexter is a 'ansom' hero and Miss Ferguson a beautiful shero. They were in love. What more should the average fan wish? Of course, there were few dramatic moments, but romance and artistry make up entertainment for a great many folks, and I've a hunch that this will please very generally with those merits, despite the lack of what might be called "dramatic punches."

Among those who appeared were Fania Marinoff, Frank Goldsmith, Isabel Vernon, Sallie Delatore, Mae Mates and Edith McAlpin.

The Box Office Angle

Considerable depends upon how "Barbary Sheep" went with you as to what you should do with this. If you didn't do as well as you expected with "Barbary Sheep" I'd say that it might have been your fault, and I certainly would try again to pull them in on this one. If they liked "Barbary Sheep" you only need to tell them that this is another Ferguson picture. Personally, I feel that Miss Ferguson will be one of our real favorites on the screen, and if you will play up properly the fact that she is one of the best liked stars in New York, you should be able to make them come out and look her over, thereafter leaving the decision up to your fans.

Elliott Dexter has a lot of friends, and I would certainly tell them about his appearance in this.

The fact that this story has been read by a great many people makes up for the fact that it isn't really big, viewed from picture possibilities, and you may be surprised by how much your fans will enjoy a simple romance when artistically presented with two real personalities portraying the important characters.

CRANE WILBUR

ART DRAMAS PROGRAM

Eye of Envy **Blood of His Father**
Unto the End **Devil McCare**
Just Jim

EYE-ROLLING STAR IN MELLER THAT WAS RATHER INTERESTING

Juliette Day in

BETTY AND THE BUCCANEERS

American—Mutual

DIRECTOR.....Rollin S. Sturgeon
AUTHOR.....J. Edward Hungerford
AS A WHOLE.....Unreal movie meller with eye-rolling shero
STORY.....Very unconvincing; almost burlesque in spots
DIRECTION.....Overreached in meller spots; failed to make action register
PHOTOGRAPHY.....Some beautiful; generally satisfactory
LIGHTINGS.....A few excellent; many ordinary; some poor
CAMERA WORK.....Varied from excellent to fair
STAR.....Very camera-conscious
SUPPORT.....Acceptable for movie, but overplayed
EXTERIORS.....A few beautiful, generally satisfactory
INTERIORS.....Good
DETAIL.....Acceptable
TIME.....Fifty-two minutes (5 parts)

THIS was a sort of combination "fairy-tale-melodrama" with a story that was very unreal and almost burlesque in some of the characters and situations. Unfortunately, the star insisted upon rolling her eyes wildly upon any and all occasions, with the result that she failed utterly to make a favorable impression.

The plot centered around some wild-lookin' willuns who lured shero's uncle into a fake search for treasure, with the result that they marooned him on an island and took his coin and returned to claim his estate and his niece.

There were three of these wild-eyed willuns in the charge of a captain, and, after returning, the colored member of the trio and the captain were murdered by the other two, and then one of the other roughnecks started to attack the shero. As she flopped on the bed after a rather ridiculous scene where the peg-leg of one of the willuns was used by the other to batter down her door, we found some visions in which our shero saw herself being pursued thru the woods by these ruffnecks, and these scenes dissolved into the finale, where hero and her uncle were beside the bed with the title, "We arrived just in time."

This is all so unreal and wildly mellerdramatic that no one will ever consider it anything but cheap movie, and since the star was so camera-conscious you certainly would be wise to dodge it.

In sizing up the central situation I can't understand why the ruffneck pirates who took the uncle on the treasure hunt should have waited until they got him to the island to hit him in the head and take his money from him, except that it was "necessary" to leave him on an island so that hero could rescue him later. The natural thing for them to have done would have been to "bean" him as soon as they left port, take his coin, and throw him into the ocean and return. That would have left no trace.

At times this was so ridiculous in the melodramatic moments that it was almost like a Keystone Komedy.

In the supporting cast were Joe King, Tote Du Crow, William Kyle, Harold Wilson, Charles Marriott and Gordon Russell.

The Box Office Angle.

I doubt if Juliette Day is worth any money for you at the ticket window, because she hasn't had time to establish any considerable following and certainly this would not help her any if she has gained any friends by her previous work. The story isn't good and the treatment makes it ridiculous in spots.

If you try to make good with your patrons every day I would forget this. If for any reason you must play it, I'd call it a fairy-tale-melodrama. That will be some alibi anyway.

DELIGHTFUL STAR IN VERY ARTISTIC PRODUCTION HAD FUN AND PATHOS

Mary Pickford in

THE LITTLE PRINCESS

Pickford—Artcraft

DIRECTOR.....Marshall A. Neilan
AUTHOR.....Frances Hodgson Burnett
SCENARIO BY.....Frances Marion
SCENIC SETTINGS BY.....Wilfred Buckland
CAMERAMAN.....Walter Stradling
AS A WHOLE.....Delightful bits of pathos and comedy in very artistic atmosphere, with fairy tale scenes giving "bigness" to production
STORY.....Slender plot made delightful by little human touches that mix fun with pathetic bits
DIRECTION.....Superb; gave remarkably artistic atmosphere and made every bit register
PHOTOGRAPHY.....Exceptionally artistic
LIGHTINGS.....Distinctive and artistic
CAMERA WORK.....Very fine
STAR.....Delightful and wonderfully beautiful in closeups
SUPPORT.....Very good types; little slavey excellent
EXTERIORS.....Well chosen and artistic
INTERIORS.....Excellent and beautifully lighted
DETAIL.....Very good; some of it made me hungry
TIME.....Sixty-one minutes (5 parts)

YOU who have played "Rebecca" are probably all set for this and don't have to be told. The combination of Mickey Neilan and Mary Pickford seems to be sure-fire.

We get again many delightful little bits of comedy with Little Mary, and here and there a touch of pathos, wonderful closeups of the star, exceptionally artistic atmosphere, and Mickey slipped in some "production" scenes that give the offering "size" and a sense of bigness by putting over a visualization of the fairy tale about the Forty Thieves, which runs for about twenty minutes.

The basic plot of the story proper is a simple little thing and rests upon the idea of the little girl who is made to become a slavey when news arrives that she wasn't to receive the great fortune which her guardian had expected she would.

After having a pretty tough time of it for a while, during which she became very chummy with the little slavey, played by Zazu Pitts, who had been doing the rough work around the house, we found at the end that she was an heiress, after all, and then she spurned the mean old thing who had been her guardian, and took with her into the new life the slavey who had been her friend.

I don't know what any one could ask for more than

this combination of such a delightful star as Miss Pickford, an artistic atmosphere that was an absolute joy to look at, and a series of little human incidents which registered many good laughs, with here and there a touch of pathos that actually hit home.

In the situation where Little Mary was told of the death of her father, we had some closeups of the star which were about as beautiful as anything I have ever seen on the screen. At other times we had effective bits of backlighting, and never for a moment did we see anything that was inartistic.

The Forty Thieves incident gave opportunity for some "production," and Mickey Neilan, he just went and did it, he did. We had sets and locations and atmosphere and people, and all those things, with the size of these splashes unconsciously registering a dignity which lifted the production out of the category where someone might have referred to it as "a pleasing little thing."

There were some very good titles, and credit is due to Frances Marion for some little incidents which made one forget the fact that the story wasn't big. Several times they pulled titles that were enough to make anyone hungry, and they showed a closeup of a cake that is about as sure to make your mouth water as anything ever screened. Considering the fact that some folks in these wartimes may come to the theatre in a not too overfed condition, this may make some very envious. I'm sure that some of these titles will make people hungry, because the way they talked about good things to eat was simply scan'lous.

Miss Pitts, who had the part of the slavey who worked along with the star thru most of the story, was very good, indeed. Others who appeared were Theodore Roberts, Norman Kerry, Katherine Griffith, Gustave von Seyffertitz, Loretta Blake, Gertrude Short, Ann Schaeffer and William E. Lawrence.

The Box Office Angle.

You can go as far as you like on this, because it looks to me like sure-fire entertainment anywhere. Of course it is a Pickford subject and isn't mellerdrammer, or even drammer—but, oh, boy!—I sure do think it's entertainment. Unless I am greatly mistaken, I believe that our Dear Public wants to see Little Mary in just this sort of thing, and certainly they'll enjoy her characterization in this.

The name of the author may be worth something at the box office, because the story is comparatively well known, and, by all means, I would emphasize with considerable gusto the fact that the same director and same scenario writer were responsible for this as for "Rebecca of Sunnybrook Farm." I would get those names of Marshall Neilan and Frances Marion in the minds of my patrons, because I think the time has come when we must educate our fans to appreciate the work of directors and scenario writers and have them realize that even their favorite "favorites" must have good direction and good stories in order to please them.

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"Brighten the Corner Where You Are"

GOOD MURDER MYSTERY HELPED BY ATMOSPHERE AND PLAYERS

Earle Williams in

THE GRELL MYSTERY

Vitagraph

DIRECTOR ..... Paul Scardon
AUTHOR ..... Frank Froest
SCENARIO BY ..... Graham Baker
CAMERAMAN ..... Robert A. Stuart
AS A WHOLE ..... Provided interesting complications; early coincidence excused because of good development
DIRECTION ..... Gave excellent atmosphere and held interest by treatment of situations
PHOTOGRAPHY ..... Generally very good
LIGHTINGS ..... Some very effective; generally good
CAMERA WORK ..... Good
STAR ..... Pleasing as detective hero
SUPPORT ..... Three girls pleasing; other types very good
EXTERIORS ..... Satisfactory
INTERIORS ..... Good, and mystery atmosphere helped
DETAIL ..... Some good bits in treatment
TIME ..... Fifty-five minutes (5 parts)

DIRECTOR PAUL SCARDON can be depended upon to deliver when it comes to mystery melodrama. He generally develops his action so as to hold the interest, and he creates an atmosphere around these mystery productions that gives them the proper tone of distinction.

Earle Williams as a detective hero is very pleasing, because it gives him a chance to look wise and dignified without unnecessary raving.

The early construction of this story presents a coincidence where we find that old friend, two men who look "exactly alike," played by the same artist, and in this instance a woman is married to one, although she loves the other.

She murdered one of them and his body was mistaken for that of the other, which created complications. The girl whom the hero detective learned to love, happened into the room after the murder and picked up the dagger, which brought her fingerprints into the mystery, and, as a result, we had the plot development with several people suspected, and only towards the end does the mystery commence to unravel, due to the third-degree work of Detective Williams.

I believe that most people enjoy a mystery melodrama when the interest is maintained and the atmosphere is satisfactory, and certainly this one comes under that heading.

Miriam Miles, Jean Dumar, and Mabel Trunnelle as the three women involved in the mystery, all handled their characterizations in a most satisfactory manner. The other players were good types and held up their scenes nicely.

Among those who appeared were Bernard Siegel, Robert Gaillard, Denton Vane and Frank Crayne.

The Box Office Angle

As a whole, mystery melodramas with Earle Williams as a detective have been quite successful. I believe that you can figure this a good bet, and I would go after it along the line of commenting upon other mystery melos in which Earle has appeared, such as "Arsene Lupin," "Apartment 29," "The Scarlet Runner," etc., and you might also call attention to the fact that this was produced by Paul Scardon, mentioning the fact that he has made some of the most successful mystery melodramas that have appeared in the screen.

In billing this you might use something along this line: "What would you do if you found the fingerprints of the woman you loved on the dagger involved in a murder mystery which you were investigating? See 'The Grell Mystery.'"

MELO THAT WAS INTERESTING DESPITE UNCONVINCING PLOT

Emily Stevens in

OUTWITTED

Rolfe—Metro

DIRECTOR ..... George D. Baker
AUTHOR ..... Charles A. Logue
SCENARIO BY ..... Mary Murillo
CAMERAMAN ..... Ray C. Smallwood
AS A WHOLE ..... Rather interesting but unconvincing melter of average program quality
STORY ..... Old man educates thief's sister and marries her to hero for revenge, only to learn hero is own son; has seen much service
DIRECTION ..... Atmosphere and personalities kept it interesting, although old story idea made it unreal
PHOTOGRAPHY ..... Varied from fine to fair; was muddy at times
LIGHTINGS ..... Generally excellent; sometimes better on sets than on faces
CAMERA WORK ..... Varied but generally good
STAR ..... Personality lifted many scenes
SUPPORT ..... Currier and Truesdell very good; Foxe handled difficult part nicely and made it register
EXTERIORS ..... Good
INTERIORS ..... Gave atmosphere some distinction
DETAIL ..... Satisfactory
TIME ..... Sixty-seven minutes (5 parts)

ONCE again they picked out a story for Emily Stevens in which she was the subject of an experiment, this time Frank Currier selecting her as the means of shaming Earle Foxe, whom he thought to be the son of the man who had stolen his wife from him. Mr. Currier picked Miss Stevens because he thought her to be a thief when he caught her in his house, whereas she was only the sister of a thief.

Instead of sending her to jail, Mr. Currier educated her and brought her up as his ward, and then immediately after she was married to Mr. Foxe, he told all the guests that the young man had married a thief. This of course created quite some stir, and Miss Stevens sneaked away, despite the fact that Mr. Foxe wanted her anyway.

To get even with the old villain, Miss Stevens joined with some friends who had been putting over the crooked spiritualistic graft, and they fixed up an apartment, where Currier was advised as to how to play the market. By doing this they managed to trim him of half a million, and then they laughed at him.

About this time they started a little melo with Foxe, the young hero, determined to kill himself and Currier at the same time. Just as he was about to pull the trick, Fred Truesdell, who had been presented as Mr. Foxe's father, rushed in and informed Foxe that Currier was really his father.

When Currier had driven his wife from him, Foxe had been born, and Mr. Truesdell had agreed to bring him up as his own boy. They then pulled a title and showed us that every one was happy.

Despite the fact that this was a very unconvincing plot, the treatment of the situations kept it fairly interesting, and the average fan will probably accept it as routine stuff.

Miss Stevens has a personality that helps carry the average situation, and Earle Foxe, Frank Currier and Fred Truesdell were all very good. The spiritualistic graft methods were fairly interesting.

In some places the lighting was good on the sets, but not so good on the faces. On the whole the atmosphere was quite satisfactory, with a few bits very artistic. The photography varied, however, to such an extent that we found a few places where it was quite muddy

In the cast were Paul Everton, Ricca Allen and Frank Joyner.

The Box Office Angle

Emily Stevens has had some very good and some very ordinary productions. I would say that this is very little better than ordinary, because the plot doesn't ring true or convince, and there is no great novelty about any part of the production. The "experiment" idea and the spiritualistic graft have both been used in other productions, and, while the melodramatic moments were interesting, they were not big nor gripping.

As a program filler this will register very satisfactorily. If you play it, go easy as to making definite promises about the production. It's far from being exceptional.

SLOW DEVELOPMENT AND LACK OF PERSONALITIES HELD THIS DOWN

Helen Hayes in

THE WEAVERS OF LIFE

Warren Production—State Rights

DIRECTOR.....Edward Warren
AUTHORS.....John B. Clymer and Harry O. Hoyt
CAMERAMAN.....Harry Lyons
AS A WHOLE.....Too slow starting and fails to hit high spots; lacks essentials of personalities or story strength
STORY.....After unwieldy character introductions, developed fairly good situation, but lacked effective dramatic moments
DIRECTION..Gave good atmosphere, but had lightweight cast and failed to make action intimate by use of closeups
PHOTOGRAPHY.....Generally pleasing
LIGHTINGS.....Some very good; generally satisfactory
CAMERA WORK.....Decidedly lacking in angles, artistic composition and closeups
STAR.....Pretty youngster who has possibilities
SUPPORT.....Schenck and Hunter lacked poise and authority; others satisfactory but not impressive personalities
EXTERIORS.....Some very good, but not photographed to best advantage
INTERIORS.....Excellent, but better camera composition would have helped
DETAIL.....Good, but too much at first; some of "fates" should be eliminated
TIME.....Sixty-five minutes (5 parts)

UNFORTUNATELY this got away to a very slow start, there being too many characters introduced in the first reel or so, with too much attention given to the introduction of the characters instead of getting the story itself under way and allowing the characters to drift in gradually as they belonged in the plot.

Then the story continued to drag in spots without any really startling developments down to the finish, the entire production suffering quite a little from the fact that there weren't enough closeups and different angles used to keep the various incidents moving at the proper speed. The film lacked a dominant personality capable of carrying ordinary situations, and while there were a few human moments, the youth of some of the players kept these from registering as well as they should have.

The plot was one of those things about a youngster putting on a masquerade dress and in that way bustin' into society, and as a consequence she met a young man who decided that he was in love with her. His folks agreed that she should be brought into their homes for a trial, and of course we had the usual "movie" result of the young woman dissatisfied with sassiety surroundings. If this sort of thing ever happened in real life, I doubt very much if the young lady would be dissatisfied, and I certainly do not believe that the average American miss would pull as many errors as this one was supposed to have done. If she was boob enough to try this "trial" stuff, she would go thru and make good even tho she had to lie a little bit now and then. Of course, later on she saved the day for the wealthy man and showed him real happiness, at the same time deciding to go and marry the poor but honest youth who had been sticking around on the sidelines waiting for her to make this decision.

Helen Hayes is a pretty youngster, and with the proper opportunities should develop into a very good bet.

Earl Schenck and Kenneth Hunter were both rather camera-conscious, and they lacked the poise and authority necessary to carry important dramatic action.

While the grouping of the extras and their general demeanor marred the production somewhat, the chief fault was the lack of good closeups and camera angles. Such treatment of many of the situations would have made this decidedly more effective.

All thru the film we had, ever so often, a flash of the "Fates" spinning, and spinning some more, and I have a hunch that the average audience will get pretty tired of seeing this shot repeated. One title referred to their "endless task," and I'm afraid that the average guy will agree that their job was endless.

The Box Office Angle.

While this has a few human touches that are fairly effective, the general impression is not a favorable one because of the lack of forceful dramatic scenes or truly effective bits of pathos. If there had been one or two dominant personalities and if the director had used more closeups and the cut-and-flash method more generally, this story might have been developed into a pleasing production. As it stands you can play it for a filler and very probably satisfy the average audience. Certainly no one will ever rave over it, and, unless you need something to fill in with, it is hardly worthy of special booking.

Neither the name of the film nor the players' names will mean anything at the box office.

TREATMENT AND STAR MADE THIS REGISTER AS PLEASING

Winifred Allen in

FOR VALOUR

Eastern Triangle

DIRECTOR.....Albert Parker
SUPERVISED BY.....Allan Dwan
ASSISTED BY.....Thomas F. Tracey
AUTHOR.....I. A. R. Wylie
SCENARIO BY.....Robert Shirley
CAMERAMAN.....Roy Vaughn
AS A WHOLE.....Closeups of star and general treatment made this pleasing
STORY.....Old patriotic appeal of girl who couldn't help, but has some effective bits of pathos
DIRECTION.....Lifted action by use of closeups; registered good types and made trench scenes rather realistic
PHOTOGRAPHY.....Generally good; some excellent bits
LIGHTINGS.....Fine in closeups; generally pleasing
CAMERA WORK.....Very good
STAR.....Made character human and appealing; screened beautifully
SUPPORT.....Boy good; others quite satisfactory
EXTERIORS.....Good Canadian atmosphere; trench scenes effective
INTERIORS.....Good
DETAIL.....Held atmosphere commendably
TIME.....Fifty-six minutes (5 parts)

ADAPTED from "Melia No Good," published in "Good Housekeeping," this carries a little prestige which the story needs, because it is rather an obvious little thing of not particularly new situations, despite the fact that it has a few human moments and several nice little touches of pathos.

The fact that the producer has intelligently presented the Canadian atmosphere and registered some rather good trench scenes towards the end helps the offering, and certainly the presence of Miss Allen will lift it sufficiently to have the average fan feel satisfied. Miss Allen was given many closeups and she screened to such advantage that her personality really carries the offering.

The story is a simple plot idea, telling of a girl who was classed as "no good" by her father, who said women had no place in the war. When the Red Cross refused to accept her she began to feel that possibly father was right.

Her "bit," according to the plot, was the twisting of circumstances to force her brother to enlist, and when brother made good and earned the Victoria Cross she had the satisfaction of being commended for her part in sending him.

The trench scenes were good, but the actual bits of action in what was supposed to be a skirmish between the lines would have been much more effective had we seen some machine guns in operation.

The general atmosphere was satisfactory, but there was little attempt for unusual effects. The lightings in the closeups were good—particularly those of Miss Allen.

Richard Barthelmess, as Miss Allen's brother, carried this part very satisfactorily, and the other members of the cast were good, altho not unusual.

Others in the cast were Mabel Ballin and Henry Weaver.

The Box Office Angle.

I wouldn't figure this as anything exceptional, altho the war-time subject given you an opportunity to say that this is a production proving that every woman can do her bit if she wills it so. You might say that Little Melia proved herself capable of helping even tho the Red Cross refused her because she was such a little thing.

Winifred Allen has had several rather pleasing little program pictures lately and possibly has some following in your community which will justify your playing this and featuring her. It is only a "just good" program production. Don't figure it anything beyond that.

GOT GOOD START, BUT FINISHED AS ORDINARY MOVIE

Jack Pickford and Louise Huff in

JACK AND JILL

Morosco—Paramount

DIRECTOR.....William Desmond Taylor
AUTHOR.....Margaret Turnbull
SCENARIO BY.....Gardner Hunting
CAMERAMAN.....Homer Scott
AS A WHOLE.....Interesting boxing scenes at first, but Western finish made it just movie
STORY.....Old idea of boy thinking had killed opponent in fight, becoming fugitive and finally hero
DIRECTION.....Early scenes excellent, but allowed final sequences to slump to movie meller
PHOTOGRAPHY.....Generally good; not exceptional
LIGHTINGS.....Some excellent; many ordinary
CAMERA WORK.....Satisfactory
STARS.....Carry parts, but fail to lift it much
SUPPORT.....Ordinary movie types
EXTERIORS.....A few good Western shots; others ordinary
INTERIORS.....Fight scenes very good
DETAIL.....Acceptable
TIME.....Fixty-six minutes (5 parts)

THEY started this off with some very good stuff registering the development of a young lightweight boxer who wanted to be champion, and the fighting scenes will undoubtedly prove interesting to many, because they were rather well handled. This part of the film moved well and held the interest, but when they broke from this with the situation where our young hero was told that he had killed his opponent, so that the crooks handling the bout could hold out on him and keep the gate money to which our hero was entitled, we drifted into some Western stuff which was quite ordinary and very much a la Movie.

The remainder of the production only served to introduce the rather shopworn idea of the youth who was made courageous by the thought that he had once killed a man. They introduced a few good exterior shots showing some riding, but the last part of the production failed utterly to register as worth-while entertainment.

Of course, Louise Huff, she discovered that the crooks had double-crossed her pal, she did, and after waiting patiently for the letter from Jack, she beat it down to Texas to join him, and upon arrival was attacked by

the willunous Mexicans and was rescued by "our hero" and the cowboys.

They introduced a number of titles which were supposed to be funny, and a few of them were, but many of them were not.

As the fightin' little ruffneck Jack carried his part quite satisfactorily, but the story was not one that provided any particular opportunity for characterization, because there was more attention given to ordinary plot development than to human touches. Miss Huff as the flower-selling shero of the slums was satisfactory, but little more.

Others who appeared were Leo Houck, Beatrice Burnham, Colonel Lenone, Hart Hoxie, Don Bailey and J. H. Holland.

The Box Office Angle.

If Pickford and Huff get you any money you may be able to slip this by as a program release, but personally I have a feeling that your intelligent fans will rather resent this, since it fails to get beyond movie caliber. After starting off in rather a promising manner it slumps seriously and the Western stuff misses fire decidedly. They even had the nerve to show us one scene where Pickford was standing outside a Texas saloon with a back drop looming up behind him. Why they will do that sort of thing today is beyond me—because such a shot mars the next few hundred feet of film, since it creates the impression of artificiality.

The title "Jack and Jill" will mean very little in anybody's young life, and unless you have to play this, I think you will be entirely justified in forgetting it.

CUTE KID STUFF AND CHEAP MELLER MIXED IN POOR PLOT

Baby Marie Osborne in

A LITTLE PATRIOT

Diando—Pathe

DIRECTOR.....William Bertram
AUTHOR.....John W. Grey
SCENARIO BY.....Leila Leibrand
CAMERAMAN.....William Nobles
AS A WHOLE.....Some cute kid stuff with patriotic touch and some ordinary, unreal meller
STORY.....Failed utterly to register. Spy discovered by Baby Marie and wealthy man who turned out to be Baby's grandfather; Formula No. 92
DIRECTION.....Made kid stuff and comedy bits funny, but missed badly on meller
PHOTOGRAPHY.....Satisfactory straight stuff
LIGHTINGS.....Ordinary; no attempt for effects
CAMERA WORK.....Acceptable
STAR.....Cute youngster; handicapped by meller incidents
SUPPORT.....Little coon fine; grown folks overplayed
EXTERIORS.....Satisfactory; not exceptional
INTERIORS.....Acceptable; close-ups showed cheapness of sets
DETAIL.....Meller business unreal
TIME.....Fifty-five minutes (5 parts)

BABY MARIE OSBORNE has a certain following which is good for money at the box office no matter what she may appear in. Unfortunately, they are still wishing her into stories which have a lot of cheap melodrama that tends to mar the cute kid stuff, but the average audience will accept these "junk" scenes and let them pass because of the cute bits which are registered in the kid stuff.

I can't understand why Pathe doesn't get a director for this youngster who could make human productions that would really ring true from start to finish. If they ever do, they will be surprised at the response that comes from exhibitors and patrons.

About half of this was taken up with a lot of stuff having to do with Marie organizing a kid army, and there was a little coon who had his father's busted trombone, who registered a good many laughs. This youngster seems very clever and he has helped decidedly in putting over comedy in several recent Mary Sunshine pictures.

The basic part of the story had to do with Baby Marie urging her father to become a soldier and her trapping of a spy who happened to come and room at their home. They insisted upon pulling the old junk of the wealthy man who became interested in Baby Marie, only to learn in the fifth reel that she was the child of his long-lost daughter. If they don't quit pulling that stuff in Baby Marie pictures, somebody should hang a razz-berry on 'em.

All of the melodramatic and dramatic stuff was unreal and rather cheap, but the kid stuff will get it enough laughs to put it over.

Herbert Standing, who is a capable artist, was painfully artificial in his attempts to register pathos in this atmosphere and under this direction. The other grown-ups in the cast were ordinary, Marian Warner doing the part of Baby Marie's mother.

The Box Office Angle.

The fact that this has a touch of the patriotic combined with some cute kid stuff should be enough to get it over with most any one, despite the crudities of the melodramatic incidents. It should be sufficient to sneak this by if you will just announce that Baby Marie organizes an army of her own and rehearses them in the ways of modern warfare in this production. To any one who knows this youngster, that thought should prove promising enough to arouse their interest.

Don't over-reach in talking about this in advance, since it has the same weakness which has marred so many Baby Marie pictures. It's pitifully unreal. The atmosphere generally was satisfactory, but unfortunately when we got close-ups in some of the sets—as, for instance, a closeup of the staircase in the home of a wealthy man—it was appalling because of the cheapness exposed.

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MOVIE MYSTERY ROMANCE MADE INTERESTING DESPITE UNREAL STORY

Emmy Wehlen in

THE OUTSIDER

Rolfe—Metro

DIRECTOR.....William C. Dowlan
AUTHOR.....Mary Murillo
SCENARIO BY.....Albert Shelby Levino
CAMERAMAN.....John M. Bauman
AS A WHOLE.....Interesting movie mystery romance, unreal but acceptable
STORY.....Shopgirl masquerading in society wins millionaire
DIRECTION.....Kept it moving and gave considerable beauty
PHOTOGRAPHY.....Varied from fine to fair
LIGHTINGS.....Some excellent; others seemed well planned but married by laboratory work
CAMERA WORK.....Varied, but generally good
STAR.....Pleasing, although not sure-fire personality
SUPPORT.....Satisfactory; some weak spots
EXTERIORS.....Some very pretty; generally good
INTERIORS.....Some fine; some fair
DETAIL.....Satisfactory; many story points too unreal
TIME.....Fifty-eight minutes (5 parts"

THE manner in which this was developed made it rather interesting, because the element of suspense was right well maintained, and the action was fast enough to have something doing most of the time.

The plot was our old friend the shopgirl masquerading in society, combined with the social crooks who stole their own jewels to collect insurance. The whole thing was unreal and tended towards the farce-melo with a touch of mystery, but the average audience will accept it as fairly good entertainment.

Emmy Wehlen as the shopgirl went to sleep on the roof of her apartment, got caught in the rain and took refuge in another apartment, which, oddly enough, was the home of wealthy sassiety people, although it was almost next door to the flat of three poor working girls.

She discovered the society crook stealing his own jewels and was made prisoner by him and forced to act as social secretary to his sister in order that their secret be kept.

Then she was brought into a house party where she met the Western millionaire, who promptly fell in love with her—as they always do in the movies—and this was followed by complications due to the arrival of the detective and the efforts of the crooks to incriminate Miss Wehlen.

There was a masquerade ball to provide a little novelty, and in the course of this the crooks kidnapped the wealthy hostess when they thought they were carrying away Miss Wehlen. Of course at the finish Miss Wehlen chased back to her little flat, and our millionaire hero calmly pursued her to that point and pulled the clutch.

The manner in which this was developed helped it a lot because the interest is maintained through the first two or three reels, since we weren't exactly sure as to the status of several of the characters, including Miss Wehlen. In some spots the atmosphere was distinctive and quite beautiful, but frequently it missed and became just "movie stuff." The artificiality of the story itself tended to hold the production down at all times.

In some places the lightning seemed to have been very well planned, but the laboratory work kept it from registering artistically.

In the supporting cast were Herbert Heyes

The Box Office Angle.

As program stuff this will get by despite the fact that the plot is so unreal and so decidedly "movie" as to the main incidents. Miss Wehlen is pretty and rather pleasing, and Herbert Heyes is fairly well-known, so that his presence may help somewhat. I would be careful not to promise much on this, but I believe you can safely sneak it by for one night.

If you dared to, you might pull the old stuff about—"What would you do if you were a shop girl and suddenly found yourself forced by circumstances to play the part of a society girl, with a millionaire ready to propose?"

TREATMENT HELPED OLD JUNK ENOUGH TO GET IT BY

Mildred Havens and Leslie Austin in

COURAGE OF THE COMMONPLACE

Edison—Perfection

DIRECTOR.....Ben Turbett
CAMERAMAN.....Fred S. Brace
AS A WHOLE.....Very ancient, obvious plot, made acceptable by treatment
STORY.....Father sends son from college to mine where men strike; he triumphs and wins girl; Formula No. 82
DIRECTION.....Presented interesting Yale scenes and registered good fire stuff; got by with awful story
PHOTOGRAPHY.....Generally good
LIGHTINGS.....Some excellent; others ordinary
CAMERA WORK.....Good
STARS.....He had big part; she only waited for finish
SUPPORT.....Acceptable; routine mining meller types for ruff stuff and comedy
EXTERIORS.....Satisfactory; Yale scenes interesting
INTERIORS.....Acceptable
DETAIL.....Too much at times; end dragged badly
TIME.....Fifty-eight minutes (5 parts)

THE very ancient plot of father sending son to a mine where the miners caused trouble, serves as a basis for this, but, despite this handicap, the director has succeeded in making this fairly interesting.

I can't for the life of me understand why Mildred Havens is starred, because she does nothing but stick around for the finish. Leslie Austin as the young hero is the center of all the action, and he handles the characterization in a rather satisfactory manner. At first we found him unsuccessful at college, and then after a disheartening failure he bucked up and came thru with honors.

When sent to the mine by father, hero pulled the human stuff with the miners and won some of them by making good with their kids and the mothers first.

When the menacing ruffnecks brought things to a crisis hero said he would answer them in a few days, and when asked how he was going to do it, he said: "Something must happen!" This was obliging, because, of course, it was within the province of the author to make "something happen"—and, sure enough, it did.

They had a fire in the mine and for considerable footage hero bravely struggled thru the smoking tunnels to

rescue the willuns who had been entrapped. Father arrived at the scene and finally hero came out with the last of the miners who had been saved. Then we had the clutch, with President Hadley of Yale making a little speech to students at a reunion, in which he complimented "our hero." The Yale scenes were interesting in that they showed some of the old classmen assembling for the reunion, but the crowd which listened to President Hadley was a little bit skimpy.

There were entirely too many of these final scenes showing the students marching, etc., because when you get to a clutch in any story it's time to quit.

The scenes of the burning mine were rather well handled, and the fight 'tween the hero and the maddened willun was put over in rather an effective manner.

A bit too much attention was given to kids and quarreling mothers and to Eddie O'Connor as a "mick" who worked around the mine office, but, considered as a whole, the producer did rather well with very ancient material.

In the supporting cast were

The Box Office Angle.

The name of the stars will certainly mean nothing to your fans, and the title of the production will hardly pull any money at the box office. The age of the story was somewhat excused by this title, which was brought into the action several times in order to demonstrate that it was the courage to do things as they came up which made men.

As a filler this will get by very satisfactorily, but I would not rave about it from any angle because it is just "good" routine program stuff.

The scenes at Yale may give you an advertising angle, but they're hardly worthy of too much comment, because your fans may be led to expect much more than they will see.

PLAYERS AND ATMOSPHERE MAKE OLD SITUATIONS INTERESTING

Alma Ruebens and Walt Whitman in

THE REGENERATES

Key Bee—Triangle

DIRECTOR.....E. Mason Hopper
AUTHOR.....John Lynch
CAMERAMAN.....Charles Stumar
AS A WHOLE.....Old situations combined in fairly interesting manner players and atmosphere make it register satisfactorily
STORY.....Weak blueblood wrongs servant's daughter while hero wins weak one's fiancé; murder mystery at end with third-degree confession
DIRECTION.....Gave rather pleasing atmosphere and kept action moving right well
PHOTOGRAPHY.....Generally very good
LIGHTINGS.....Some excellent; generally good
CAMERA WORK.....Good
STARS.....She, pretty and appealing; he, impressive old blueblood
SUPPORT.....Very good types; made characters register
EXTERIORS....A few very pretty; generally satisfactory
INTERIORS.....Substantial, except broken chair should have been clue to murder
DETAIL.....Good
TIME.....Fifty-five minutes (5 parts)

CONSIDERING the fact that this is one of those stories where the weak dope fiend who was the last of the race was being forced to marry the shero by the proud old gink, played by Walt Whitman, with the shero falling in love with a red-blooded human being and the customary finish of young willun being killed after marrying the servant's daughter, I would say that this is a very satisfactory production because of the treatment of the situations by the producer, and the personalities of the players.

Alma Ruebens is always attractive, and Walt Whitman handles these dignified old men characters in an impressive manner. The general atmosphere was good, because the sets were substantial and distinctive, and many of the lightings were very pleasing.

The first part of the story was centered around the clash resulting from the old man's desire to have his dope fiend heir marry Miss Ruebens despite the fact that she was a cousin to the boy. The hero was frowned upon, but, nevertheless, he made good with Miss Ruebens.

Then we found the old butler's daughter about to become a mother, and when the baby was born the young dope fiend, who was the baby's father, was found dead.

They banked into this murder in a manner which put it over and created some mystery, and this held the interest up rather nicely until we got to the third-degree confession of the dope fiend servant who had been feeding this stuff to the young victim. Then we learned in the confession that the servant had killed the young man by hitting him over the head with a chair, which blow broke the chair. Since this chair was in the young victim's room beside a window under which his body was found, it was certainly unusual that the detectives didn't immediately suspect the servant instead of trying to wish the crime upon the hero.

At the end they pulled the good old stuff of sending the grandchild to smooth out the trouble with the proud old gink, and of course it worked.

There were a few good kid scenes toward the end, but they took entirely too much footage to register this point which was perfectly obvious to any one.

Darrell Foss as the hero was clean-cut and aggressive, and John Lince as the weak-willed dope fiend put this characterization over in a very satisfactory manner.

The old butler and the dope fiend servant were both good characterizations.

Others who appeared were Pauline Starke, Allan Sears and William Brady.

The Box Office Angle

As a program release this is a very satisfactory offering. The atmosphere and the personalities of the players carry it nicely despite the comparative age of the story situations. If you will emphasize the presence of Alma Ruebens it should help quite a lot, because she has done some very good things lately, and Walt Whitman has won something of a following because of the recent characterizations he has given in several Triangle productions.

There is not much to the story that you can afford to talk about, since it is rather old stuff, and I think it would be advisable to concentrate upon the personalities of the stars without promising anything too much as regards the production as a whole.

HAROLD LOCKWOOD
Yorke--Metro

STAR LIFTED ORDINARY INCIDENTS. FINISHED AS CRUDE MELLER

Norma Talmadge in

THE SECRET OF THE STORM COUNTRY

Norma Talmadge Film—Select Pictures

DIRECTOR.....Charles Miller
AUTHOR.....Grace Miller White
SCENARIO BY.....Courtney Ryley Cooper and Mary Murillo
AS A WHOLE....Star lifted most of incidents; it dragged at times and end was ordinary meller
STORY.....By author of "Tess"; plot covered lapse of many years, which made it ragged and lost the grip
DIRECTION.....Made some scenes pathetic and dramatic, but allowed overplaying which marred general effect
PHOTOGRAPHY.....Good, but not artistic; had some bad spots
LIGHTINGS.....Acceptable; not distinctive
CAMERA WORK.....Just good; many pleasing closeups helped
STAR.....She lifted all her scenes but was handicapped
SUPPORT.....Welch good in unsympathetic part; others satisfactory
EXTERIORS.....Not artistic; better selection of locations would have helped
INTERIORS.....Satisfactory
DETAIL.....Acceptable; rain effect poor
TIME.....Sixty-seven minutes (5 parts)

THE only reason why anyone will like this is because Norma Talmadge is in it. The first handicap is the fact that the story covers very decided lapses of time without these lapses being properly tied together, and the second decided handicap is the fact that the atmosphere was neither artistic nor distinctive, with some of the spots being decidedly crude. There were a few very dramatic situations, but unfortunately the players were a bit too emphatic in most of these bits, with the result that the scenes missed fire.

Miss Talmadge carried the burden throughout and made practically all of her scenes register—which keeps this a production which can be played, altho you will never find your audiences raving about it or hunting up their friends to tell them to be sure and see it.

The story is by the author of "Tess of the Storm Country." It is a plot that deals with the young girl who is wronged by the wealthy youth, and when she is brought into church and confronted with the fact that she is about to become a mother we had rather a dramatic moment. This would have been very good except that J. Herbert Frank, who was playing the father of the boy who had caused the trouble, overstepped in his acting.

The wealthy youth was married to the girl he didn't care for, because his family wished it, and Tess was brought up by a kind-hearted doctor, who cared for her and her baby.

Niles Welch had the difficult part of the wealthy youth who caused the trouble, and he handled it rather satisfactorily. After he had married the girl he did not care for, we found an old witch taking possession of his child, and then they pulled some rather wild melodrama in which Miss Talmadge rescued Mr. Welch's baby from the fire in the old settlement and so made Mr. Frank, who was Welch's father, sort'uv ashamed of himself. The kindly doctor who had cared for Miss Talmadge, finally proposed, and they gave us the promise of happiness for the shero.

In the scenes toward the end, while the fire was on, they had some storm bits which were very poorly handled. The "rain" was decidedly streaky.

The first part of this production provided an opportunity for some rather good characterization by Miss Talmadge, and we had plenty of closeups of her all thru the offering, which really saved it from being very poor.

The general atmosphere was just "good," because the photography varied decidedly. Some of the sets were very good and others were rather ordinary.

The Box Office Angle.

Because Norma Talmadge is in this and because the story is by the author of the production in which Mary Pickford made one of her greatest successes, you can probably do some business with this. I would be very careful, however, about making any specific promises as to the merit of this film, because it has many weaknesses. The chances are that the average fan will not really be pleased, because the impression isn't altogether a favorable one. The story is one of those sob things with an unhappy shero who has the hope of promised happiness handed to her at the finish, rather too late to offset the sorrows of the preceding reels.

The safe thing to do is to put this one over with all of your attention centered upon the star and the author's prestige, without committing yourself in any way as to the merits of the production.

Niles Welch has done rather well in a number of productions lately and you can probably help this by telling them that he appears in this.

Write me about the conditions in your locality. Maybe I can give you a new angle.

Wid Gunning.

We believe—

Collaboration between the director and photographer is essential to success in photoplay production.

Larry Trimble
Philip E. Rosen.

STAR HELPS AND EARLY DRAMA REGISTERS MOB STUFF MARS END

Mme. Olga Petrova in

EXILE

Paragon—Artcraft

DIRECTOR	Maurice Tourneur
AUTHOR	Dolf Wyllarde
SCENARIO BY	Charles Everrard Whittaker
CAMERAMAN	John v. d. Broek
SCENIC SETTINGS BY	Ben Carre
AS A WHOLE	Star held attention, but unconvincing mob scenes wrecked it
STORY	Elaboration of "Paid in Full" in Arab atmosphere
DIRECTION	Made some excellent moments effective, but let extras run wild
PHOTOGRAPHY	Generally excellent; a few bad spots
LIGHTINGS	Many very fine; generally good
CAMERA WORK	Good
STAR	Pleasing; her poise and authority lifted many scenes
SUPPORT	Acceptable; extras poor
EXTERIORS	Registered atmosphere satisfactorily
INTERIORS	Generally very good
DETAIL	Satisfactory
TIME	Fifty-four minutes (5 parts)

THE first part of this gave us some rather good dramatic scenes which were developed around the basic idea of "Paid in Full." After that clash they went into some mob stuff which was quite unreal, and very ineffective—so that the final result was not so favorable.

The general atmosphere, which was that of an Arabian country, was good and some of the interiors were quite distinctive because of good lightings and classy sets.

As usual, Mme. Petrova was able to carry the dramatic scenes in which she appeared most satisfactorily, and in this production her poise and dignity added quite a lot to many incidents that would have been rather ordinary except for her presence.

We found her married to a no-account husband, played by Wyndham Standing, who wrote a letter which incriminated him and then asked her to get it back from the man he'd written it to, who happened to be Mahlon Hamilton, the hero, no matter what she had to do to regain it.

When the star went to the hero's home to give up for the return of the letter, the hero proved himself a gentleman and refused to collect, and then they banged into the mob stuff, during the course of which the willunous husband was beaten up by the angry Arabs, which of course left everything all set for the final clutch between hero and the star.

The incident where Mme. Petrova went to call on Mr. Hamilton was handled rather nicely, there being a bit of business having to do with her hand-bag which helped decidedly in making this situation dramatic. We had the suggestion that she had a revolver in this hand-bag, and the hero watched very carefully every time madame made a move to pick it up.

As a Petrova picture this isn't nearly so good as her other two Paramount productions, but it ranks with some of the better Metro offerings. If the mob scenes hadn't cheapened the picture and lowered the general tone it would have registered rather satisfactorily.

There were some very beautiful close-ups of the star, but at times the photography was rather muddy and some of the scenes were too heavily tinted.

The incident where the hero was supposed to ride past on a galloping horse and pick up Mme. Petrova, is very liable to get a laugh from the average audience, since we aren't accustomed to seeing our dignified star being picked up like a bag of meal after the fashion of the blue-eyed ingenue in the Western mellers. The flash of the hero galloping along with the star resting rather uncomfortably across the saddle was also one which should have been eliminated from the film.

In the cast were Warren Cook, Charles Martin and Violet Reed.

The Box Office Angle

Of course, Petrova is always a good box-office bet, and, while the last part of this isn't so good, you can probably get it by anywhere as a satisfactory program offering.

The name of this film will mean very little in the young life of any of your fans, and I believe it would be advisable to feature just the star and say very little concerning the production, except that it is presented in an Arab atmosphere. Don't make any rash promises on this, because the last part of the picture leaves rather an unfavorable impression.

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CHET WITHEY
DIRECTOR
JUST COMPLETED
"NEARLY MARRIED"
By EDGAR SELWYN
STARRING MADGE KENNEDY

FAIRLY PLEASING, BUT MARRED BY OVERPLAYING AND ROUGH COMEDY

Peggy Hyland in

PERSUASIVE PEGGY

Mayfair—Shallenberger & Priest—State Rights

DIRECTOR.....Charles J. Brabin
AUTHOR.....Maravene Thompson
CAMERAMAN.....George W. Lane
AS A WHOLE.....Unreal but fairly pleasing light entertainment; overplaying and rough comedy marred general effect
STORY.....Treatise on training an obstinate husband
DIRECTION....Permitted overplaying and rough comedy, but registered some good bits and several beautiful exteriors
PHOTOGRAPHY.....Varied from fine to fair
LIGHTINGS.....Some excellent; others ordinary
CAMERA WORK.....Varied
STAR.....Generally pleasing, but overplayed at times being "cute"
SUPPORT.....Some acceptable, but many crude spots; gossip was terrible
EXTERIORS.....A few beautiful; generally satisfactory
INTERIORS.....Good but not exceptional
DETAIL.....Several bad slips
TIME.....Sixty-five minutes (5 parts)

WHILE the general effect of this is fairly satisfactory as light entertainment, the production is marred very decidedly by some bad overplaying at times and some rough comedy that certainly has no place in such a dainty little production as this should have been.

The plot development was really a sort of a treatise on how an obstinate husband should be managed, and there was a good little basic idea in the thought of having the wife creating the proper foundation of success for her married life by putting one brick after the other around the doorway of her home. These bricks represented Understanding, Co-operation, etc., with the wife adding an additional brick whenever an incident registered that a certain element of success had been successfully negotiated.

This started off with some very beautiful exteriors and a rather whimsical touch that gave promise of presenting some delightful light comedy. Unfortunately, we bumped into some bad overplaying as soon as a certain character, who was sort uv a combination gossip and rival of the wife, came into the production, and this very bad actress appeared frequently, with some Keystone characters that drifted in later, helping to mar the general effect very decidedly.

As the production progressed, Miss Hyland herself overplayed with what seemed to be too much of an effort to register cuteness, and in one or two important scenes William Davidson was painfully theatric. The net result was that at the end the impression wasn't nearly so favorable as had been anticipated from the early scenes.

It was certainly a mistake to play some of the farmhands in as rough comedy bits as were introduced, because these had no place whatever in such a production.

There were a few detail slips, such as one place where Mr. Davidson left the home of his friends with his wife under his arm, wearing a felt hat and arrived at the bank with her wearing a straw hat. The account which he opened for her in the bank was in Buffalo, and yet, when she drew her check it was on a New York bank. Things like that are noticed by every fan, and both errors could have been and should have been covered up.

There was one little scene of a fat Keystone type making love to a telephone exchange girl which was absolutely painful. There was no great interest to the plot development, because the action was comparatively obvious, but the whimsical basic idea would have carried it very well had the treatment been such as to keep the production light entertainment without allowing it to break over into Keystone Komedy and the poor attempt at dramatics.

Among those in the cast were Mary Cecil, Gertrude Norman, Jules Cowles, Charles Sutton and Arthur Houseman.

The Box Office Angle

This may get over very satisfactorily because of Peggy Hyland's presence, if you want to play it on the basis of a program offering, but certainly I wouldn't lead anybody to expect that they were going to see something unusual. The production isn't as good as some in which Miss Hyland has appeared and is unfortunately marred by the bad spots.

You can use in your advertising the idea that this suggests some very good tips to wives who want to get new angles on how to manage husbands, but I would concentrate on advertising of that sort and plugging the star rather than upon any promises as to the merits of the production itself. The bad spots really offset the good ones to such an extent that the final impression is none too good.

Have you sent *WID'S* your reports on features that you have run lately?

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PLEASE, MISTER---LET'S HAVE NEW PRINTS ON THE GOOD ONES

I have had many exhibitors write in and ask me personally why some exchanges never send out new prints of their good films. I have been unable to answer this, except to say that I presumed that it was because the executives in charge didn't know any better.

When we stop to figure that a large percentage of the theatres play productions after they are sixty days old, and when we also realize that the average positive print commences to look like what it shouldn't in a few months, the question comes—Why don't the producers provide new prints on all of the subjects which are fit to be played in worth-while houses many months after release, instead of forcing intelligent exhibitors to present to their patrons "shot to pieces" productions, or else cancel bookings?

There are many hundreds of good exhibitors over the country today who would be delighted to go into any exchange and pick out some of the good subjects that are many months old, if they were reasonably sure that these worth-while productions would be in fit condition to be shown in a good theatre.

This is certainly a matter deserving of very serious consideration, and I would suggest to every producer, for his own good, that he get an immediate accurate report upon the condition of the prints in his own exchanges. And—it would be worth-while to send some one to check this up who would give an unbiased opinion, instead of leaving it to the employees in the various exchanges, who might be adverse to reporting that their prints had been shot to pieces as soon as they have been.

If you are an exhibitor who wants to play some of the old stuff, write a few letters in to the producers and tell 'em about it.

If you are a producer, make a little note on your memo pad and take this up right away with the man who can do what should be done. Never put off till tomorrow what you can do today, because "tomorrow" in the filum business is the same as several months in any other business. You know we do move! Get yours while the getting's good—which means keep your product in marketable condition.

Why I Sent You Old Sample Copies

A few of my good friends have asked me why I sent out comparatively old samples for them to distribute to their friends in an effort to get the "office boy" (which means ME) a raise in salary.

Listen, dear ones, and I will tell thee the reason why I did such a thing.

As you all know, a great many exhibitors do not play films in the first few weeks after they have been released. Some of them don't play them for several months after release. If you were to send a sample to some friend with a lot of reviews of films that he was going to play sometime—or going to see sometime, if he wasn't an exhibitor—the chances are that he would probably read thru the book and then put it to one side and forget about it. What I wanted was to have you send your friends a sample copy containing reviews of pictures that they had seen or played.

When any one in the film business sees any production, they generally form some sort of an opinion concerning it. I wanted your friends to have a chance to check up their opinions with mine. If they agreed with me, the chances are ten to one that they would promptly send in a check for a year's subscription. Of course, if they didn't agree with me, I couldn't expect them to act so quickly.

Now, d'ye get the idea?

And—by the way, what did YOU do with those samples I sent YOU? Have they gone out with personal letters . . . or are they still resting peacefully on your desk, with your "good intentions" still only "intentions?"

Let's Do It Today! WHAT DO YOU SAY?

BEAUTIFUL FAMOUS SKATER IN AWFUL STORY CRUDELY PLAYED

Charlotte in

Commonwealth Pictures Corp.—State Rights

DIRECTOR.....Oscar Eagle
AUTHOR.....Courtland J. Van Deusen
CAMERAMAN.....Jackson T. Rose
AS A WHOLE.....Beautiful skater in awful plot with amateur support; drags fearfully, then finishes with cheap meller
STORY.....Five reels of athletic shero and lurking spies; one reel of very ordinary meller action
DIRECTION....Gave much too much footage to inconsequential action and failed at any time to make it impressive
PHOTOGRAPHY.....Some of it beautiful; some ordinary
LIGHTINGS.....Some fine effects; some poor
CAMERA WORK.....Many good dissolves; really too many; generally very pleasing
STAR.....Beautiful, pleasing and wonderful skater; was camera-conscious and jumped too much
SUPPORT.....Amateurish
EXTERIORS.....Some beautiful shots; generally pleasing
INTERIORS.....Acceptable; some good; some poor
DETAIL.....Too much of it
TIME.....Sixty-four minutes (6 parts)

I AM afraid that many who see this may pass the remark that it might have been better if they had kept Charlotte "on ice." Personally, I feel that it isn't really her fault that this fails to register, but very decidedly the fault of the story and the producers.

For the first five reels we had nothing to the plot except the introduction of a lot of characters, many scenes showing Charlotte in various costumes doing athletic stunts, riding horseback, bathing, doing classic dancing in the woods, etc., accompanied by a lot of "chickens," while German spies lurked around, passed notes to one another and figured out just when they would steal the submarine invention which good friend hero was building in a shed in the woods.

After five reels in which the story didn't advance a bit beyond the point where it started, we had a final reel of wild-eyed mellerdrammer which consisted of the spies stealing the invention, with Charlotte and the hero in pursuit, and a big struggle between hero and the willun on the edge of the cliff, which was ended by the arrival of an automobile full of secret service men.

They gave us rather a lot of pretty exteriors, some of the locations being very beautiful, indeed, and if the first five reels had had any story whatever to justify their presence, this might have been interesting because of the atmosphere and the good looks of some of the "chickens."

Of course they had to let Charlotte skate, and after she had spent several reels wildly jumping around all the time, which became a bit tiresome because the other girls wanted to do it too, they turned her loose in an ice rink, in what was supposed to be the Red Cross bazaar, and there she did some of the famous stunts which made her such a favorite when she appeared at the Hippodrome.

Charlotte is really a beautiful girl and she has quite a "figger." Altho she was camera-conscious at times, I believe that she would have registered very favorably indeed had she had a good story and better direction in this. She can stand closeups and has a countenance that is quite worth looking at.

The supporting cast was decidedly amateurish, and the Assistant Willun, who was also the assistant director, was the chief offender when it came to camera-conscious action. He rolled his eyes sumpin' scan'lous.

There was little rhyme or reason to the plot at any time, but when they got down to the automobile chase in the last reel where the hero and heroine were pursuing the spies who had finally made up their mind to steal the invention, and we found Charlotte boarding a yacht, when she had no reason to know that the willuns were aboard, they gave us a title which said, "Intuition prompts Charlotte to board the yacht"—that was the last straw! I've seen a lot of bum stories palmed onto Fate and other unsuspecting forces that can't defend the accusation, but this stunt of pulling "intuition" on us as an excuse for a slip in a bum mellerdrammer is pretty ruff.

In another part of this film they gave us a title saying that the inventor hero was going to test his invention, and we saw him apparently placing it to shoot it thru the air. Since we had been told that this was a submarine gun, I'd like to have someone diagram how he was going to test a submarine gun by shooting it at a target in the woods.

Entirely too much footage was given to the scenes in the skating rink, preceding and after Charlotte's skating specialty, and these became very tiresome. The same was true of most of the early footage where Charlotte and the "chickens" jumped around thru many scenes.

It was evident that quite a bit of money had been spent on this production, because some of the sets were rather good, but the composition wasn't always as artistic as it should have been to have secured the best results. There were a number of particularly beautiful exterior shots which lifted the offering quite a little.

The Box Office Angle.

At the time this was shown to the press no name had been given to it. Some very funny ones could be given to it if someone wanted to be truthful.

Considerable depends upon just how much your patrons will care about Charlotte being the most wonderful ice skater in the world as to how much business you can do with this. You can safely talk a lot about her being beautiful without fear of contradiction. You can rave about her ability as a skater as much as you like. Possibly your fans may not expect much from her as an actress and she may please very decidedly. Certainly they will hardly care for the story or the supporting cast. The story, particularly, is very bad.

If you are going to play this I believe it would be advisable to tell them frankly that it is a melodrama having to do with German spies seeking an inventor's model, which presents an opportunity for Charlotte to appear doing classic dancing, bathing, and finally as herself, the world's greatest skater. You might also say that she saves the nation's secret by her knowledge of wireless telegraphy, if you figure that anyone will pay any attention to such hokum.

Whatever you do, don't promise that this is a thrilling, compelling story or any such fool talk as that—because it isn't! The story is awful, the supporting cast is as bad, and there's nothing about it to please your fans except Charlotte herself and some pretty scenes.

If this were reduced in footage about one-third it would be decidedly improved from every viewpoint. I believe any exhibitor would be willing to pay more money for this if at least one-third of it should be eliminated.

DISTINCTIVE ATMOSPHERE HOLDS UP EARLY REELS; BIG BATTLES AT END

Violet Heming, Wilfred Lucas and Conway Tearle in

THE JUDGMENT HOUSE

Blackton Production—Paramount

DIRECTOR.....J. Stuart Blackton
AUTHOR.....Sir Gilbert Parker
SCENARIO BY.....J. Stuart Blackton
CAMERAMAN.....Thomas F. Malloy
AS A WHOLE.....Interesting domestic drama in classy atmosphere with Boer War as background
STORY.....Developed good dramatic clash, but sort of slipped when battle scenes came at end
DIRECTION.....Gave distinctive, artistic atmosphere; made dramatic scenes hold until battle started
PHOTOGRAPHY.....Generally very pleasing
LIGHTINGS.....Some excellent; generally good
CAMERA WORK.....Good, with some bits excellent
STARS.....A bit theatric at times, but generally effective
SUPPORT.....Varied; some excellent; others camera-conscious
EXTERIORS.....Some very beautiful; generally good
INTERIORS.....Distinctive—kept atmosphere classy
DETAIL.....Good
TIME.....Sixty-one minutes (6 parts)

THE atmosphere of distinctive class which is registered by the sets and lightings in this gives it sufficient dignity to have this accepted anywhere as a very good production. The drama holds rather well thru the first five reels, but goes to pieces in the sixth, where we have some battle scenes that are very interesting to monopolize the attention.

The first of the film is devoted to a situation centering around a young woman who can't make up her mind as to which man she loves. This fickle young thing married one, after having been sort of tentatively engaged to another, and then she began to feel that she had made a serious mistake, with other near-affairs creeping in on the sidelines.

It wasn't until after the battle scenes that we had a title which said: "Her real self at last"—and I am inclined to believe that that title may get a laugh from some of the members of the audience, who will be somewhat disgusted with the young lady's "mind changing" escapades.

Violet Heming was the wife with the uncertain affections; Wilfred Lucas was the husband who was something of a brute, and Conway Tearle was the disappointed lover who almost caused trouble. In the last reel, after the wife had left her hubby, we got into the battle stuff, and Mr. Tearle and Mr. Lucas were shot; but Mr. Lucas recovered sufficiently to walk to the Red Cross station where Wifey was waiting as a nurse.

All thru the action there was a mysterious servant character who was constantly sticking around looking for trouble, and we found out eventually that he was seeking important information for Oom Paul. He also died on the battlefield when our other principals were shot.

We had some excellent sets in this and the rather classy atmosphere held the production up very nicely. There were some good light effects and several rather unusual title designs which kept the general tone of the production running evenly.

Miss Heming wore a number of L. & B. H. gowns and sometimes was very pretty. Her work on the whole was quite satisfactory.

Mr. Lucas and Mr. Tearle were very satisfactory, altho they were theatric in spots and somewhat camera-conscious. Paul Doucet, playing Mr. Lucas' secretary, who was also an admirer of the latter's wife, was quite camera-conscious.

Crazy Thunder, the Indian who played the part of the servant, made this part stand out—altho it was such a part that almost anyone could have made it seem important.

Others who appeared were Luciel Hamill and Florence Deshon.

The Box Office Angle.

By being able to talk about this as a Sir Gilbert Parker story, which is Mr. Blackton's first production at Paramount, you can probably do some business, and the film is good enough to please generally. There is enough class to the first part of it and enough "size" to the spectacular scenes at the end to make the average fan feel that he has seen something worth while.

Just to prove that you fellers can't afford to bill productions and mention the story in accordance with the press sheets which are issued by the average producing company, I might mention the fact that in this the synopsis contained in the press book tells all about a murder which is supposed to be the central situation in the last half of the production, and, as a matter of fact, the murder never appears on the screen. It is possible that this was made and cut out, or else the scenario may have been changed after the work was begun. The important point, however, is that press matter should never be issued until the production has been viewed. It only goes to show that press agents are expected to sit down and use up all their adjectives about a film that they have never seen. In a way, this accounts for the ineffective advertising matter that accompanies so many films. How can a man write convincing copy about something that he knows nothing of?

Don't go too strong on your recommendation of this production, because some folks may not care for the domestic jumble in the dramatic situations, and it is certainly true that the drama does a flop at the finish, with the bromide clutch being anticipated long before it arrives.

We believe—

Collaboration between the director and photographer is essential to success in photoplay production.

Larry Trimble
Philip E. Rosen.

MYSTERY SUSPENSE THAT HOLDS; HAS GERMAN SPY BASIS

Franklyn Farnum in

WINGED MYSTERY

Bluebird

DIRECTOR	Joseph De Grasse
AUTHOR	Archer McMackin
SCENARIO BY	William Parker
CAMERAMAN	Jack McKenzie
AS A WHOLE	Fast moving mystery melo
STORY	German spy system in U. S.
DIRECTION	Did not make all moves clear
PHOTOGRAPHY	Very good
LIGHTINGS	Good generally but few of them
CAMERA WORK	Same angle in many shots
STAR	Good action hero
SUPPORT	Good
EXTERIORS	One shot particularly good, others satisfactory
INTERIORS	Suited action
DETAIL	Good for this where detail is secondary
TIME	Seventy minutes (5 parts)

THIS is a fast moving mystery suspense melo, and I believe this type of production is in some demand at the present time. Also the fact that it shows the downfall of some German spies in the United States gives advertising possibilities.

The story showed Franklyn Farnum playing dual roles one as a good American citizen in Germany and also as a German officer. In a fight between the two brothers, the American's passport was stolen and the German officer came to the United States as a spy. The American finally got out of Germany, and came over.

At a house party where Miss Theby was the heroine, and Mr. Farnum was a guest, they were invited by a mysterious letter to come to a house and have dinner. When they got to the house, they found that they were prisoners and that they were held for ransom by the German spy system. The police trailed them by pigeons and finally rescued them. There was plenty of action, and although several points were not clear, the suspense obtained was good.

Miss Theby, as the heroine, was snappy and pleasing. She made her part stand out. Franklyn Farnum did not smile as much in this as in several of his other productions and was rather pleasing as the hero.

Others in the cast were Fred Montague, Claire Du Bray, T. D. Crittenden, Charles H. Mailes and Sam De Grasse.

The Box Office Angle.

This has lots of action and carries quite a little suspense; it has decided advertising possibilities because it shows some of the German spy system at work and the hero triumphant with the spies arrested.

I believe that you can bill this and have it please your patrons. Don't say much about the dual role of Franklyn Farnum because this has become old stuff and it may keep some people away.

THEATRIC BUT RATHER SATISFACTORY AS HERO PRODUCTION

Crane Wilbur in

THE BLOOD OF HIS FATHERS

Horsley—Art Dramas

DIRECTOR	Harrish Ingraham
CAMERAMAN	Robert A. Turnbull
AS A WHOLE	Rather theatric
STORY	A family curse which Wilbur overcomes
DIRECTION	Kept audience at a distance
PHOTOGRAPHY	Generally good, some fine spots
LIGHTINGS	Delightfully artistic
CAMERA WORK	Good
STAR	Pleasing hero but theatric at times
SUPPORT	"Acted" some but generally acceptable
EXTERIORS	Many beautiful shots
INTERIORS	Decidedly good
DETAIL	A few slips
TIME	67 minutes (5 parts)

THIS opened with Crane Wilbur as a confederate renegade who with his band of roughnecks took possession of a Southern home, killing the father, mother and the sweetheart of the daughter, but letting the daughter and a negro servant live. Wilbur married the girl but later she died after the birth of their son. Before dying, however, she cursed Wilbur, the son and all their descendents.

The action then shifted to the present day with Wilbur as one of the two grandsons of the renegade, a helpless paralitic now. As the grandson Wilbur was a hard drinking but likable boy. Wilbur then married a Northern girl and the same day, thinking that he had killed a man, left for parts unknown where he fought his inclination to booze and tried to regain his self-esteem. Finally he rescued his wife from a gang of bums and then learned that he had not killed the man which plot idea has seen much service.

There were a number of inconsistencies in this, the principle one being the ease with which the brother made Wilbur the "fall guy" time after time. Toward the end these did not get over.

The general trend of the production was more or less theatrical, and although it seemed that nearly every sequence was overdrawn, it was carried in this atmosphere until we were used to it.

Crane Wilbur had a very good makeup in his impersonation of the renegade except that he wore a wig that every one will know as a wig. Most of your audience will like him in this. I am sure the women will.

The exteriors were taken in some beautifully kept grounds and the photography was certainly much above the average. The lightings were unusually good especially where Mr. Wilbur and the greyhound were shown. I would certainly mention this dog in my advertising because he will surely win your audience.

In the cast were Doc Graham, Ruth King, Julia Jackson, Joe Mullaly, Don Bailey and Jeanne Crosby.

The Box Office Angle.

This production is theatric, but I don't believe that you will get many kicks on that account because it is carried in that tone throughout.

If your patrons like Crane Wilbur get this and bill it rather heavily, but if they don't like him I would spend my space on the beautiful exteriors and let it go at that.

I would mention particularly the fact that there is a costume wedding in this, and I believe that you can get quite a goodly number of women in on that point. It might be well to bill this as a stately Southern production and in that way alibi yourself from some kicks.

PIEDMONT
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Piedmont Pictures Corporation

Exclusive Selling Agent for America's most prominent Producers.

Confidential Purchasing Agent for foreign buyers.

729 Seventh Ave., New York

RATHER ENTERTAINING LITTLE COMEDY WITH CUTE KID STUFF

Zoe Rae in

THE CRICKET

Butterfly

DIRECTOR	Elsie Jane Wilson
AUTHOR	Elliott J. Clawson
CAMERAMAN	Stephen Rounds
AS A WHOLE	Very pleasing light production
STORY	Child brought up by three confirmed bachelors
DIRECTION	Registered some good little touches
PHOTOGRAPHY	Generally very good
LIGHTINGS	Few attempted, but those were excellent
CAMERA WORK	Good
STAR	Cute youngster
SUPPORT	Satisfactory
EXTERIORS	None to speak of
INTERIORS	Suitable for story
DETAIL	Acceptable
TIME	Seventy minutes (5 parts)

ZOE RAE is certainly a delightfully clever little youngster, and she makes her part in this stand out—especially the bit where she pulled a tooth out at the table and then laughed and showed the vacant place where the tooth had been. This brought down the house.

The story concerned Little Zoe and her mother, Gretchen Lederer, who were living in rather straitened circumstances, so that when a chance came for the youngster to take part in a child theatrical production her mother permitted her to go ahead.

At these rehearsals Little Zoe met three bachelor actors, and when her mother died these three kind-hearted men adopted her. The actors later became very wealthy, and the girl, now grown up (played by Regina Rogers), married an actor, whereupon the foster-fathers disinherited her. The child of this couple, Little Zoe, brought about a reconciliation between the foster-fathers and her mother and father.

There were several places in this where children were used, these bits bringing lots of laughs. Winter Hall, Fred Warren and Harry Holden, as the three foster-fathers, although slightly overdrawn, were really delightful in their characterizations of men who thought they were doing their duty.

We had several points that did not quite get over because of the fact that they failed to convince, but on the whole this was a pleasing little offering. Some of the interiors were interesting and a few of the lightings of Miss Lederer made her appear really beautiful.

The Box Office Angle.

You can take this, bill it as an interesting little production with some good laughs and some pathos and be sure that it will please. It is certainly much better than the average Butterfly.

I would center my advertising on Zoe Rae, mentioning some of her recent films; I think she is quite well known as a youngster. I would also add that Miss Lederer appears in this, since she has been in enough worth-while films to be rather well known.

Say in your ads that this is the kind of story that the public has been demanding, and promise that it will please.

ROUGH STUFF THAT OVERREACHED AND BECAME FUNNY KILLED THIS

Monte Blue and Claire McDowell in

THE SHIP OF DOOM

Triangle

DIRECTOR and AUTHOR.....Wyndham Gittens
CAMERAMAN.....Allan Davis
AS A WHOLE....Rough meller that overreached and went to pieces at end
STORY.....Never convinced, and became much too melo
DIRECTION.....Gave too much emphasis to ruff stuff; provided rather good atmosphere
PHOTOGRAPHY.....Generally good; some effective night stuff
LIGHTINGS.....Some very effective; generally ordinary
CAMERA WORK.....Good
STARS.....Satisfactory for melo action
SUPPORT.....Good rough types
EXTERIORS.....Some beautiful shots; boat stuff good
INTERIORS.....Satisfactory
DETAIL.....Too much ruff stuff
TIME.....Fifty-eight minutes (5 parts)

As program stuff goes, your patrons will probably accept this, unless many of them complain about the last reel or two where the action gets entirely too brutal and unconvincing.

They ran along in a fairly satisfactory manner until they got the characters together on a boat with a real rough gang of brutes, and then they pulled a mutiny with a free-for-all fight, which was followed by the ship being set afire and every one cut loose in boats on the open sea.

We then had two lotteries, with the brutal captain winning each time. The first was to decide who was to be thrown overboard to lighten the boat, and of course the hero was the unlucky one, and the second was to decide who should get the woman, and of course the captain won her.

About this time it began to be funny. The hero and shero both landed on the same island, and the captain, who was with the shero, obligingly walked over into some quicksand and sank out of sight. Then the crew came to rescue the hero and shero, but they said that God must have put 'em there for some reason, and so they were going to stay. Curtain.

The first part of this had to do with some fishing village scenes and a fight between the hero and a ruffneck, which ended with the ruffneck being killed. The hero was to marry the shero, and the ruffneck had boasted of having kissed her.

I'm afraid that the average fan will fail to enthuse over this because it is given up almost entirely to scenes of strenuous strife with many close-ups of battling men and bloody faces. The action on the boat during the mutiny and the fire was rather well cut for speed, but it soon began to overreach, and the boat stuff killed it flat. Some of the scenes when the boat was on fire, which were taken as night stuff, were rather effective. Generally the lightings were ordinary and failed to lift the production particularly.

Monte Blue was a hard-working hero, and Claire McDowell "emoted" all over the place. They did their best but were severely handicapped.

Others who appeared were Arthur Millet, Aaron Edwards and Frank Brownlee.

The Box Office Angle

If you play to audiences that like the "blood-and-thunder" stuff, particularly when there are buckets of blood, this may be approved of, because they surely do battle a lot and, according to some of the subtitles, were truly "wicked wuns." If your audiences are unwilling to believe this sort of ruff stuff I would forget this. It is certainly not what I would call entertainment.

I can't figure that the names of Monte Blue or Claire McDowell will get you any business at the box office.

DELIGHTFUL WILD INDIAN STAR IN FARCE THAT EARNS LAUGHS

Ann Murdock in

PLEASE HELP EMILY

Empire All-Star—Mutual

DIRECTOR.....Dell Henderson
CAMERAMAN.....William S. Crolly
AS A WHOLE.....Pleasing star in farce that earns many laughs
STORY.....Mixup resulting from escapades of wild little lady
DIRECTION.....Gave good atmosphere and played somewhat broadly for comedy; failed to tie some situations together, but farce atmosphere will excuse that
PHOTOGRAPHY.....Generally pleasing
LIGHTINGS.....Some good effects, others ordinary, but generally satisfactory
CAMERA WORK.....Varied, but generally good
STAR.....Delightful little Indian with personality that will win
SUPPORT.....Some good farce laugh-getters; hero pleasing as contrast
EXTERIORS.....Satisfactory
INTERIORS.....Some very good; generally satisfactory
DETAIL.....Acceptable; some funny bits
TIME.....Sixty-four minutes (5 parts)

FIGURING this as farce, I believe it is a very good bet because the situations will earn many laughs and Miss Murdock as a wild little lady whose escapades keep everyone in hot water will win most any audience because she is such a happy little devil. There were a few places where the story didn't just exactly tie together properly—particularly the matter of time between Miss Murdock's being left alone in a tango resort and her arrival in her bachelor friend's apartment, which was followed too soon by the presence of many of her friends. The lapse of time between night, dawn and mid-morning was not clearly covered. No one will stop to worry very much over story details in this sort of a production, however, because it is pure farce and they will accept it in the spirit of fun.

There were several good farce characters, such as Ferdinand Gottschalk as the fussy little pee-wee who wanted to marry Miss Murdock, the funny old aunt who was supposed to have the mumps and was disinfected when they all got arrested, and the bashful bachelor who was ordered to bring Miss Murdock from the bachelor's bedroom, where she had calmly decided to rest a bit.

In good contrast to these farce characters we found Rex McDougall as the hero working quietly, accepting in a somewhat bored manner the many foolish stunts of our little shero. He was very pleasing. Mr. McDougall is now appearing with Miss Murdock in her new success,

"The Three Bears," which is now playing at the Empire Theatre. He is the cross old Big Bear.

To give you an idea as to the sort of character Miss Murdock has in this, we see her driving wildly thru the streets with a motorcycle cop in pursuit, and after they have raced many blocks, with corners turned on two wheels, she calmly says to him when arrested—"So, you're a policeman . . . why, I thought you were racing me!"

It looked like Miss Murdock was really having a good time all thru this, and that spirit of fun helps to carry the production. Most anyone likes to see a pretty little Indian have a good time while other characters are standing around in great discomfort.

The Box Office Angle.

Personally, I think farce is a good thing to play up just now, and I believe that most any audience will enjoy this very much. You can feature Miss Murdock as a Frohman star, with the announcement that she is now being starred in the new comedy success, "The Three Bears," at the Empire Theatre. If you have played "Captain Jinks" or the "Outcast," I would refer to her having appeared in those productions. Forget the "Seven Sins." Whatever you do, don't mention her appearance there, because it might hurt your business.

Emphasize the fact that "Please Help Emily" was a Broadway success in which Miss Murdock appeared, because many of your fans like to see the shows which have played on the "big alley." Bill it as a farce and have them come prepared to laugh.

As a teaser campaign, you might for several days in advance run a line like this: "Will you help Emily?" Then after a few days change it to "PLEASE HELP EMILY."

PLEASING STAR LIFTS OLD HOKUM OF NEWLY RICH BLACKSMITH

William Desmond in

THE SUDDEN GENTLEMAN

Triangle

DIRECTOR.....Thomas N. Heffron
AUTHOR.....R. Cecil Smith
SCENARIO BY.....Joseph Anthony Roach
CAMERAMAN.....Edward Gheller
AS A WHOLE.....Rather pleasing hero and fairly good atmosphere made very ancient plot idea interesting at least
STORY.....Irish blacksmith left fortune, eventually wins scornful ward and triumphs over blackmailers; old stuff
DIRECTION.....Registered some scenes very satisfactory, but had some bad camera angles and allowed players to become camera-conscious frequently
PHOTOGRAPHY.....Generally good; mostly straight stuff
LIGHTINGS.....A few good effects; generally ordinary
CAMERA WORK.....Mostly straight stuff; some composition bad
STAR.....Pleasing as ruffneck millionaire hero
SUPPORT.....Rather camera-conscious and somewhat stilted
EXTERIORS.....Some very good; generally satisfactory
INTERIORS.....Some shots very pleasing, but a few with bad composition
DETAIL.....Satisfactory
TIME.....Fixty-six minutes (5 parts)

CONSIDERING the fact that this is the very ancient story about the young hero blacksmith in Ireland who inherited many millions, with much attention given to the details of his coming into the fortune, his not understanding table etiquette, etc., I believe that it has been made fairly satisfactory by Mr. Desmond's personality and a comparatively good atmosphere of sets, locations, etc.

There was the usual junk about the ward who scorned the new millionaire at first, only to learn to love him later, and they even pulled in the willun and willuness who tried to frame up the hero and force him to marry the willuness, so that willun could wed hero's ward.

Generally, the sets and locations provided were very good, but every once in a while one of the angles used was bad, with the result that the general effect wasn't nearly as good as it should have been.

Mr. Desmond was pleasing all the way, but Mary McIvor as the shero was quite camera-conscious, and this same fault marred the work of the others in the supporting cast.

The early scenes in Ireland were rather interesting, but were decidedly "comic opera" in their artificiality.

Too much detail was given to some of the inconsequential situations, and, while the old hokum about the new millionaire not knowing what to do with his implements at the table may register with some people, it will pull a groan from a good many.

Some of the titles were very poorly worded, and this fact tended to weaken many of the situations very decidedly.

Among those who appeared were Alfred Hollingsworth, Donald Fuller, Percy Challenger, Jack Richardson, Alberta Lee and Margaret Shillingford.

The Box Office Angle.

As a program release you may be able to get this by satisfactorily if you think they will accept this very old story. Certainly if I were going to play it I would talk about Mr. Desmond and only say that he appears as an Irish Mick who found it necessary to teach some supposed-to-be gentlemen proper manners, instead of going into any details as to the actual story situations.

Figured from program standards, this is neither impossible nor good; it is just acceptable. If your fans are easy-going they may have some good laughs over some of the incidents and accept the rest of it without serious complaint. If your patrons are particularly critical and rather wise as to story values, then it would probably be advisable to dodge this one. Certainly this isn't up to the Triangle standard of the old days, but, then, most of you know that Triangle pictures today, as an average, aren't what they were.

An Exclusive Photoplay Trade Journal.

Published Weekly.

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100% Circulation in Canada.

Orpheum Theatre Bldg. Montreal, P. Q.

PLEASING STAR CARRIES ORDINARY PRODUCTION OVER SATISFACTORILY

Ethel Clayton in

EASY MONEY

Peerless—World

DIRECTOR	Travers Vale
AUTHOR	Gladys Johnson
CAMERAMAN	Max Schneider
AS A WHOLE	Old plot twisted to hold attention; star lifted it
STORY	Married in name only
DIRECTION	A little too much
PHOTOGRAPHY	Some bad; generally ordinary
LIGHTINGS	A few good; not many
CAMERA WORK	Just straight stuff
STAR	Very pleasing
SUPPORT	Bowers good, others satisfactory
EXTERIORS	Good
INTERIORS	Good
DETAIL	One bad slip
TIME	63 minutes (5 parts)

THIS production is a little better than the recent Ethel Clayton films and she has a part that will get more sympathy.

As a poor young girl in a sculptoring school who wanted to keep on with her work, Miss Clayton married John Bowers, a young man of wealthy grandparents who was in danger of losing his allowance because he wanted to marry an actress. In their marriage they decided to live a life of "married-in-name-only," and thus provide for themselves.

Later Miss Clayton got in a mix-up with Frank Mayo, who was the instructor at the art school, and was rescued by her husband. Of course, this taught her that she loved her husband, and so they really married.

There were very few exteriors in this and those that were shown were of no particular importance. In fact the whole production was somewhat short on atmospheric beauty. There was no attempt for good lightings or anything of the sort, but on the whole it was pleasing—made so by the very likable characters of Miss Clayton and Mr. Bowers. John Bowers, as a happy-go-lucky spendthrift, was developed as a man who could care deeply for his wife, but was not given an opportunity until the end. Miss Clayton was a girl so wrapped up in her work that she had not wanted married life, and had disliked Bowers and herself for the commercial marriage she had made. The Vampire was a little too strenuous in her ravings and detracted somewhat from the production.

The situation where Miss Clayton was locked in the house with Frank Mayo and after trying several windows and doors decided that she could not escape, was made funny by having her husband come along and calmly open the shutters that were supposed to have been locked.

Mr. Bowers injected some comedy in this that got by, and it lightened a somewhat heavy production.

The Box Office Angle.

Ethel Clayton has been given several mediocre plots lately, but I believe that she has carried most of them by her own personality. This is a little better than the others, and if you are on the World program and the others have slipped over, I think that you can get this one by nicely. I wouldn't go out of my way to get it because there are no real advertising points. If you play it center all the attention on Miss Clayton.

SMALL TOWN NEWSPAPER STORY THAT BECAME ORDINARY MELLER

Gladys Hulette in

OVER THE HILL

Astra—Pathe

DIRECTOR	William Parke
CAMERAMAN	Albert Richard
AS A WHOLE	Small-town newspaper story that became ordinary melo
STORY	Started with good characters, but lost effectiveness
DIRECTION	Did not lift it above ordinary melo routine
PHOTOGRAPHY	Only fair
LIGHTINGS	Ordinary
CAMERA WORK	Just acceptable; not good
STAR	Pleasing at times, but not as good as has been
SUPPORT	Just acceptable; some camera-conscious
EXTERIORS	Ordinary
INTERIORS	Acceptable for routine offering
DETAIL	Acceptable
TIME	Fifty-two minutes (5 parts)

AT first this showed promise of presenting some good character study, since it was a story of small-town newspaper life, with Chester Barnett as the young hero being given an opportunity to make good by putting a paper "over the hill." It very soon developed into ordinary melodrama, however, and the characterizations were lost in the action of developing situations.

Miss Hulette was presented as the granddaughter of a minister who was forced to become a book agent, and when her grandfather died she drifted into the newspaper office and there tried to help our young hero secure the advertising contract necessary to put his paper over as a success.

William Parke, Jr., was the son of the man who owned the papers, and, as usual, he was one of those weak sons who was willing to be a willun in order to win the woman.

The daughter of the man from whom the advertising contract was sought, had an affair with a baseball player and eloped with him about the time Miss Hulette discovered that the baseball player was married. She managed to get hold of the girl's father and stop the elopement, but the young willun, son of the newspaper owner, got next to the story and printed it.

Miss Hulette discovered the morning edition carrying the scandal on the first page and she promptly burned the entire edition and battered up the plates and type with a hammer. When the girl's father learned of this he handed over the advertising contract, which saved the paper, and the owner blew in in time to learn that his son was no-account, and so they ended with a clutch.

There was little attempt for effective, or distinctive, or artistic lightings, and thru most of this it just ran along as so much footage. As program stuff goes, this may be acceptable where they are willing to take action in place of characterization, but certainly there is little strength to the situations, because they absolutely fail to convince.

Miss Hulette was acceptable in this, but she didn't seem to register in as pleasing a manner as she has in most of her productions.

Chester Barnett was at satisfactory hero except that he was rather camera-conscious. The other members of the cast were only acceptable. They certainly did not lift the offering at any time.

Among those who appeared were Dan Mason, Richard Thornton and J. H. Gilmour.

The Box Office Angle.

If you are playing routine program stuff and trying to get by with it as it comes, this may sneak thru. Personally, I am afraid that very much of this ordinary action junk may seriously affect your patronage and cause you to commence to wonder in a few weeks what has happened to your regulars. If you can dodge this I would advise you to do so, because it lacks the human quality and isn't wild enough as melodrama to please those who love the straight mystery-suspense stories. There is no personality which lifts the production, and it fails to register as anything except just ordinary "movie."

If Gladys Hulette is a favorite in your community it would probably be advisable not to play this, because it might hurt her prestige.

PLEASING MIXTURE OF FARCE AND MELLER KEEPS LIKEABLE HERO BUSY

William F. Russell in

SNAP JUDGMENT

American—Mutual

DIRECTOR.....Edward S. Sloman
AUTHOR.....Edward S. Sloman
CAMERAMAN.....Joe Morgan
AS A WHOLE.....Snappy action and farcical touches discounted unreality and made artistic Western melo interesting
STORY.....Coincidences forgiven because of farce situations; action centered around hero whose double was outlaw
DIRECTION.....Gave very artistic atmosphere and pleasing comedy bits; kept melo moving
PHOTOGRAPHY.....Generally very good; composition excellent
LIGHTINGS.....Some very effective; generally pleasing
CAMERA WORK.....Generally excellent; doubles perfect
STAR.....Very pleasing, both as outlaw and hero
SUPPORT.....Girls good; excellent types among men
EXTERIORS.....Many very fine; some particularly effective
INTERIORS.....Very good
DETAIL.....Several good touches
TIME.....Sixty-three minutes (5 parts)

WHEN you learn that this is a combination of the story about the young man who was rather wild and was ordered out of the house by his father, and the old friend Coincidence which discovered a double for our hero, you may be inclined to feel that this is a "bad boy." But I want to assure you that the manner in which it has been handled redeems the story element to such an extent that I would almost bet on this proving very pleasing most anywhere. They titled this just enough in the direction of the farce to excuse the coincidences, and they kept the action moving fast enough that it proves very entertaining as a combination of farce and melodrama. Add to this the fact that they picked out many beautiful exterior locations and shot them from angles that made them very effective with good composition, and you have the high spots listed.

Of course, Bill Russell is a pleasing hero, and in this we find him doing the wild youth of the city and the rough but human outlaw of the West, most satisfactorily, and I am glad to say that Bill was able to hold the sympathy perfectly for both characters, which is sometimes not an easy task.

Francelia Billington and Ada Gleason as the two young ladies who were in love with the two Bill Russells were both pleasing, and we had an assortment of comedy characters and Western types that provide both fun and action in good measure.

The farcical twist to the story gave this a touch of comedy all the way, with the result that the average audience will enjoy the wild riding and the melodramatic thrill stunts that much more, because when they laugh it will be "with" the film and not "at" it.

The action provided all the well-known Western stunts from holding up the saloon, to dropping out of the tree on to the willun who pursued on horseback, and I can't help but feel that this combination of action and fun will register as good entertainment with most any audience.

There was a cute little kiddie who will make good in the few scenes in which she appears.

In the supporting cast were Charles Newton, Ashton Dearholt, Perry Banks, Harvey Clark, Clarence Burton and Bull Montana.

The Box Office Angle

I believe you can get some money with this because Bill Russell has been growing in popularity, and certainly I'd say that this is a pretty safe bet most anywhere, because the combination of farce and action will get over in many houses where straight meller wouldn't have a chance.

Fortunately they didn't rely upon double exposures very often, and so the idea of there being two characters is maintained very satisfactorily. The few "doubles" which are used were excellent, and you will be surprised at the number of patrons who are more or less regular who don't really know how these double exposures are taken.

I think you can still stir up interest in this idea by asking your fans if they believe that there is another man in this country who looks just like Bill Russell. You might ask that, and see "Snap Judgment" and find out. Of course, if you take this line of thought you shouldn't mention in any of your advertising the fact that Bill plays two parts.

I would be careful to promise them plenty of laughs, thrills and action, because I think the average audience is reaching for just that sort of entertainment these days —particularly the laughs.

Complete Musical Scores For All Paramount Re-Issues

Reasonable Rental

GEORGE W. BEYNON.

505 Fifth Ave., N. Y. City. Phone Murray Hill 9876

STAR AT DISADVANTAGE IN UNSYMPATHETIC DOMESTIC TANGLE

Pauline Frederick in

THE HUNGRY HEART

Famous Players—Paramount

DIRECTOR ..... Robert G. Vignola
AUTHOR ..... David Graham Phillips
SCENARIO BY ..... Charles Maigne
CAMERAMAN ..... Ned Van Buren
AS A WHOLE ..... Drama of domestic mix-up that missed fire most of time
STORY ..... Busy husband who neglected wife, repented and divorced her to prove that he was more worthy than rival; has seen much service
DIRECTION ..... Gave good atmosphere, but permitted some overplaying and failed to make dramatic situations really impress
PHOTOGRAPHY ..... Generally pleasing, altho not always to best advantage for star
LIGHTINGS ..... Generally good in sets but frequently poor on faces
CAMERA WORK ..... Varied
STAR ..... Failed to hold sympathy and didn't look good in many lightings
SUPPORT ..... Just acceptable; failed to lift scenes
EXTERIORS ..... A few very pretty shots; generally satisfactory
INTERIORS ..... Very good
DETAIL ..... Satisfactory
TIME ..... Fifty-two minutes (5 parts)

SOMEHOW this rather missed fire as a Pauline Frederick subject, because we had the star in a character which was decidedly unsympathetic, and it seems to me to be a mistake anyway to place Miss Frederick in the part of a woman who is unable to keep a lot of men at her feet.

The story of this was the old situation of neglected wife who accepted the attentions of her husband's friend and assistant, with the result that hubby discovered his error and wanted to repent, only to be told that his wife wanted a divorce.

Feeling that he knew her, hubby granted the divorce and then came back and asked her to work with him on a chemical experiment, which brought them together and developed a new interest. The willun drifted in again and hubby proved that the willun was a coward by offering to kill them all at once by an explosion, and then Miss Frederick decided that she would remarry her one-time hubby.

There is certainly little sympathy in this character, and I think it would be much better to put Miss Frederick in a vampire part where you are expected to hate her character, rather than to play her in weak parts where she is unable to hold the sympathy.

While the lighting was generally very pleasing in the sets, and the atmosphere for the most part was distinctive, there were many scenes in which Miss Frederick was not lighted to advantage and thru at least half of the film she certainly did not screen well.

The supporting cast was only acceptable, and surely the players were unable to lift any of the situations. Both the hero and the willun were rather theatric at times.

In the cast were Helen Lindroth, Eldean Stuart, Robert Cain and Howard Hall.

The Box Office Angle

If Pauline Frederick is a good bet with you and you can do it, I think I would dodge this, because it is certainly a "weak sister." If you play them for one night only you can probably get it by without serious complaint.

Undoubtedly they will not like this, but they may not know just why, and, for that reason, you may be able to get it thru with the soft pedal on. Whatever you do, if you are going to play it, go easy on promises. The story never really gets under your shirt.

DELIGHTFUL DOUG MAKING FUN OF KING BUSINESS SUCCESSFULLY

Douglas Fairbanks in

REACHING FOR THE MOON

Arteraft

DIRECTOR ..... John Emerson
AUTHORS ..... John Emerson and Anita Loos
ART DIRECTOR ..... Wilfred Buckland
CAMERAMEN ..... Victor Fleming and Sam Landers
AS A WHOLE ..... The irrepressible Doug in funny farce centered around the unpleasant features of being a king
STORY ..... Clever elaboration of good farce idea, helped by titles
DIRECTION ..... Kept it moving and hit some real high spots
PHOTOGRAPHY ..... Generally pleasing; some very good effects
LIGHTINGS ..... Some excellent; generally good
CAMERA WORK ..... Very good
STAR ..... The Favorite of the millions
SUPPORT ..... Some funny types and a pretty shero
EXTERIORS ..... Good
INTERIORS ..... Very good; one excellent set showing deck of ship
DETAIL ..... Some funny bits
TIME ..... Fifty-seven minutes (5 parts)

IT'S very hard to compare Fairbanks Films, because in a way they're always the same, and yet there is such a decided difference in some of the stories that it is hard to say just who is going to like "which" the best, except when they are remarkably fine or unusually weak. Certainly this had a splendid basic idea and has enough real action and sure-fire laughs to please most anybody anywhere.

Starting off with Doug as a clerk in a button factory who had a desire to be someone, we saw him practicing concentration with the pretty little lady he loved, and then suddenly he discovered that he was the long lost king of one of those funny little kingdoms of Europe, which in this case they called Vulgaria.

Then Doug's troubles began, and he certainly had some exciting adventures on account of the spies, hired assassins and others who wanted to get him out of the way. The situation on the boat where he couldn't talk to anyone and couldn't eat the food that was served to him because it was poisoned, is sure-fire stuff. In passing I want to comment on a set showing a deck scene which was very well put together. Such effects are pretty hard to put over.

Finally, after many wild adventures, Doug fought a duel with the Chief Willun, who was a contender for the throne, and, since our hero knew nothing about the regulation methods of killing a man in Vulgaria, he

found himself on the edge of a cliff which was about 'steen miles high, with the willun poking a neat little rapier thru his tummy. Doug fell backwards over the cliff, and kept on falling for quite some time before he awoke, tumbling out of bed in his boarding house. Then he decided that after all he didn't want to be a king, anyway, and went over to play a nice little scene with "the girl," who had been concentrating all this time upon a home in Jersey with Doug, and while our hero said that the "concentration" stuff was all bunk, she said she believed in it because what she wanted was coming true.

From start to finish we had a lot of those clever subtitles which our 82-lb. "bantamweight champion of the world title-writer," Anita Loos, is noted for. One of the best of these came in the scene where Doug had just been told what he might do on the ship because of the presence of spies, when he sized up the situation by saying—"I'm a helluva king!" This was followed in rapid-fire by a title from the spies who were on the other end of a dictagraph, who said—"Ah! He admits it!"

They took hold of the situation by saying that Doug was to take up the carefree and easy-going life of other monarchs, such as Czar Nick and Kaiser Bill. I believe that this thought of making fun of the "king" business will be a popular one at this time, and certainly the producer has kept the action fast enough and the atmosphere interesting enough to provide Doug with an atmosphere which will put this over in a most satisfactory manner.

Doug had a chance to do a few stunts, pull a lot of funny little bits of business and register that personality of his as he always does, and while Arline Percy wasn't in evidence very much, she was certainly very pretty and decidedly pleasing in her scenes.

The supporting cast was more than satisfactory. It included Frank Campeau, Richard Cummings, Millard Webb and Eugene Ormonde.

The Box Office Angle.

I would say that this is sure-fire. Certainly Doug is one of our best box office bets, and I can't think of anything you would want more than a chance to tell them that this is a story which makes fun of the king business. Just ask 'em if they can picture Doug as the King of Vulgaria, and promise that he has an exciting time. You might say: "Which would you rather be: A clerk in a button factory, or King of Vulgaria? Each job has its difficulties. See Our Doug's adventures holding down one after the other.

ATMOSPHERE AND JAPS MAKE THIS INTERESTING

Sessue Hayakawa in

THE CALL OF THE EAST

Lasky—Paramount

DIRECTOR	George H. Melford
AUTHOR	Beulah Marie Dix
ART DIRECTOR	Wilfred Buckland
CAMERAMAN	Percy Hilburn
AS A WHOLE	Interesting atmosphere and treatment
STORY	Depicting the call of the East to one who has the blood in his veins
DIRECTION	Handled most scenes satisfactorily
PHOTOGRAPHY	Generally beautiful, a few shots indistinct
LIGHTINGS	Usual Lasky lightings
CAMERA WORK	Good
STAR	Played with his usual poise
SUPPORT	Satisfactory, especially Jap players
EXTERIORS	Beautiful; nicely tinted
INTERIORS	Interesting
DETAIL	Good
TIME	55 minutes (5 parts)

DIRECTOR George Melford has given us a distinctive production due to fine atmosphere and photographic effects.

The exteriors were wonderfully beautiful. One scene in particular showing Jack Holt coming to the island to see Tsuro Aiko, who was the sister of Hayakawa, was an exceptional shot.

Of course, this love affair terminated disastrously for the girl and Hayakawa started to revenge himself on Holt; through Holt's sister, he finally realized that he loved her and due to the fact that she had Japanese blood, they were married and this cleared up the points in question.

There was a street scene showing a carnival in Tokyo that was very good. It showed many Japanese youngsters that will interest most of your audience.

I suppose that most of this atmosphere is due to Mr. Buckland, and he certainly is to be commended on his work. He has taken a rather ordinary subject and made it wonderfully artistic throughout. There were a few points that didn't get over exactly right. One being the rather convenient point of having Jack Holt drop his bill case in a fight with one of Hayakawa's servants so that Hayakawa would know who had taken his sister. The other was the fact that the foster mother of the brother and sister was not a Japanese woman or if she really was she did not look it.

The close-ups were beautifully lighted, and although Miss Loomis looked much better in long shots than close-ups, still this did not detract to any extent from the general effect.

In the cast were Tsuru Aiko, Jack Holt, Margaret Loomis, Jas. Cruze and Ernest Joy.

The Box Office Angle.

I would get this and make some fuss about it. It is quite worth while. I would dwell particularly on the exteriors and the beautiful scenic effects obtained. Talk about the star and his wife, Tsuro, stating that they are the only Jap stars in this country.

HAROLD LOCKWOOD
Yorke--Metro

CHET WITHEY
DIRECTOR
JUST COMPLETED
"NEARLY MARRIED"
By EDGAR SELWYN
STARRING MADGE KENNEDY

TOO MUCH DOPE FIEND DETAIL FOR IT TO BE ENTERTAINING

Brownie Vernon in

FEAR NOT

Bluebird

DIRECTOR	Allen J. Holubar
AUTHOR	J. Grubb Alexander
SCENARIO BY	Fred Myton
CAMEAMEN	Al Cawood and uke Hayward
AS A WHOLE	Too much dope stuff
STORY	Treatise on hereditary failing
DIRECTION	Kept production gruesome
PHOTOGRAPHY	Good
LIGHTINGS	Some beautiful of Miss Vernon and Frank Borzage
CAMERA WORK	Quite good
STAR	Very appealing
SUPPORT	Good types throughout
EXTERIORS	Acceptable
INTERIORS	Good
DETAIL	Good
TIME	Sixty-five minutes (5 parts)

ALLEN HOLUBAR has given us several very beautiful lightings in this, and, for that reason alone, I believe this will get by satisfactorily.

The story had to do with Miss Vernon living with her father and uncle, who were both dope fiends. The plot showed that what they thought was a hereditary failing was simply imagination. Of course it ended with a clutch between Miss Vernon and Frank Borzage.

There was too much of the trembling dope-crazed father and uncle, and altho the very beautiful camera work used will do much to dispel this, it will still leave a bad taste.

There was one situation that was peculiar. The father of Miss Vernon, as the judge, had his brother brought before him on a dope charge, and then, stating that the man was his brother, said he could not judge him, and that he would resign his judgeship. He immediately walked out with the prisoner. I don't think they do it that way.

In the cast were Murdock McQuarrie, Joe Girard and Mr. McGreade.

The Box Office Angle.

If you are on the program for this, you may be able to get it over by stating that it is a production that will prove that taking dope is not hereditary. If you will talk about the beautiful lightings and the scientific experiments shown, it will help to arouse interest.

Of course, it will depend more or less upon how your patrons will take the dope stuff as to whether you can do business with this or not. If you are not on the program, forget this.

STAR AND ATMOSPHERE LIFT THIS; HAS PROPAGANDA POSSIBILITIES

Zena Keefe in

SHAME

Noble Production—Duplex Films—State Rights

DIRECTOR	John W. Noble
AUTHOR	John W. Noble
CAMERAMAN	Herbert O. Carleton
AS A WHOLE	Interesting, rather well played melo plea for recognition of illegitimate children
STORY	Provided some beauty bits and handled characters sufficiently well to make ordinary situations interesting
PHOTOGRAPHY	Generally pleasing; some bits excellent
LIGHTINGS	A few excellent; some ordinary; generally good
CAMERA WORK	Very good
STAR	Pleasing; created sympathy and held it
SUPPORT	Generally very good; Welch and Davidson stood out
EXTERIORS	Many beauty spots; generally good
INTERIORS	Good
DETAIL	Satisfactory
TIME	Sixty-eight minutes (5 parts)

IF your people are willing to stand for advertising which makes this sort of a propaganda picture based on a plea for the relief of illegitimate children from shame due to the errors of their parents, then this should be a pretty good bet for you.

As a production this depends almost entirely upon the personalities of Miss Keefe, Niles Welch and John Davidson for the fact that the interest is maintained, because the story is quite ordinary and comparatively obvious. Producer Noble has provided many very beautiful exteriors and very good photography, so that the atmosphere lifts the production sufficiently to make it register as one that has been well made.

In some places the story was weakened by coincidences, and from start to finish there was very little suspense, since the ultimate development was comparatively obvious.

Since many people will probably be interested in a plea for illegitimate children, if this is properly handled in your campaign, I have an idea that this might be developed into a propaganda production of some strength. Figured only as melodrama, the story has little weight; but the fact that there is an underlying plea back of the situations helps to give a certain amount of dignity to it.

Miss Keefe at first is shown to be the sweetheart of a soldier, and we find her hurrying to Cuba to wed him, with the tardy arrival of a minister permitting her soldier lover to die just before they could be married.

Later we saw Miss Keefe as her own daughter living in an orphan home, from which she was afterwards taken to work for a brutal farmer. Running away from this man's home, she eventually became a nurse in a city hospital, where the young hero who had met her in the country was a doctor. He wanted to marry her, but she was unwilling because of her parents being unmarried, but finally she consented.

There was a hunchback who befriended her at the farm, and he afterwards followed her to the city and remained an unsuccessful suitor. There was a little slip in the scene where she said good-bye to the hunchback, because he told her to go to the city, saying he would find her later, and then made no effort to learn where he might find her. Later we saw him playing his violin in the streets until he happened to play under her window at the hospital. It would have been just as easy for them to have arranged some meeting place for a later time.

The father of our hero in the latter part of the story "just happened" to be the officer who had been present in Cuba when the soldier and his sweetheart were almost married. Everyone will expect him to recognize the girl and understand why her parents weren't married, but they didn't use this scene. In a way that is a good bit, because it will just fool those who have guessed every other point in the story, and it is entirely unnecessary.

Some of the scenes taken before a waterfall, and a good many of the exteriors in the country, were very beautiful. There were plenty of closeups, and these made the characterizations comparatively intimate. Miss Keefe's personality lifted the offering quite a lot, and Niles Welch was very satisfactory as the young hero. John Davidson made a small part stand out, he being the tango lounge-lizard who was trifling with the young lady who was supposed to marry Mr. Welch.

The auto accident in which Mr. Davidson was smashed up was very well handled. It was an effective crash.

There was a little footage in which hundreds of babies were shown, and this may be an attractive bit for your lobby if you can get it. Everyone likes to see babies on the screen.

Among those in the cast were Jack Dunn, Joyce Fair, Dell Boone and Paul Doucet.

The Box Office Angle.

Considering the fact that quite a number of our most famous men were illegitimate children, it is possible that you can develop a good propaganda plea in advertising this, and arouse sufficient interest to make this a good box office bet. The story is comparatively ordinary, but the producer has kept it interesting, the players are comparatively pleasing and some of the exterior scenes are very pretty, indeed.

Zena Keefe is fairly well known because of her work at Vitagraph and Metro, and she has been starred in "Enlighten Thy Daughter" and "One Hour." Niles Welch has had a number of good parts recently. John Davidson as a willun is rather well known. His name will help some.

Don't figure this as an exceptional production, but you can safely play it up as a well done story with a basic idea that is interesting propaganda.

FAIRLY INTERESTING IMAGINARY KINGDOM ROMANCE WITH PLEASING STARS

Alan Hale and Zena Keefe in

ONE HOUR

Rapf Production—M. H. Hoffman—Foursquare

DIRECTORS	Paul McAllister and Edwin L. Hollywood
AUTHOR	Elinor Glyn
SCENARIO BY	Paul McAllister
CAERAMAN	George Coudert
AS A WHOLE	Interesting but held in an air of unreality; stars helped it
STORY	Imaginary-kingdom romance
DIRECTION	Handled scenes nicely but never made characterizations intimate or human
PHOTOGRAPHY	Varied from fine to fair
LIGHTINGS	Very good; night stuff excellent
CAMERA WORK	Many shots from the same angle
STARS	Hale impressive; she, pretty and pleasing
SUPPORT	Satisfactory
EXTERIORS	Some beautiful snow scenes
INTERIORS	Good
DETAIL	Too many coincidences
TIME	Sixty-eight minutes (5 parts)

THIS is one of those "imaginary kingdom" romances with many coincidences in evidence. The story, by Elinor Glyn, who wrote "Three Weeks," started in America with the princess of one of these kingdoms living here because of a revolution, in which her father and mother were killed.

Alan Hale was the prince of a neighboring kingdom, also living here, and during the early scenes he rescued Miss Keefe from a pack of wolves and saved her from drowning, and so they became friends and later lovers.

The princess was taken hurriedly back to her country, where she was to be married for political reasons to some old guy—the king of another country—to avert war. When Hale went home again he found that the old guy was his uncle. There was a fight, and the king was killed, so that Hale became king and married Miss Keefe.

There were a couple of places where the action might have been suggestive, but these have been covered up by the direction, and so I don't believe you will have any trouble on that score. One was where Mr. Hale undressed Miss Keefe, and the second was where they spent one hour in Mr. Hale's cabin.

Snow scenes in this were especially good, and, as these constituted the major part of the production and all of the exteriors, I would lay particular stress upon these scenes. The interior sets were satisfactory, altho some of the palace sets were a bit gaudy.

There was one thing that deserves special mention: Mr. Hale tried to catch the train on which the princess had left, and he missed it by a hair breadth. That is so unusual that it will attract attention.

There was one place where a man wore a silk hat up in the Adirondacks and had his trouseds inside of a pair of boots. That should get a laugh.

The photography was very good on all of the snow stuff, but on the interiors it was sometimes quite hazy. Altho considerable care seemed to have been exercised with the lightings, still they were slightly blurred.

In the supporting cast were Ina Brooks, D. J. Flanagan, Herbert Dansey, Warren Cook and Franklyn Hanna.

The Box Office Angle.

Play this up as an Elinor Glyn romance and trust to luck. It is unreal stuff but moves well enough to get by.

I would dwell particularly upon the snow scenes and exteriors, and if you get that firmly impressed in your patrons' minds, I am sure they will appreciate that part of the production very much.

I believe that Alan Hale's name and that of Miss Keefe will bring you some money—especially because Mr. Hale has been a long time in the game, having been a star with Biograph for years.

What are you up against? Tell us your trouble, maybe we can locate a remedy for the trouble.

WID GUNNING.

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Hey--Who Threw That Brick?

From out of a blue sky Stanley Mastbaum, the "Philadelphia Thunderbolt," shoots a message that costs quite some coin to a lot of producers, telling about the tremendous waste due to present methods of distribution and overproduction.

About the same time, Sam Goldfish pulls an interview in which he begs for the coming of the Trust, and then Roxy Rothapfel, just home from the Coast, says he thinks it would be fine to have one grand big organization controlling the film business.

Altho I believe very decidedly in the idea of having distribution centers, which would eliminate a tremendous amount of waste overhead—and I wrote an editorial asking for that a few weeks ago, supplementing several that have gone before in the past two or three years—still I certainly cannot see the advisability of having a Trust of producers. The thought of having one central distribution point, with each company looking after its individual sales troubles is one thing, and the combination of all the producers is quite another.

Sitting on the sidelines, I have a quiet little hunch that Stanley V. of Philly threw that brick with the intention of starting something, and that "something" may not be what it seems to be.

There are just two guesses on this rather unusual situation, and,—like the feller what said he almost had the job, except that the man said "no,"—one of them has to be right. We can figure it out that Mr. Mastbaum, Mr. Goldfish, of Goldwyn, and Mr. Rothapfel, of the Exhibitors' Circuit, have all lined up with Artcraft-Paramount if we want to consider the obvious, and then, on the other hand, if we want to figure that these fellers are smart, we'll dope it out that they realize how near Paramount and Artcraft are getting to a possible monopoly, and so they have started an argument for the purpose of stirring up an uproar.

Mr. Berst for Pathe, in a politely sarcastic reply to the "Philadelphia Thunderbolt," specified the reasons why Pathe for one didn't figure a big combination of producers as a good thing for the industry. I know a whole lot of people who could give a lot of good reasons the same way, and it may have been the intention of the two "Sams" and Stanley V. to stir up some of the hornets when they cut loose with their statements.

Whether that was their intention or not, I believe the hornets are at work registering emphatic protests.

Another possible angle on this situation would be that these gentlemen wanted a combination and felt that there was bound to be some very adverse criticism of such a combination, so that the intention was to get the argument pretty well over with before the announcement of the deal was made.

I've been too busy to go out and find out just exactly what the dope is, but I'll bet a plug nickel that somebody is playing deep politics, because there is no possible chance that these three oracles could have spoken simultaneously by accident. These "coincidence" things happen in the movies where the companies have lousey scenario departments, but we don't bump into 'em with any degree of regularity even in the filum business—even though peculiar things do happen in the filum business!

There's food for thought for anybody, however, in this situation, and, while guessing doesn't get anybody anywhere, I'd advise all of you to keep an ear to the ground and watch your step!

JAP IN SPY STORY INTERESTING, BUT NEEDLESS SAD ENDING

Sessue Hayakawa in

THE SECRET GAME

Lasky—Paramount

DIRECTOR.....William C. De Mille
AUTHOR.....Marian Fairfax
CAMERAMAN.....Charles Rosher
AS A WHOLE.....Secret Service and spy story with interesting action but unnecessary sad ending
STORY.....Didn't convince, but held interest as action melo
DIRECTION.....Held attention and gave rather good atmosphere but did not make action register as anything except interesting movie
PHOTOGRAPHY.....Varied from fine to fair
LIGHTINGS.....Some excellent; others only fair
CAMERA WORK.....Varied
STAR.....Quiet; forceful; held attention
SUPPORT.....Satisfactory, not exceptional; Miss Vidor pleasing
EXTERIORS.....Acceptable
INTERIORS.....Some very good; others ordinary; helped by much spot lighting
DETAIL.....Acceptable for movie
TIME.....Fifty-seven minutes (5 parts)

FIGURED as a program movie, this will probably be satisfactory to the extent of being acceptable, simply because it is a spy story that has a certain amount of interesting action presented in a comparatively good atmosphere, made so by some effective lightings. Unfortunately the action moves in rather a mechanical manner, with the result that it never really convinces.

We see Hayakawa working as a Secret Service agent, with his methods causing the young officer hero to consider him a spy. Most of the production is given up to the mystery hokum having to do with the spy and his assistants getting various instructions and attempting to secure information regarding the government transports.

None of this action was kept human enough by careful characterization to have it really impress, and the result was that, while an audience may be interested in the action development, I'm quite sure that they will never take this to heart.

There was one situation where we saw the Jap placing an instrument in a cabinet, which was called a "microphone," and, from the action of several characters, it would seem that this instrument recorded the conversation of any one in the office next door, in a comparatively audible manner; the fact being, according to the action of some of the players, that any one could stand beside this cabinet and hear the instrument at work. It seems rather ridiculous to suppose that any Secret Service agent would plant a machine anywhere, which any individual might hear at work in case he happened to be within two or three feet or it.

Of course there was a love story, with the girl who was in love with our officer hero and was loved by the Jap Secret Service man working as the tool of the German spy, because she had a brother in the German army.

Raymond Hatton, who worked with the spy, was made up as a housekeeper and got away with the "female impersonation" thing rather well.

On the finish where the Jap trapped the girl carrying the decoy message to the German spy, we got rid of the spy by having him killed off, and then someone had the brilliant idea of having the Jap permit the spy's assistant to shoot him in order that he might be removed from the picture to make way for the hero and shero to get together for a clutch.

Since the Jap had been the central figure all the way, I can't in any way see the advisability of having this character practically commit suicide in order that the hero and shero might get together—because it would certainly have been just as reasonable to have allowed the clutch with the Jap devoting his life to the Secret Service work and still retaining a certain element of sympathy. This unhappy ending is going to disappoint a great many people in this film. It is absolutely illogical to figure that a successful Secret Service man, a Jap, should permit himself to be shot just because a white girl wanted to marry an American officer. That was certainly a bad break.

As usual, Hayakawa was quiet, forceful and able to dominate every scene in which he appeared. He is an artist.

Jack Holt, as the American officer, was quite satisfactory, and Florence Vidor as the shero, was very pleasing, particularly because she has an expressive, intelligent face that suggests strength of character. This was quite necessary for this part, because she worked as a spy thru most of the offering and yet had to hold the sympathy of the audience.

Others in the cast were Charlie Ogle and Mayme Kelso.

The Box Office Angle.

Altho there are some good lightings in this, the atmosphere of the production as a whole isn't nearly so good as other productions in which the Jap had been featured, such as "The Bottle Imp," but you can very probably get this by as a program offering because you can bill it as a story of the American Secret Service combatting the German spy system. Of course we have had a flood of these stories, but that doesn't alter the fact that they are almost sure-fire whenever you have a popular star about whom the action is centered.

In some sections Hayakawa is a big favorite, and I have been told that he doesn't pull any business in other communities. You have certainly had time to know what he will do in your town.

I wouldn't advise you to figure on this as anything more than a one-day proposition where you are playing program stuff regularly. That about let's it out! And I wouldn't dig it up if I could sidetrack it without inconvenience.

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JUMPY STORY MISSES FIRE; STAR AND ATMOSPHERE LIFT IT SOME

Edna Goodrich in

THE AMERICAN MAID

Empire All-Star—Mutual

DIRECTOR	Albert Capellani
CAMERAMAN	Davide Calcagni
AS A WHOLE	Tiresome popular appeal that became melo
STORY	Too jumpy; dramatic scenes did not convince
DIRECTION	Failed to make story register, but gave some interesting atmospheres
PHOTOGRAPHY	Generally good
LIGHTINGS	Some very good
CAMERA WORK	Used same angle in too many scenes
STAR	Beautiful in some scenes; poorly handled in others
SUPPORT	Acted quite some
EXTERIORS	Trench scenes unconvincing; others satisfactory
INTERIORS	Generally very good
DETAIL	Unconvincing
TIME	Seventy-one minutes (5 parts)

IF this production had been properly edited and reduced in footage it could have been made pleasing. As it stands it is certainly much too long and becomes tiresome.

The story started with Miss Goodrich as an American Red Cross nurse in one of the front-line base hospitals "over there," showing all of the different nationalities in the Allied Army, with the American soldier as the hero.

This hospital was broken up by a drive of the Huns, and all the men capable of bearing arms were sent to the trenches. The hospital and nurses were removed to the rear. This broke up the love affair between Miss Goodrich and the hero, and, since they had not learned each other's names, they were unable to locate one another afterwards.

Then Miss Goodrich received a wire that her father was very ill in Washington, and she left for home.

Our hero was wounded in a battle, and later, when discharged from a hospital, was relieved from duty as a soldier because of physical disability. Hero, too, returned to America, and there he saw Miss Goodrich as the daughter of a millionaire senator. Seeing that the gap in social standing separated them, hero immediately left for the West, where he took up a mining claim, of which he was robbed by the willun.

Then our hero held up a stage and took the gold from "his" mine because he could see no wrong in it—just as Bill Hart does in "The Silent Man." The willun then committed several robberies and wished them onto the hero, who was known as "Lonesome" at that time.

Of course, later, Miss Goodrich met him out West, and after an arrest and later the discovery of the willun's activities, our hero was released and married the heroine.

This production at first registered a lot of popular appeal stuff, getting over the "melting pot" idea. We saw the maids of the various European countries coming to America and finally developing into the real staunch American patriot—the supreme combination of the various nationalities of Europe. These scenes showed life in Ireland, France, Russia and Holland, and they were decidedly interesting and well staged. In this sequence there were quite a number of scenes showing the Statue of Liberty, which received quite some applause, and I'm sure you can count on them as sure-fire.

In many places the producer seemed averse to moving his camera. He made the players come up to the foreground. and in one place they made a sick man move, instead of moving the camera and changing the angle.

The general tone of the first part of the production, in the hospital scenes, was too depressing. We saw too many injured men with blood-soaked bandages. To my mind, this is poor business, on account of the impression that will be made upon your audiences. Had these been cut to a flash or so, the same idea could have been registered.

The trench scenes were very bad. We had bits depicting men with their heads sticking up above the ground—which is contrary to my impression of trench life from what I have read concerning modern warfare. The demeanor of both soldiers and officers was far from what we have been led to believe is their accustomed etiquette, as to saluting, etc.

The exterior scenes taken around Washington were indeed beautiful, and in the Western scenes we had a few good locations.

The Box Office Angle.

You can probably do some business on this if you want to take a chance, and if the Mutual people will cut this to the necessary length to make it move properly, I believe it ought to go over satisfactorily. It has rather a good basic idea to start with, but this idea is lost in the Western melo on the end. Of course Edna Goodrich will pull you some business if you will bill her, but I doubt if it will be very pleasing to most of your patrons as it stands. The production is at times depressing, lacks interest, and seems more or less theatric. If you have to run this, play up the star and the "melting pot" idea and let it go at that.

We believe—

Collaboration between the director and photographer is essential to success in photoplay production.

Larry Trimble
Philip E. Rosen.

SNAPPY, CLASSY SUSPENSE ACTION WITH CLEVER STAR

John Barrymore in

RAFFLES, THE AMATEUR CRACKSMAN

L. Lawrence Weber Production—Hiller & Wilk—State Rights

DIRECTOR.....George Irving
AUTHOR.....Eugene W. Presby
DRAMATIZED BY.....Eugene W. Presbrey
SCENARIO BY.....Anthony P. Kelly
CAMERAMAN.....Harry B. Harris
AS A WHOLE.....Snappy, interesting crook suspense melo presented in classy atmosphere by players who put it over
STORY.....Held interest all the way with nice twists; is well known crook classic
DIRECTION.....Made it distinctive; kept it moving; made big scenes register
PHOTOGRAPHY.....Generally excellent
LIGHTINGS.....Effective and artistic; much spot lighting
CAMERA WORK.....Excellent
STAR.....A personality that wins; much stronger without moustache
SUPPORT.....Very good; Perry excellent
EXTERIORS.....Well chosen; blended with atmosphere
INTERIORS.....Massive and impressive; well lighted for class
DETAIL.....Some good touches
TIME.....Sixty-seven minutes (7 parts)

TO all those of you who remember the Barrymore who worked in several productions that were more or less comedies—principally "less"—I want to explain right away that Mr. Barrymore has shed his moustache. That makes a wonderful difference. It used to be mighty hard for him to get away with anything serious, because everyone expected him to be funny. Without the cute little hirsute adornment on the upper lip, John looks very manly and decidedly serious without having lost that little twinkle in his eye which puts over a comedy moment when necessary.

Most of you know about "Raffles." To everyone, the name of Raffles means—Master Crook, and it brings an eye-picture of a very clever pickpocket dressed in "soup an' fish." The combination of as well-known a star as John Barrymore and such a well-known story as "Raffles" should be a good bet most anywhere.

Producer George Irving has provided an atmosphere that fits the story beautifully. The settings are impressive because they are sufficiently massive to look like real stuff, and they have been lighted so that nearly all the way we have dark backgrounds and effective spotlightings. The general effect is artistic and distinctive, and some of the lightings made the scenes doubly effective.

The cast on the whole is decidedly satisfactory, with Frederick Perry as the detective standing out, and Christine Mayo a very substantial, ever-present semi-vampire.

Mike Donlin as a burglar proved that he didn't die when he quit playing baseball. Mike got away with the burglar thing very satisfactorily. I don't want Mike to take offense when I say that he "looked the part."

They started this off with some action from the drop of the hat, and the first reel was devoted to an incident on a steamer where our friend Raffles got away with a beautiful pearl, in a rather exciting bit of thievery and daring escape.

Finishing with this prologue, which served as a means of proving that Miss Mayo would be able to identify Raffles when she met him later, we came to the incident having to do with the theft of a necklace at a house party, which was the main thread of the balance of the production. It was clearly registered that Raffles was stealing because he loved the excitement, instead of because he needed the money, and in a number of titles it was planted that he stole from the rich and gave to the poor. In this particular instance it was made clear that he really took the necklace because he just couldn't resist the temptation, and also because he wanted to help a friend who needed 150 pounds (which is $750), which money he won from the detective on a bet that the detective would not be able to apprehend Raffles and recover the necklace by midnight.

The production moved along rapidly and held the interest all the way with enough twists to the action to keep it very interesting right up to the final scene, where our gentleman thief made his getaway. I feel pretty sure that most any audience will enjoy this thoroughly. It is really good entertainment.

Among those who appeared were H. Cooper Cliffe, Kathryn Adams, Nita Allen, Frank Morgan and Mathilda Brundage.

The Box Office Angle.

This ought to be a sure-fire bet anywhere—particularly if you will make it clear that John Barrymore has established himself in "Justice" and "Peter Ibbetson" as one of the most popular stars in New York. Also tell them he has shaved his moustache.

Most anyone knows about "Raffles." By tying up story and star you should have real business. Since most of this production is centered upon little scenes between Mr. Barrymore, Frederick Perry and Christine Mayo, I would mention the presence of Mr. Perry and Miss Mayo, because both have appeared in worth-while productions and are comparatively well known.

You can state emphatically that the production has been beautifully produced, because the lightings and general atmosphere have sufficient class to set this above any of the average releases.

CHET WITHEY
DIRECTOR
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NEW RUSSIAN STAR AND DIRECTION THEATRIC, BUT INTERESTING

Vera V. Colodna in

HER SISTER'S RIVAL

Russian Art—Pathe

DIRECTOR.....A. Arkatov
AS A WHOLE.....Interesting because Russian, but not as well directed or played as Mozukin stories; titles lowered it decidedly
STORY.....Provided some good situations in domestic tangle of two sisters who both loved same man
DIRECTION.....Permitted overplaying but made some incidents rather dramatic; provided very good atmosphere, altho lighting caused lavish interiors to appear somewhat setty
PHOTOGRAPHY.....Varied from fine to fair
LIGHTINGS.....Some beautiful effects but generally not well placed—particularly in large sets
CAMERA WORK.....Mostly straight stuff without enough angles
STAR.....Pretty and impressive generally, but overplayed at times
SUPPORT.....Rather camera-conscious and theatric
EXTERIORS.....Some very interesting scenes
INTERIORS.....Generally massive and impressive but not always well lighted
DETAIL.....Good—but titles not in keeping with atmosphere and characters
TIME.....Fifty-eight minutes (5 parts)

ALTHO this is naturally interesting because of it having been made in Russia, it is not as good a production as those in which Mozukin has appeared, due to the fact that it very evidently has been produced in another studio by another director and we find a new company of players. There are some elaborate sets used and some of these are decidedly impressive, but frequently the lights have not been well placed, with the result that the interiors appear rather setty—which detracts somewhat from the general impression.

Colodna, who is starred in this, is a little black-haired girl of a type not frequently seen on the screen to date, and her work is particularly pleasing, except that she overplays at times. The other players lack that vital "something" which we call personality which would make them stand out or convince. They were without exception camera-conscious and inclined to be theatric and stiff, and, as a consequence, their actions kept this from becoming tense drama of the realistic character that we found in some of the previous Russian offerings.

Despite all the sense of artificiality, however, I believe that this, as an offering, because of it having been made in Russia with Russian artists, is decidedly more to be desired than the average American ordinary melodrama that lacks in interesting atmosphere.

The story has some good dramatic situations developed from the fact that the older of two sisters married a young nobleman who sought her wealth, while he was really in love with the younger sister, who was madly in love with him.

Out of spite, the younger sister married a banker, and then we had complications due to the younger sister persisting in her affair with the older sister's husband.

When the mother of the two girls learned that the nobleman who had married her older daughter for her money, had been squandering this wealth, she went to him and suggested that he kill himself. When he refused to do this, she calmly shot him and announced to the servants that he had committed suicide. She did this because it had been discovered that he had committed a forgery for which he was about to be sent to prison, and she said she would have no son-in-law of hers in a prison cell.

The picture closed with the two girls over the body of the dead spendthrift, with the mother sadly considering the jumble which they had made of their lives. Altho this has a tragic ending, that does not particularly interfere with the impression made by the picture, because it will be viewed more as an interesting novelty because of its Russian origin, rather than a realistic drama, due to the fact that the players are unable to make this ring true as the other Russian company did with "The Painted Doll."

Unfortunately the titles which have been written to go with this are decidedly not in keeping with the atmosphere and characters of the production. They tend to cheapen the offering and certainly mar the general effect. Some of them are so trite and typically American that they jar painfully when presented in this Russian atmosphere. This is something which should certainly be remedied, since the right sort of titles could make this at least 25 per cent. more effective than it is at the present time.

The Box Office Angle.

If you play productions for only one night, I believe that you can very safely put this over—particularly if you have already played the Mozukin-Russian productions.

In announcing this, however, I would be very careful to emphasize the fact that this has been produced in another studio with an entirely different company. In your announcement, that will give this a touch of novelty and attract just as much interest, while it will also serve as an excellent alibi when they come out and tell you that it isn't as good as the Mozukin film. In that way you are also protecting yourself againts having this in any way mar the effect of future Mozukin productions.

Colodna is rather a beautiful girl, and, since she had made comparatively worth-while progress on the Russian stage before the revolution, you might make a little fuss about her. She has personality, and stands out very decidedly from the supporting cast in this offering.

If you can show a still picture or two of one of the large sets used in this, they would probably tend to attract many who might be inclined to the belief that anything Russian was made up of Cossacks, log huts and snow.

With the Russian revolution as the biggest news source today, anyone who can't do a worth-while business playing real Russian dramas ought to be spanked. The American people are more anxious today to get some real information about the Russian people than they have been for many generations. They are much more willing to gain this information from the screen than they are by digging it up from reference books. Play up that angle.

ORIGINALS

JACK CUNNINGHAM
Staff Writer
Triangle Studios, Culver City, Calif.

CONTINUITY

ADAPTATIONS

EDITORIAL

CRUDE ORDINARY MELLER THAT REMAINED IN RUT

Irene Castle in

VENGEANCE IS MINE

Astra-Pathe

DIRECTOR.....Frank Hall Crane
AUTHOR.....John A. Moroso
SCENARIO BY.....H. L. Young
CAMERAMAN.....Harry Wood
AS A WHOLE....Ancient meller idea ordinarily presented
STORY.....Daughter of suicide seeking revenge against business man who falsely accused father as embezzler; Formula No. 103
DIRECTION.....Made it routine, ordinary meller; unreal as to characterization, concentrating upon action
PHOTOGRAPHY.....Varied from good to ordinary
LIGHTINGS.....Some good effects; generally ordinary
CAMERA WORK.....Varied
STAR.....Looked pretty, worked hard and danced
SUPPORT.....Dexter pleasing; others ordinary
EXTERIORS.....Ordinary
INTERIORS.....Satisfactory but had setty appearance
DETAIL.....Acceptable meller stuff
TIME.....Fifty-five minutes (5 parts)

SOMEHOW it seems that these Pathe mellerdrammers can't get away from the curse of "serial" direction. There is no real attempt made for characterization at any time and everything seems to be centered upon the idea of providing plenty of action, with the usual assortment of robberies, thrilling escapes, etc. Of course, we knew that sooner or later Mrs. Castle would have to dance, and so they finally planted her in a cabaret where she could do her arm-waving, foot-moving exercises.

Every school child knows this plot. The father commits suicide when accused of an embezzlement, and the daughter seeks out those wicked wuns in the world of business who framed up poor old father.

Of course, shero in her search always bumps into hero, and generally (as in this case) after getting the goods on the guilty wuns she says she will not take vengeance, but will let the Lord repay. Since in this it happened that the hero's father was one of the guilty wuns, it may be that that had something to do with shero's decision to put it up to the Lord.

In passing, I want to say that the man playing the father of Mr. Dexter looked decidedly as if he were more accustomed to play butler parts than doing the millionaire stuff. Somehow he always seemed about ready to bend his back and take somebody's hat.

While there were a few good lightings in this, the general effect was only ordinary, and it was decidedly too much of an action story to permit of it ever being convincing. It's meller movie—that's all!

Frank Sheridan was the most wicked willun.

The Box Office Angle.

If you play these Pathe mellerdrammers for one night and can get away with 'em as a rule, I presume that this one will get by also, simply because you have Irene Castle and Elliott Dexter appearing in it.

Certainly there is no reason why anyone should consider this very ancient plot worth while, except that they may sit in a theatre for an hour and see a lot of people running around on the screen, which may be enough to concentrate an idle mind upon.

I certainly would go very easy in playing this, and, unless you are taking the Pathe stuff regularly, I can't figure why you should reach out for it—unless it may be because Mrs. Castle hasn't worn out her "welcome" in your community. Some people are willing to excuse an awful lot of bad acting in an ordinary production in order to look at somebody that they know is famous—particularly if that person happens to be a dancer who does a few steps before the camera.

STARTED WITH GOOD SWING, BUT DIED IN LAST HALF

Harry T. Morey and Corinne Griffith in

WHO GOES THERE?

Vitagraph

DIRECTOR.....William P. S. Earle
AUTHOR.....Robert W. Chambers
SCENARIO BY.....A. Van Buren Powell
CAMERAMAN.....Jack Brown
AS A WHOLE.....Acceptable spy mystery but wanders too much and lacks real punch; doesn't hit straight
STORY.....Rambles all over the place and so misses fire after an excellent start
DIRECTION.....Made some moments impressive but failed generally to make important scenes ring true; allowed action to wander too much
PHOTOGRAPHY.....Generally good; not exceptional
LIGHTINGS.....Some very good but others ordinary
CAMERA WORK.....Varied
STARS.....He dominant; she rather negative
SUPPORT.....Donaldson excellent; others satisfactory
EXTERIORS.....English atmosphere excellent; generally good
INTERIORS.....Good
DETAIL.....Some very good bits but too much at times
TIME.....Sixty-six minutes (5 parts)

AFTER getting away to a rather good start as a mystery-suspense story having to do with an American caught in Belgium who was sent to London to bring back a girl who was supposed to be the daughter of a German general, this slumped badly when about halfway thru because it began to ramble.

The American discovered the fact that the girl was a spy, translated her secret papers and then calmly went to sleep, so that she could steal the documents from him. An attendant on the boat looked thru the keyhole while the girl was getting away with the papers, and told the hero about it, but, according to a title, that didn't make any difference, because he had retained the translation of the messages.

From that time on the story went to pieces. They had a lot of stuff about their arrival in Belgium and we were given to understand that the hero turned over his translations to the English consul, so that the papers dropped out of the action and the problem became one of whether the girl would marry the hero instead of the German general, because we now learned that she wasn't the general's daughter but his fiancee.

They showed a few scenes of German Uhlans persecuting Belgian peasants, with the Belgians wanting to fight back and the Americans telling them not to, and then they had a rather mysterious title or two stating

that the Belgians were going to cross some mountain pass to join the Belgian army. I'd like to have someone explain to me how these Belgians could penetrate the German lines back of which they were, in order to join the Belgian forces. It would seem to me to be rather a hard trick.

Finally, after considerable footage, the German general arrived in an auto accompanied only by one aide, and he was confronted by our hero, who fought a duel with him for the shero. Of course the general was fatally wounded, and all the time this battle with cheese knives was being fought inside, the aide heard nothing of the disturbance.

After the general was fatally wounded, shero told him that she loved our hero, and asked for a safe conduct thru the German lines. Before cashing in the general told hero to call in an aide, and he wrote out a pass for hero and shero. I believe that most any audience will be with this heart and soul right up to the time where the hero goes to sleep and lets the goil steal the poipers. From that time on it does an awful flop!—and when they get to the finish, I fear that most folks will be feeling rather peevish over having wasted their time.

Harry Morey, as the American of Belgian parents, was a very satisfactory hero, but Corinne Griffith failed to register in a manner that really pleases. She seemed to lack force, was not particularly attractive, and failed to impress as of sufficient importance to justify our hero risking so much for her.

Arthur Donaldson, as the German general, was very good—altho he created a little more sympathy for this character than the average film patron will care to see at this time. I can't beileve that Americans today are anxious to see stories in which any German is given any sympathy.

Mother Maurice had a small part that registered.

The Box Office Angle.

The name of this sounds good, and you can probably play it for one day most anywhere and get it by satisfactorily. I certainly would not figure it as worth more than that, because the story goes to pieces badly after the papers drop out, and, while the average patron will sit thru the rest of it and be fairly interested, they certainly will not be sufficiently impressed to cause them to become in the least enthusiastic.

Harry Morey is rather a favorite in many sections, and his name combined with the title of this will probably justify your putting it over for one night.

I cannot figure that Corinne Griffith will pull you any business, and so it would probably be advisable to concentrate upon Mr. Morey. Since Arthur Donaldson is rather well known, he being one of the real old-timers, who has kept up with the procession in characterizations, I believe I would mention his presence.

ORDINARY WESTERN WITH DEAD SHOT DICK SORT OF HERO

William Duncan and Carol Holloway in

THE TENDERFOOT

Vitagraph

DIRECTOR.....William Duncan
AUTHOR.....Alfred Henry Lewis
AS A WHOLE.....Unreal Western of meller action; never really impresses, but fairly interesting
STORY.....Old, obvious situations with dead-shot hero who made Injuns bite the dust
DIRECTION.....Gave too much action with himself as dime-novel hero; unreal atmosphere not artistic; characterizations given little opportunity
PHOTOGRAPHY.....Satisfactory straight stuff
LIGHTINGS.....No attempt for effects except night stuff, which was satisfactory
CAMERA WORK.....Acceptable
STAR.....Satisfactory roughneck hero
SUPPORT.....Good—altho society girl "acted"
EXTERIORS.....Ordinary Western stuff
INTERIORS.....Acceptable
DETAIL.....Too much at times
TIME.....Sixty-two minutes (5 parts)

IF it were not for the fact that this is one of Alfred Henry Lewis's "Wolfville" stories you can gamble that everyone would have their thumbs down hard. Despite the certain amount of prestige which attaches to the name of such a well-known author, most everyone will label this as an ordinary movie Western and fail to become in the least enthusiastic.

The story presents no element of real novelty and is rather an obvious one, with nothing about it to really justify its use as a five-reel production.

Producer Duncan is presented as one of those dead-shot heroes who stops a tribe of Injuns by shootin' one after the other with his trusty rifle in the first reel, with frequent other occasions to prove his unerring aim as the action progressed.

We had that well-known assortment of haughty Eastern beauty, lovable Western shero and wicked willun who flirted with the loidies, and of course it drifted around to the point where the wicked willun and the hero were to fight a duel. Then our shero, she put blank cartridges into the willun's gun while drinking with him, she did. This hasn't been done in the movies more than 886 times.

After the willun got thru blazing away with his blank cartridges the hero, he pitched in and knocked the stuffin' out'n him with his fists, and then the cold-storage beauty from the East, went back East, and the two sure-shot Westerners got hitched.

Mr. Duncan, as the hero, was satisfactory as a ruff-neck, rough-and-ready sort 'uv "win the girl" type, and Carol Holloway looked rather good as the Western shero.

Florence Dye, as the Eastern beauty, was decidedly pretty in some lightings, but in others her makeup showed badly and she was somewhat inclined to "act" upon too many occasions.

Others who appeared were Fred Forrester, Charles Wheelock, Walter Rodgers, Hattie Buskirk and Joe Ryan.

The Box Office Angle.

This can get by as a Western movie with the possibility of your doing a little business on it because it is a Wolfville story, if you are willing to take a long chance and boost it. If you have a house where they like the "kill 'em quick" action stories and seem to think that "serials" are entertainment, then this might go over very well.

Mr. Duncan and Miss Holloway have been working in Vitagraph serials of the real wild and woolly Western type and it is possible that in certain communities this sort of thing is liked very much.

Unfortunately there is not enough characterization registered to have this prove pleasing to the average community audience where they want something besides Injuns biting the dust and Western melodramatic action. Unless you have it listed for program booking I would certainly not worry about playing this.

SATISFACTORY WESTERN MELO FOR PROGRAM RELEASE

Louise Lovely in

THE WOLF AND HIS MATE

Butterfly

DIRECTOR	Edward J. Le Saint
AUTHOR	Julia Maier
SCENARIO BY	Doris Schroeder
CAMERAMAN	Friend F. Baker
AS A WHOLE	Very convenient Western melo with some beauty spots
STORY	Shero tames the "wolf"
DIRECTION	Registered some good scenes, but let players "act"
PHOTOGRAPHY	Clean-cut
LIGHTINGS	Some very beautiful
CAMERA WORK	Good
STAR	Satisfactory
SUPPORT	"Acted" some, but generally satisfactory
EXTERIORS	Beautiful
INTERIORS	Suited action
DETAIL	Convenient
TIME	Sixty-five minutes (5 parts)

TAKEN as a whole, this was a rather pleasing production. The work of Louise Lovely and Hart Hoxie was interesting, it showing the development of Mr. Hoxie from the roughneck to the man who learned to love his wife and their adopted child.

This started with quite a melodramatic piece of business, but toward the end it developed more into a characterization by Mr. Hoxie, which was rather good.

Miss Lovely and Mr. Hoxie both had claims to a certain piece of property out West, in which the courts upheld Miss Lovely; whereupon Mr. Hoxie made a parson marry him to Miss Lovely so that he could come into possession of the land.

Of course, after some misunderstanding, etc., they found out that they loved each other, and everything was slovely.

Some of the comedy action was overdrawn, and some of the characters marred their sequences by being a little too emphatic, but Miss Lovely helped the production, and the very good lightings gave it a good atmosphere.

Some of the exterior shots were especially commendable, and the lightings were far better than what we have come to expect in Butterfly productions. Every now and then we had some splendid bits of lighting that helped decidedly in raising the batting average of the offering.

There was a little child (Baby French) who appeared in this who will do you some good. She is a cute little youngster.

Hart Hoxie as the "heavy" hero made his part stand out by his poise. He got his characterization over. The remaining cast was acceptable but little more, among them being Hector Dion and Betty Schade.

The Box Office Angle.

I believe you can take this production, bill it as a characterization study of a bad man who reformed due to the influence of Miss Lovely, and be able to get by with it. I would speak particularly of the lightings in some of the exteriors, saying that they are quite beautiful. Even tho this is a little theatric at times, and some of the action is overdrawn, I believe it will go over in good shape as a routine program offering. I would lay most of the stress in my ads on Miss Lovely, and if Hart Hoxie is known, mention him.

KITTY AS "HARD LUCK NELL" STARTS AS STENOG. EH, WHAT?

Kitty Gordon in

HER HOUR

Peerless—World

DIRECTOR	George Cowl
CAMERAMAN	Lewis G. Ostland
AS A WHOLE	Tiresome, but kept in good atmosphere
STORY	Why girls go wrong, with much hard luck for star
DIRECTION	Kept players from being human
PHOTOGRAPHY	Varied decidedly; some very good; some poor
LIGHTINGS	Some very good
CAMERA WORK	Fair
STAR	Never seemed to unbend; always the statuesque beauty
SUPPORT	Hardly satisfactory as a whole
EXTERIORS	A few good locations, with others mediocre
INTERIORS	Suited atmosphere
DETAIL	Not convincing
TIME	Eighty-three minutes (6 parts)

KITTY GORDON in this picture is certainly good to look at from the "beauty" point of view, but it showed her in the beginning as a shop girl, which certainly did not impress as a true state of affairs. Later she had a part as a stenographer, which didn't help matters to any great extent. She certainly is not the type to play either of these parts. Can you imagine Kitty as a stenog.

The way this started, with Miss Gordon losing her job in a department store and then, upon reaching her home, finding her mother dead, immediately after which her brother was arrested for murder—made one think that this should have been titled, "Hard-Luck Nell." After her mother died, Miss Gordon got a position as a stenographer in the office of Eric Mayne, and there, thru several very suggestive scenes, they showed her downfall.

Soon after this Miss Gordon left Mr. Mayne's employ, and later we found her as a noted lobbyist in Washington, with her brother now out of prison, acting as her secretary-helper.

Meanwhile Mr. Mayne was running for office and Miss Gordon plotted to avenge her downfall. She was foiled because she wanted to keep her past from "her daughter." Later, before the district attorney, having been called up on a murder charge, she stated that the girl was not her daughter, but the daughter of an old friend. Then Kitty died.

I can't remember a recent "filum" in which there was so much "hard luck" pushed onto one poor female. Poor broad-shouldered Kitty.

The lightings generally were very good. Some of the exterior scenes were good, and the interiors were in keeping with the action.

In the latter part of the film the star wore some very beautiful gowns of the L. & P. H. type, which is

something that can always be played up in your ads to decided advantage.

There were many spots in this where we had a muchly "heaving breast," and in some places the action seemed a bit overdrawn. The scenes showing the downfall of Miss Gordon with Eric Mayne were decidedly suggestive. They will probably cause some unfavorable comment where you have patrons who dislike such stuff.

There was a lapse of time of several years in this, and still we found the characters looking practically the same in the later sequences as in the earlier scenes. This was especially so in the case of Mr. Mayne and George Morgan, who played the part of Miss Gordon's brother, it appearing as if it had been a lapse of about one week's time instead of eighteen or twenty years, as we were given to understand by the titles.

There was one thing in particular which I am sure many of your patrons will catch, it being where Miss Gordon shot the man who attempted to force his attention upon her daughter. In this Miss Gordon stood at a distance of at least twenty feet away from her victim and fired, instantly killing him with a small revolver. Try to hit something with a little revolver at that distance. I'll bet Kitty can't.

Others who appeared were George McQuarrie and Frank Beamish.

The Box Office Angle.

I wouldn't worry about getting this. It is far from being pleasant and it doesn't convince. There seems hardly a point worthy of consideration as a film production. Of course there are some advertising possibilities, chief among these being Miss Gordon's name, and of course you can harp on the old proposition of "Why girls go wrong" if you have the nerve to call Kitty a girl. If you must play this I would certainly slip it thru without a word about the story.

ANCIENT OBVIOUS PLOT FAILED TO IMPRESS; MEN HELPED IT

Ethel Barrymore in

THE ETERNAL MOTHER

Rolfe-Metro

DIRECTOR	Frank Reicher
AUTHOR	Sydney McCall
SCENARIO BY	Mary Murillo
CAMERAMAN	George Webber
AS A WHOLE	Obvious melo that failed to impress in atmosphere that varied decidedly
STORY	Child Labor plea, with mill-owner's wife finding her child by first marriage in husband's factory
DIRECTION	Failed to make dramatic moments ring true; poor lighting made some scenes messy
PHOTOGRAPHY	Varied from fine to poor
LIGHTINGS	In closeups excellent; some fine spot-lighting, but frequently poor in sets
CAMERA WORK	Varied decidedly
STAR	Failed to make dramatic moments grip
SUPPORT	Mills and Johnston excellent; others acceptable
EXTERIORS	Ordinary
INTERIORS	Some good; others ordinary; not well lighted as rule
DETAIL	Acceptable
TIME	Fifty-nine minutes (5 parts)

THIS fails to get under your shirt at any time, because the story is one of those decidedly obvious things that floats along without any big, convincing moments up to the expected ending, and the production is handicapped by the fact that the lighting and photography varied very decidedly. In the closeups we had some good lighting; a few scenes where spot lighting was used were quite good, but there were many bits of poor photography and badly lighted sets which marred the general effect and kept the production from registering as distinctive or classy.

The story was far from being either effective or impressive. We found Miss Barrymore married to Frank Mills, and learned by the "story of her life" method that she had married Jack W. Johnston, who was a no-account brute, and that, according to information which she had, Jack and her child had been killed in an accident.

There had been some suggestion of Mr. Mills being a brutal mill owner who employed child labor, so that we knew of course that she would soon discover her own child in her second husband's factory.

Not to disappoint us, we found a child caught in an accident, and it "just happened" that this child was one that had been protected by Miss Barrymore the day before from her husband's brutal foreman. Of course, this was her own child, and her first husband loomed up to attempt to blackmail the second husband.

Learning that the first husband was alive, Miss Barrymore ran away with the child, but the woman who had been living with Johnston flashed a paper to prove that he had gotten a divorce from Miss Barrymore, so that everything was lovely and they pulled one title and a final clutch showing Miss Barrymore back at home with her child and Mr. Mills.

Mr. Mills and Mr. Johnston were both excellent, and they made a few of the scenes rather effective. Unfortunately, the situations lacked strength because of the rather theatric atmosphere which pervaded the entire offering.

Miss Barrymore looked the henpecked wife and abused mother, etc., upon occasions, but didn't add any great strength to the dramatic situations. It was hardly the sort of production in which to show her to best advantage.

A good many of the titles—particularly those which were given to Mr. Mills to prove that he was brutal —were entirely out of keeping with the character, and these helped to weaken the effectiveness of the more important scenes. A few of the sets were good, but the general impression created was none too favorable.

The Box Office Angle.

You may get this by for one night because Miss Barrymore is the star, but the story is so obvious and ordinary that you will certainly not find any of your fans enthusing over it. The brutal factory owner husband has been rather overworked in the movies, and there was no redeeming feature to this capable of lifting it from the rut.

If you are going to play this, I believe it would be wise to mention the presence of Frank Mills and Jack Johnston, because they have appeared in some rather worth-while productions and have many friends in most every community.

If Child Labor is a issue where you are, that angle may save this despite the fact that it isn't what could be called tense or appealing drama.

PERSISTENT SMILER IN UNCONVINCING MELO COMEDY

Franklyn Farnum in

THE SCARLET CAR

Bluebird

DIRECTOR.....Joseph De Grasse
AUTHOR.....Richard Harding Davis
SCENARIO BY.....William Parker
CAMERAMAN.....King D. Gray
AS A WHOLE.....Melo that lacked interest
STORY.....Redemption of ne'er-do-well
DIRECTION.....Left too much to be wished for
PHOTOGRAPHY.....Mediocre
LIGHTINGS.....A few good
CAMERA WORK.....Good
STAR.....Grinned some more
SUPPORT.....Didn't impress
EXTERIORS.....Some good; others fair
INTERIORS.....Passable
DETAIL.....Fair
TIME.....Sixty-seven minutes (5 parts)

THIS started as a comedy drama that developed into a melo fast and furious. The plot was nothing new, nor was it carried thru in an interesting manner. Hero was ne'er-do-well son of a newspaperman who was in financial trouble. When a note was due at the local bank and enough money had been collected to square this, son was arrested for fighting and took the available funds to pay the costs. Before the judge released him, however, he gave him a good talking to, and son decided to reform and help father. Immediately he went out and collected the remaining back debts and so paid off the note.

The plot then jumped to the cashier of the bank, who found that the president had embezzled $35,000, and when caught red-handed in the bank at night, the president and his son killed the old cashier. He was put in the "Scarlet Car" to be disposed of by the driver.

The daughter of the cashier, whom Mr. Farnum loved, became engaged to the son of the banker, and then it remained for Farnum to incriminate the banker and his son and marry the girl—which he did.

All of the action in this seemed forced. The only bright spot was the rather good local atmosphere of the small town.

The bank shown in this was rather funny. Most banks don't have back doors, but this one did. The exits and entrances were rather confusing.

The comedy injected was somewhat overdrawn, and Mr. Farnum's smile, which he used too generously, marred the general effect very decidedly.

In the supporting cast were Al W. Filson, Howard Crampton, Edith Johnson, Lon Chaney, Sam De Grasse and William Lloyd.

The Box Office Angle

I'd let this one slide. There is no real advertising possibility in it, and the action which goes into meller is not really interesting. The characterization of Franklyn Farnum isn't in an atmosphere that lends conviction, and his smile becomes very tiresome.

If you must play it, you might mention the fact that it is a small-town newspaper story, but I really can't see how it can pull you any business to speak of. I think I would "soft pedal" it thru if I had to run it.

SURE FIRE BILL BACKED BY WELL DONE PRODUCTION

William S. Hart in

THE SILENT MAN

Artcraft

DIRECTOR.....Lambert Hillyer
AUTHOR.....Charles Kenyon
AS A WHOLE.....Classy production with chance for Bill to be bad man with right on his side
STORY.....Willuns steal Bill's mine and then he steals the gold, becoming outlaw; saved at finish by mysterious friend
DIRECTION.....Kept it moving; centered everything on Bill and selected beautiful locations
PHOTOGRAPHY.....Generally excellent
LIGHTINGS.....Some beautiful back-lighted exteriors
CAMERA WORK.....Excellent
STAR.....A Real Hero
SUPPORT.....Some splendid characters; McKim excellent
EXTERIORS.....Well chosen and lighted for beauty
INTERIORS.....Good
DETAIL.....Some goo dbits; titles very good
TIME.....Sixty minutes (5 parts)

BILL Hart is about as near to sure-fire as anyone could want, and I believe this will register anywhere because the story keeps moving right along and the producer dug up a lot of very pretty locations and caught them in artistic lightings to provide a background worthy of the star.

To get away from the "bad man" idea just a bit and keep the sympathy all with Bill, they started him off as a miner who had his wonderful discovery of gold stolen by a claim jumper. Bill then held up the stagecoach and stole the dust from his own mine, at the same time taking charge of the innocent shero who had just been married by the willun, who already had a wife working in his dance hall.

The rest of the production was taken up with the pursuit of Bill, and he had a couple of exciting clashes with the willun and the posse, finally giving himself up to the shero's kid brother so that he might claim the $2,000 reward.

The courtroom finish registered entirely too much action on the part of the audience, and when the old character who had been a pal to Bill thru most of the film blew in with the announcement that he was an agent of the government ready to arrest the real willun, the scene sort of missed fire. This came at the very end, however, and it wasn't sufficiently off to really detract very much from the general effect. I believe this scene could have been handled to better advantage with gratifying results, but it wasn't—so there y'are!

Whoever picked out the locations for this did a mighty good job of it, and the composition on most of the exteriors was excellent, with some backlighting that certainly was beautiful. They gave us a lot of good closeups of Bill, and somehow that old scout just looks you in the eye and makes you believe it.

Of all the heroes that are gathering coin for saving the sheroes on the screen, I believe Bill Hart comes nearer to convincing every time he does something than any one I know. Possibly much of that is due to the fact that Bill is sincere and works all the time like he means it.

Bob McKim, our good old willun, was more than

satisfactory, and they had a number of excellent types who helped things along.

Vola Vale as the frail little innocent shero was pretty and lovable. She didn't have a great deal to do except to be worshipped by Bill.

Many of the titles were very well written, and the bit of explosive cussin' registered by the preacher will get a yell most anywhere.

In the cast were Little Harold Goodwin, John Lockney, Geo. P. Nichols, Milton Ross, Gertrude Claire and Dorcas Matthews.

The Box Office Angle.

A Bill Hart subject in artistic surroundings with enough action to keep things moving ought to be sure-fire most anywhere. Bill holds you nicely in this, and I'd say that it should go big in any community. I wouldn't make too much direct fuss about the title, because it seemed rather odd to me, since Bill talked quite a lot.

You will have to emphasize the fact that this is a new production, because of the reissues now working.

STAR, WATER STUFF AND DOG LIFT VERY WEAK STORY

Mary Miles Minter in

THE MATE OF THE SALLY ANN

American—Mutual

DIRECTOR.....Henry King
AUTHOR.....Henry Albert Phillips
SCENARIO BY.....Elizabeth Mahoney
AS A WHOLE.....Star, water stuff and dog make unreal, elementary romance rather pleasing as light entertainment
STORY.....Certainly awful as to basic situations; so old must have rheumatism
DIRECTION.....Centered attention on pretty star and dog in some beautiful shore-line atmosphere; lifted very ancient plot to acceptable point
PHOTOGRAPHY.....Some excellent bits; generally good
LIGHTINGS.....Some very fine; others ordinary
CAMERA WORK.....Generally good
STAR.....Pleasing personality and made characterization register
SUPPORT.....Satisfactory; not exceptional
EXTERIORS.....Beautiful water stuff; generally good
INTERIORS.....Satisfactory; ;a few very good
DETAIL.....Painfully convenient; dog stuff great
TIME.....Fifty-six minutes (5 parts)

I COULD have readily forgiven the very slender thread of this story had they not wished onto us in the last reel the situation of the nice old man who had befriended the little shero, discovering that he was her long lost father. I'm afraid that that's going to bring a groan from most of your regulars and cause them to have something of a feeling of resentment against this offering which otherwise might have been accepted without complaint, as a pleasing little production—despite the fact that the story was elementary and decidedly light.

The plot (if it can be called such) showed us an old sea-faring man living on a stranded schooner, on a beautiful beach, with a little daughter who was never permitted to leave the boat. By means of visions we were told that her mother had come home and died at her birth, without telling the name of the child's father.

A nice young man wandered into the picture and fell in love with the little girl, and then she chased a three-legged dog into a beautiful mansion and there discovered a white-haired man who became her pal. In the last reel this "nice man" turned out to be her father, and, since he had married her mother and had then been lost in an accident previous to the time the child was born, all was lovely.

For purposes of identifying little Miss Minter as his daughter, it was necessary for this young lady to recognize a photograph of herself which the nice man had, as being the same photograph which her grandfather had. Since this was a photograph of Miss Minter and she certainly looks like herself most of the time, I can't understand why the nice man had to wait until the fifth reel to realize that this was his daughter.

Producer Henry King evidently realized that he was up against an awful lemon so far as story material was concerned, and he devoted most of his attention to getting something in the way of a characterization from the old grandfather and to hold the interest by little sequences in which a three-legged dog and the star were the chief factors. This dog had one leg in a plaster cast, and he was SOME actor! The Director also provided many very beautiful shots of what is generally called "water stuff," and these helped to hold the attention where there was no plot interest.

On the finish, when everyone was happy, he pulled a great laugh by having the three-legged dog and Mrs. Dog come up the gangplank of the yacht, followed by some pups, with the three-legged actor going back and taking hold with his teeth of the tail of one of the pups in order to carry him aboard. This finish will take the curse off of this painfully weak story for many. It will send them out with a laugh and they will forgive the plot in remembering many of the "smiley" incidents and the beauty spots.

Miss Minter had a sure-enough ragamuffin costume that she wore most all the way, it being sort uv a cross 'tween a pair of trousers and a skirt. One leg was gone at the knee and the other got as far as the ankles before it stopped, and it was pretty hard to tell whether the thing was a skirt sewed into the form of trousers, or an old pair of trousers very much torn up. She was very pretty in many of her closeups and decidedly pleasing, because she played with a care-free abandon that made her characterization natural.

Alan Forrest was satisfactory as the young man who stood around and waited for the clutch.

The grandfather (Geo. Periolat) and father (Jack Connolly) were satisfactory, altho grandfather's makeup was noticeably a makeup.

The Box Office Angle.

If you are going to play this I would emphasize particularly that it is a whimsical little character study of a little blonde beauty who had never been allowed to leave a stranded schooner, which had been her home until she was sixteen. You might make a particular fuss about this situation, explaining how her grandfather made her serve as "mate of the Sally Ann," going thru all the motions of the various members of the crew and constantly pretending that they were at sea, despite the fact that the old boat never budged. That particular situation is the only thing to the story, because the old junk about "discovering the long lost father" is so old that it should be given the Osler treatment.

This will probably get by if you prepare your patrons properly, but I wouldn't let 'em expect too much, because certainly it isn't big.

CUTE STAR AS SCATTER BRAIN BRIDE IN SMILEY FARCE

Madge Kennedy in

NEARLY MARRIED

Goldwyn

DIRECTOR.....Chet Withey
AUTHOR.....Edgar Selwyn
SCENARIO BY.....Lawrence McCloskey
ART DIRECTOR.....Hugo Ballin
CAMERAMAN.....Arthur Edeson
AS A WHOLE.....Pleasing farce; not continuous laugh, but funny; cute star and good cast in distinctive atmosphere
STORY.....Foolish notions of young bride cause amusing complications
DIRECTION.....Kept it classy and gathered goodly number of laughs
PHOTOGRAPHY.....Generally very pleasing
LIGHTINGS.....Some bits very effective; generally good
CAMERA WORK.....Very good
STAR.....Delightful little scatter-brain characterization
SUPPORT.....Very good, except vamp not attractive enough
EXTERIORS.....Good; studio street scene night stuff effective
INTERIORS.....Excellent
DETAIL.....Generally good
TIME.....Fifty-seven minutes (5 parts)

MADGE KENNEDY is probably a very sensible little lady, but, believe me, she can put over a characterization of a scatter-brain female in a way to make you believe it. In "Nearly Married" you can sympathize with the husband, even when he gets a little ruff, because Madge pulls some sure-enough light headed debutante nonsense in her decisions in reference to the brother who caused considerable difficulty between the newlyweds.

This is a farce that almost deserves to be called "light comedy," and I believe the classy atmosphere and the personality of Miss Kennedy is going to put it over most anywhere. It isn't uproarious and it won't keep your audience laughing all the time, but it will certainly hand 'em a nice bunch of chuckles and enough good snickers to make 'em agree that it's entertainment.

The plot starts off with the wedding of Miss Kennedy, and then we find her declaring that she will not go on her honeymoon without the fool brother, who almost stopped the wedding by his failure to arrive.

We had one of those "lover quarrel" things which provided a few laughs, and then the husband, taking her at her word, decided to arrange so that she could get a divorce. He hired a vamp who was to provide the reason for the divorce and began taking her around to dinner, which caused quite some commotion with Miss Kennedy.

Their friends arranged for them to meet, explanations followed, and they pulled an elopement. Then brother blew in with a divorce decree, and the friends started on a chase to find the elopers who weren't married now.

The rest of the action was in an inn, where both parties were stopped by an enterprising innkeeper, who put broken bottles in the roadway, and we had some good farce-twists here which provided some laughs. Finally the pair sneaked away in the morning to Jersey to be married.

The sets and lightings were very good all the way, with the exception of the exterior scenes where the couple made their getaway, headed for Jersey, because we had had a terrific rainstorm during the night and there was nothing to show that it was morning; yet we saw a lot of skyline when Miss Kennedy and hubby climbed out of the window, and the roadway showed no signs whatever of having been in a storm. This one little slip, however, won't cause anybody to worry.

The cast was satisfactory, with the exception of Elda Furry as the vamp, who wasn't nearly as attractive as a vamp should be.

The titles were well written and some of these lines earned laughs.

In the cast were Frank Thomas, Mark Smith, Richard Barthelmess and Alma Tell.

The Box Office Angle.

Altho this was a Broadway play, I believe you will be better off if you will depend principally upon the personality of Miss Kennedy to pull you business for this. "Baby Mine" started her well, and, while this isn't as funny, it has been presented in a classy atmosphere and has enough good fun to satisfy generally.

Don't promise too much, but play it for pleasing entertainment that has been well enough produced to justify presentation in any first-class house.

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CINEMATOGRAPHER
UNIVERSAL FEATURES

IN THE BRADSTREET OF FILMDOM

A MAGAZINE—IN FACT A SERVICE

WID'S

INDEPENDENT REVIEWS OF FEATURE FILMS

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Statement by Frederick L. Collins.

I believe the time has come when the exhibitors are going to learn more of the truth about the film business than they have ever known before.

It is not the policy of some "trade papers" to print the truth, provided they feel that it may displease some advertiser, but nevertheless the indications seem to point towards the truth getting out.

I am informed by Mr. Frederick L. Collins, President of the Petrova Pictures Corp., that the following statement issued by him was sent.

The following statement, issued by Frederick L. Collins, president of Petrova Pictures Corporation, was sent to one of the film "trade papers," the Sunday Morning Telegraph, as a paid advertisement, and this paper refused to print it.

Because of this fact I have decided to print it in full just as it was presented to the Telegraph, because I don't believe in suppressing things.

Mr. Collins in the course of his statement refers to "yours truly," but I decided to allow that paragraph to remain, because I didn't want to eliminate any part of it or change the wording in any way.

Mr. Collins' statement, which is self-explanatory, was as follows:

I TAKE full responsibility for what follows:

For I am determined that justice shall be done to a very distinguished woman and gifted artist who is being shamefully slandered by a gang of irresponsible, whelping, scared-to-death hired men.

These creatures are going up and down this country vandalizing the artistic and commercial reputation of a woman who has risen by her own efforts and against untold obstacles to the front rank of dramatic stars.

This is the kind of bare-visaged lie they are propagating;

"Petrova was thrown out by Lasky because the pictures she made for them failed to book."

The facts:

Petrova served notice of her intention to quit before the first of her Paramount pictures was released. She took this action because the publicity clauses in her contract had been violated—and in spite of her employer's protest and regret. She immediately signed with me at twice the money. I know these things to be true.

Here's another stock slander:

"Petrova Pictures will be cheap pictures. That's the only kind she knows how to make."

Was "The Undying Flame" a cheap picture? Was "The Law of the Land" a cheap program picture? Didn't some of her old Metro pictures outsell the Metro program two to one?

Not all of the pictures in which Petrova has appeared have been worthy of her. That is true of any artist. It is especially true of certain pictures which she made under trying circumstances.

I give the facts:

Two months before Petrova's Metro contract expired, six Petrova negatives were destroyed by fire. The loss to her employers was tremendous. What did Petrova do?

She made five pictures in about seven weeks.

These five pictures—wonderfully successful they are under all the circumstances—have been issued in the last few months.

They are not Petrova Pictures.

They are not, and could not be, fair examples of the kind of pictures Petrova knows how to make.

I have not seen these old pictures. They tell me some of them are very good. But I know something about them:

I know that Petrova spent an aveage of ten working days on each of these old pictures; and that the first of the new PETROVA PICTURES has taken just ten weeks to make—that the producers of these old pictures could not have spent, at the outside, more than $20,000 per picture; and that,

"Daughter of Destiny" has cost to date, $110,496.22.

That pictures which have the advantage of five times as much expenditure and ten times as much time, coupled with fair intelligence and backed by unusual publicity, are high-class pictures—that **"Daughter of Destiny" which opens Christmas week at the Rialto,** New York, and the best theatres throughout the country, is a high-class picture.

I know, because all the wise ones who have seen it—like **Stanley Mastbaum, Rothhapfel, and Wid**—tell me it is the kind of a picture, that it is "BY FAR THE BEST THING PETROVA HAS EVER DONE," that it is "a greater picture, greater than you know."

TELL, then, what is all the knocking about?

If some one has had the sense to give this woman the time and money and opportunity to make good pictures—and she has done it—why should she be a mark for the hired knockers of rival organizations?

Surely the heads of these organizations cannot be behind such a cowardly campaign?

Certainly not *Adolph Zukor*, that master of the industry, who, through his agents, sought the distribution of these PETROVA PICTURES.

Certainly not *Richard Rowland*, who is a prominent member of the Exhibitors' Circuit that is distributing these PETROVA PICTURES.

Certainly not *Jesse Lasky*, who brought Petrova to this country, signed her for Paramount, tried to prevent her leaving that company, and tried to get her back.

Certainly not *Samuel Goldfish*, whose offer, up to half an hour before I signed a contract with the Exhibitors' Circuit, was most favorably considered for the distribution of these PETROVA PICTURES.

Certainly not *J. A. Berst*, who, through his representative, suggested the outright purchase of these PETROVA PICTURES.

Certainly not *William Fox*, who offered me the advantages of his organization the very day I let the contract for the distribution of these PETROVA PICTURES.

Certainly not *Lewis Selznick*, who made the very best offer of all for the distribution of these PETROVA PICTURES.

The men I have mentioned are big men—too big to let any motives lead them to such dimunitive tactics as petty slander and Swiss-cheese lies. I absolve them one and all.

BUT to the little fellows, the hangers-on, the time-servers who have nothing better to do than try to tear down the business reputation of a distinguished woman, I have this to say:

You have gone too far.

I don't know who it is that you are after—

Madam Petrova, because she has the nerve to stand alone,

The Exhibitors' Circuit, because it has the nerve to exist,

Or me, because I have the nerve to back them both.

But—

If you want a fight, you're going to get it.

Petrova Pictures are good pictures. They will make money for every exhibitor that runs them. Petrova pictures will play in every high-grade community in this country, in every middle-grade community, in every low-grade community—if I have to turn every program and shatter every alleged open-booking arrangement, if I have to go into the business of manufacturing every kind of photoplay material to replace the stuff that is thrown out.

I have determined—

To put behind these PETROVA PICTURES FOUR TIMES the ADVERTISING CAMPAIGN I have originally planned.

To turn loose the ENGINES of PUBLICITY which I, and no one else in the business, possess.

To make the name PETROVA a household word in the humblest home in this land.

To put over PETROVA PICTURES with a bang that will fill the seats of every picture house that runs them.

Let's Don't Kid Ourselves—The Strong Will Live; the Weak Will Die.

We have had much space devoted to the "amalgamation" junk in the last week or two, and "severial" editorials have been written and many statements issued. Amalgamation has been talked of from many angles pro and con, and of course, as usual, we get nowhere.

Now, why should we kid ourselves? We all know that there's never going to be an amalgamation which will control this business, and we also know that a number of concerns are wobbling; and most of us realize that the real solution is to push some of the wobbly ones over the precipice.

Conditions in the film industry at the present moment are bad because we have too many producers making too many bad films, releasing them under a faulty distribution plan which forces the sale of their product without respect to merit.

That "faulty distribution plan" is getting some awful kicks in the ear, and those who are being kicked are dying slowly, with the death struggles causing quite some rumpus.

When all is said and done, the theatre owners are the only men who have big, substantial, tangible investments, and they are the ones who will have to correct the present faulty conditions by waking up to the extent of picking QUALITY, instead of taking a lot of junk just because some clever salesman shows them how "easy" it will be to know that they are going to have so many pictures a year.

Bless you, there are many times too many pictures to be secured, and the feller who tells you that he is going to insure the possibility of your keeping your house open should be given the merry "Ha-ha."

I don't see why it wouldn't be good business to close your house rather than to play junk; and certainly any exhibitor would make a hit if he ran the good ones two or three times as long as he does now and explained it intelligently to his patrons. That's the one sure way to kill present conditions.

Take good stuff and play it for a long time, but tie to your theatre and not to some other feller's trademark,—because, remember, you own your theatre, and he owns his trademark. Don't work for him!

The dull explosions which have been promised and predicted for some months are about due. Either we will have them, or some sorry attempt at amalgamation, which will really mean a graceful way of bowing out.

Don't be worried over the Calamity Howler or the feller who tells you that the business is going to pot. There are more people going to the films in this country every day than ever before—IF YOU HAVE A GOOD PICTURE.

Why should you worry over the fact that the public is getting wise? If you are intelligent you know that that means a promise of great things. Of course, if you feel that you are unable to pick good pictures, then you have a right to worry.

Enough good pictures are being made to supply all the theatres that we need in this country, and more good pictures will be made just as soon as the exhibitors begin to give the proper support to the good ones which are made. The man who wants to make a good picture today is handicapped by the fact that too many theatres will play his picture only one day at a nominal rental, and pay almost the same rental for a piece of cheese that some program "Sausage-Grinder" manufacturer turns out for about one-tenth the money expended by the producer in developing his worth-while production.

Think it over and decide on QUALITY PICTURES and LONGER RUNS, with deaf ears to the Calamity Howlers. A few explosions will help the industry MUCH!

Many Millions Can Be Saved by Editing the Scripts

While we are having all this hurrah in the trade papers about the tremendous overhead charges that are causing the high cost of film rentals, it's probably a good thing to look a little beyond and size up a few more reasons for the excess overhead that now exists with a great many companies.

Most film folk will tell you that the waste in film studios can't be eliminated because of the human element, and certainly no one understands any better than I do the fact that a certain amount of waste is sure to result when any feature production is made.

I want to go on record very emphatically, however, with the statement that the most important reform needed at the present immediate moment for the reduction of needless overhead waste is the reorganization of most of our scenario departments. There are only about a dozen directors and writers in the industry at the present time who know how to prepare a script so that they will not shoot thousands of feet of film which are absolutely unnecessary. This footage comes out when the production is edited, or it should come out because it slows the production up, and it is certainly dead waste that is inexcusable.

I don't refer to the matter of retakes, because I certainly believe in retakes. There is nothing cheaper than film when it is a question of getting a certain important scene right.

The waste which I refer to is the taking of meaningless scenes and meaningless sequences and incidents which never should appear in any script.

We have too few continuity writers who really know how to prepare a continuity in order to save the director's energy and the producer's coin.

If for no other reason, the few people who are capable of doing this at the present time not only deserve the very high salaries they are getting, but about five times as much; because they save on every production about three times their salary, simply because they are able to prepared a script which eliminates unnecessary scenes and sequences before the damage has been done and the money spent.

I want to recommend to every producer of any consequence the very serious consideration of the need of giving a great deal more time and thought to the preparation of scripts.

Not thousand, but millions, of dollars can be saved if every script is boiled down and carefully analyzed before work is begun. An additional week of preparation will often save one-third the cost of a production.

And remember, boys — THE EXHIBITOR IS THE FELLER WHO PAYS FOR THE WASTED MONEY IN THE LONG RUN! That's why you fellers with theatres have a kick coming.

Let's make a little noise and see if we can get some action. The animals got stirred up a bit over the distribution waste after we started it with an editorial a few weeks ago, and possibly a few letters from you on the Script Problem will cause some of our Swivel Chair Executives to give the matter a little thought, with satisfactory results.

ORDINARY MOVIE WITH BIG FIGHT AND MUCH MELLER AT END

Harry Carey in

BUCKING BROADWAY

Butterfly

DIRECTOR	Jack Ford
AUTHOR	George Hively
CAMERAMAN	Ben Reynolds
AS A WHOLE	Western drammer that slipped hopelessly at end into rather rabid melo
STORY	Girl elopes with willun to be rescued after Keystone fight
DIRECTION	Failed to register action convincingly
PHOTOGRAPHY	Varied
LIGHTINGS	A few good
CAMERA WORK	Would have done for serial
STAR	Got away to good start, but was ruined at end
SUPPORT	Just a mediocre cast
EXTERIORS	Some good Western scenes
INTERIORS	Suited atmosphere
DETAIL	Bad
TIME	Fifty-eight minutes (5 parts)

HARRY CAREY got away to a good start in this and gave rather a pleasing characterization in the first three reels, but, due to the very, very old material of the story and the violent mellerdrammer at the end—especially in the fight on the hotel roof garden—this was dragged down so far that no one will ever enthuse over it.

It started off in the West showing Carey as a range rider who fell in love with the boss's daughter, only to have the slick Eastern willun step in and elope with her.

Of course, Harry followed them and bucked Broadway until he located the two on the roof garden of a swell hotel, and then a fight ensued for about one reel, which killed off the production. Of course, the engagement party of the girl and the wicked wun had to take place at the roof garden of the hotel, where Friend Harry was stopping.

They provided a few little touches in this that will get over as comedy in the broader sense, but there wasn't enough of this, nor are the characterizations sufficiently pleasing to help the offering.

There were some exteriors of Western atmosphere, showing rolling cattle country, that were truly beautiful. A few of the lightings of Molly Malone were also good. Outside of these points you will have some trouble making your patrons feel that this is worthwhile.

In the cast were William Gettinger, Vesta Pegg and L. M. Wells.

The Box Office Angle

Take it from me and let this one ride by you without looking up.

Possibly if you could pick a night with a big snowstorm or when the ice is all over the street, then you might run this for a few dollars. If you cater to the wild meller lovin' folks, this might possibly please them quite some.

PAINFUL THEATRIC VAMP SPY STUFF MISSES BADLY

Lina Cavalieri in

THE ETERNAL TEMPTRESS

Famous Players—Paramount

DIRECTOR	Emile Chautard
AUTHOR	Mme. De Gresac
SCENARIO BY	Eve Unsell
CAMERAMAN	Jacques Bizeul
AS A WHOLE	May be interested in star, but surely production and story will not impress
STORY	Hero becomes forger, spy and traitor for love of temptress, who repents, saves him and then kills herself; finished with coffin—a pleasing sight (?)
DIRECTION	Gave comparatively good atmosphere but failed to lift situations from theatric; players seemed camera-conscious and situations didn't impress
PHHOTOGRAPHY	Generally good but varied from excellent to ordinary
LIGHTINGS	Some very fine effects; generally good
CAMERA WORK	Good
STAR	Beautiful but very camera-conscious and unconvincing
SUPPORT	Dexter and Alan Hale good; several good types
EXTERIORS	Satisfactory; not exceptional; showed "scenic" strip of Rome
INTERIORS	Satisfactory; some rather good
DETAIL	Acceptable, altho some bad spots
CHARACTER OF STORY	Will not appeal to children or adults who object to vampire stuff
TIME	Fifty-nine minutes (5 parts)

MANY may be interested in seeing Cavalieri in an American-made production, but certainly the net result isn't such as to cause anyone to enthuse very much over the beautiful songbird as an actress. She was very easy to look at and wore some beautiful clothes, but at all times seemed decidedly camera conscious and aware of the fact that she was "acting."

The plot provided was certainly not remarkable nor particularly pleasing, since it was the old junk of hero becoming a forger, a spy and a traitor for love of the temptress, who finally decided to save the man she had ruined because she had fallen in love with him, with the result that she trotted over to the willun's house, had a little drink with him, meanwhile throwing hers into the discard (which is about the oldest trick in movies), and then killed him in the struggle for the poipers which followed.

After having returned the valuable poipers to the American ambassador, our shero calmly killed herself, and they faded out on a coffin with the loidy lying in state. This may be someone's idea of entertainment, but, take it from me—it's going to get a groan (either audibly or internally) from at least 90 per cent. of any audience.

Just to prove that they had seen "Camille" at some time or other, those responsible for this had hero rush in with a million lires which he had secured for stealing the poipers for the Autsrians, and, altho I don't know how much this is in real cash, it made quite a bunch of white papers. Hero threw this at the lady who had caused him to do such awful things, with a dramatic speech about selling his soul for her. It was painfully noticeable that this money was still lying scattered

around on the floor of this room all thru the rest of the film despite the act that the shero had a maid and that the story was supposed to run for many hours after this particular "money throwing" incident. Possibly a million lires in stage money wasn't worth enough real cash to justify even the maid gathering it together.

We had the usual Paramount dark backgrounds with some effective and artistic lightings, and the sets for the most part were quite satisfactory, with some of them rather impressive.

The story and the star kept this from possibly registering as anything except Cavalieri in action, because never at any time did it convince as real life.

A number of the players in the supporting cast were painfully stilted and theatric, which kept the general atmosphere from being any more impressive than the scenes in which the star appeared.

Elliott Dexter, as the hero, had rather an unsympathetic part because he certainly remained a very weak-willed individual all the way. The statement on the finish that he would enlist with the Allies was hardly sufficient to really build the proper sympathy for the character.

Alan Hale, as the Austrian willun, was quite satisfactory. The work of Mr. Hale and Mr. Dexter really made this comparatively interesting. Without them it would have been pitiful.

James Laffey, as the American ambassador, really looked the part—which seldom happens.

Among those in the cast were Hallen Mostyn, Mildred Conselman, Peter Bariberro, Ed Fielding and Pierre Matteis.

The Box Office Angle.

The chances are that most communities will be comparatively interested in seeing Cavalieri in an American-made film, but, aside from that interest, there is practically nothing that you can count upon here.

If you can get this at a reasonable price and can afford to play it knowing that your people will not really enjoy it, I would protect myself in my advertising by explaining with emphasis that Cavalieri is an opera singer. If you make that strong enough it will serve as a pretty good alibi when they learn that she isn't an actress. You can also make a lot of fuss about her being a great beauty, because she is indeed beautiful.

Be careful that you don't say that this is her "first appearance on the screen"—because it isn't! Some months ago Pathe released a foreign production in which Cavalieri appeared and you must limit your announcement to the fact that this is her first appearance on the screen in a film made in America.

Because of the fact that there are a lot of "temptress" scenes, some of your adults may not care for this, and certainly it is not a production that children will enjoy.

CHARACTERIZATION LIFTS WIFE'S FIGHT FOR HUBBY PLOT

Irene Hunt in

THE MATERNAL SPARK

Triangle

DIRECTOR	Gilbert P. Hamilton
AUTHOR	R. Cecil Smith
SCENARIO BY	George Du Bois Proctor
CAMERAMAN	Thomas Buckingham
AS A WHOLE	Rather interesting treatment of characterizations; should be trimmed at end
STORY	Fight of wife for her husband
DIRECTION	Handled most of scenes very well
PHOTOGRAPHY	Good
LIGHTINGS	Usually very good
CAMERA WORK	Very good
STAR	Made characterization convince
SUPPORT	Good
EXTERIORS	Not many, but pleasing
INTERIORS	Suited changes of circumstance
DETAIL	Good
TIME	Fifty-five minutes (5 parts)

THIS is primarily a vampire picture, but there has been injected into it a lot of cute kid stuff and quite a number of animal scenes that really lift the production out of the rut.

The story told of a happy family living in a small town who moved to the city when business called the husband. And there, because the wife didn't care or didn't appreciate the friends her husband made, she stayed at home and let her husband go more or less his own way.

Hubby met Josie Sedgwick, a vampire, and then came the battle between Friend Wife and Vamp to see who would get Hubby. It ended with the wife triumphant, Hubby having lost his job, with all of them going back to the small town where they had first lived.

Little Joey Jacobs, who played the son was very good, and he would have helped his part very much had he stopped jumping so much. Some directors think a kid must jump all the time to be cute. Of course, Joey had lots of pets—cats, dogs, etc.—and the dog shown here was a mighty clever canine. The camera work at this particular point in the production was especially commendable.

Producer Hamilton gave us a number of home scenes that were truly delightful, and if he could have kept the production in that vein throughout it would certainly have been wonderful. In the vampire scenes the production lost strength and became little short of routine "movie."

There was no attempt to obtain particularly beautiful locations for the exterior shots, and, altho the interiors were pleasing, they were not out-of-the-ordinary.

If I were running this film I would lay all of my emphasis on the kid and animal stuff presented, and say very little about the rest of the production.

There was one point in the plot that should register anywhere. We were given to understand that all women possess the "maternal instinct," not excluding those of questionable character. We had Irene Hunt going to Miss Sedgwick and offering her husband and child to her. This of course started Miss Sedgwick thinking as to whether or not she was capable or the right sort of a person to take care of the youngster, finally deciding to relinquish her hold on Hubby.

In the cast were Edwin Jobson, Frank MacQuarrie, Frank Newburgh and Rowland Lee.

The Box Office Angle.

I don't believe that Irene Hunt has a big enough following in your community to warrant heavy advertising on her name; nor do I think Miss Sedgwick is well enough known to film fans to draw at the box office. If you want to place any advertising on this picture, concentrate on the animal stuff and the cute kiddie who appears.

ORIGINALS — JACK CUNNINGHAM, Staff Writer, Triangle Studios, Culver City, Calif. — CONTINUITY

ADAPTATIONS — EDITORIAL

ORDINARY MOVIE WITH A LION NOTHING TO WORRY OVER

Marie Shotwell in

THE WOMAN AND THE BEAST

Graphic Features Inc.—State Rights

DIRECTOR	Ernest Warde
CAMERAMAN	Wm. M. Zollinger
AS A WHOLE	Provided good atmosphere, but lion scenes didn't convince
STORY	Laid in Italian settlement in U. S.
DIRECTION	Kept it interesting by little touches
PHOTOGRAPHY	Varied from fine to poor
LIGHTINGS	Some good; some bad
CAMERA WORK	Varied
STAR	Kept part sympathetic
SUPPORT	Satisfactory
EXTERIORS	Some very good; others ordinary
INTERIORS	Good, but not distinctive
DETAIL	Acceptable
TIME	Seventy minutes (5 parts)

THE opening scenes of this production were laid in an Italian settlement, and the treatment of these scenes was rather interesting.

The action centered around Marie Shotwell as the belle of the Italian settlement. She married Fred Eric, a slow-moving, even-tempered individual who was very hard to arouse to anything but love. Of course, we had the willun, Alphonse Esthor, whom the wife always compared with her husband because this willun was a big, strong, courageous man. We finally had the husband proving his courage by killing a lion and accidentally killing the willun at the same time.

We had a lot of scenes in this showing a lion which had escaped from a circus that was playing a town, and these scenes, altho rather effectively lighted, were not convincing. They showed an arena set that was altogether artificial.

The remaining part of the production was just fair. No one will become enthusiastic over it, but then again I believe you will not have very many kicks on the production in general.

The lightings throughout were fair, some of them being very good—especially one bit where we had a scene with Miss Shotwell against a light background. These lightings helped the production appreciably.

There were a couple of kiddies, who looked like honest-to-goodness urchins, and some of their scenes were decidedly above the average. In a few spots the director had them overreach a little, but not sufficiently to mar the general effect.

The Box Office Angle

I wouldn't go after this, because it isn't good enough to attract people and surely it will not cause any favorable word-of-mouth discussion among your patrons. All of the scenes where the lion was present were entirely too fakey.

I would pass this, unless you figure you can run it on an off evening and can get it at a price that would make it worth your while.

PAINFUL PLOT POORLY PLAYED IN GOOD ATMOSPHERE

Charles Kent, Mildred Manning and
Wallace McDonald in

THE MARRIAGE SPECULATION

Vitagraph

DIRECTOR	Ashley Miller
AUTHOR	Cyrus Townsend Brady
SCENARIO BY	A. Van Buren Powell
AS A WHOLE	Fearful story fairly presented; may interest mildly but will not please
STORY	Educating girl to marry wealth, with result marries grocery clerk, who inherits fortune at finish; movie junk of years ago
DIRECTION	Made some situations interesting but could not camouflage plot enough
PHOTOGRAPHY	Varied from excellent to poor
LIGHTINGS	Some excellent; others varied from fair to poor
CAMERA WORK	Varied decidedly
STARS	Kent good; others very camera-conscious
SUPPORT	Generally camera-conscious; some bad
EXTERIORS	Some quite beautiful; generally satisfactory
INTERIORS	Satisfactory
CHARACTER OF STORY	Has no objectionable scenes
TIME	Sixty-two minutes (5 parts)

IT seems almost pitiful that we should find producers presenting such absolutely inane stories as this at the present time. Certainly it would be impossible for anyone to make this anything except a movie, and when that fact is combined with the presence of two youthful stars who are both painfully camera-conscious all the time, then we can only get a result which brings forth an emphatic cry against over-production.

When sixteen or twenty features a week are being made, this is surely one of the sort that we could very well do without. It only tends to antagonize the faithful who turn out regularly where they are playing program productions, and causes an exhibitor to lose his few regulars, who sooner or later must tire of this sort of junk and either quit coming altogether for a while or seek good films elsewhere.

The plot—if it can be called such—evolved around that time-honored situation of educating a girl in the hope that she would be able to marry wealth, thereby bringing a return on the investment.

Of course the grocery clerk who loved her at first drifted in later on, now a partner in the grocery business, and he disclosed the true identity of the willun who was posing as a foreign nobleman.

If they had let it alone right there by allowing the shero to marry the grocery clerk who had now advanced sufficiently to guarantee comparatively easy life for his bride and the old man who had invested the coin on her education, it might have had some chance; but, lo and behold!—they reached out and pulled the old junk about the gink who died in England sending an attorney for the long lost heir, and on the finish the grocery clerk was discovered to be the heir because he wore his father's ring. Zowie!!

The Producer gave us a number of very good exteriors and a few good lightings, so that the atmosphere generally was rather interesting, but it was an impossible task to take such a plot and make it anything but "movie."

Charles Kent, the faithful old dean of Vitagraph Players, was very good as the old gentleman who invested his money in educating the young lady for possible marriage, but Mildred Manning never at any time ceased to look like she was entirely out of place in her surroundings. She was painfully camera-conscious at all times, rolled her eyes upon any and all occasions and marred the effect of many scenes.

Wallace McDonald, as the grocery clerk hero, who paraded as a count in order to unmask the willun, "acted" too hard most of the time and seemed unable to get into the character and forget the fact that he was being photographed.

Augustus Phillips, one of the old-timers from the well remembered Edison Stock Co., was a wicked willun who had to go thru many situations which never had a chance to get anywhere.

Any audience will be several reels ahead of this plot all the time, and, despite a few beauty spots, I don't consider it entertaining from any angle.

The Box Office Angle.

If you play routine program stuff as it comes and are willing to take a chance on eventually losing most of your regulars by forcing these movies on them when they are hungry for worthwhile productions, then I suppose this will come to you and be shown for one night. I'd advise that you try to dig up something worthwhile, because this certainly is an ancient plot, perfectly well known to any fan and lacking in the important essentials to make it register as a convincing or entertaining offering.

There is no personality among the players that stands out sufficiently to lift the bad spots in the story, and consequently if you feel that you must play this I would certainly advise that you do it with the soft pedal pushed hard.

STAR'S BOOB CHARACTERIZATION CARRIES SLENDER STORY

Taylor Holmes in

THE SMALL-TOWN GUY

Essanay—Perfection

DIRECTOR	Lawrence C. Windom
AUTHOR	Freeman Tilden
SCENARIO BY	H. Tipton Steck
CAMERAMAN	Arthur E. Reeves
AS A WHOLE	Star's characterization carries ordinary plot and production over, registering some good laughs
STORY	Just framework of situations to provide characterization of county boob in hands of city sharpers
DIRECTION	Registered some good comedy, but practically no attempt for effective atmosphere
PHOTOGRAPHY	Just straight stuff; closeups excellent but many of medium and long sots poor
LIGHTINGS	No attempt for artistry or effects
CAMERA WORK	Acceptable for straight stuff
STAR	Delightful boob characterization
SUPPORT	Some very good types
EXTERIORS	Satisfactory
INTERIORS	Acceptable
DETAIL	Satisfactory
CHARACTER OF STORY	Any audience can see it
TIME	Fifty-eight minutes (5 parts)

TAYLOR HOLMES is a personality. Anyone who has seen this young man in one or two productions is certainly going to enjoy him in most anything, and particularly will they appreciate a production where he has a chance to do the boob character that he puts over so well.

In this we find Mr. Holmes as a clerk in a small-town hotel who watches with wide-open eyes the methods of a couple of slick city fellers who drifted into the town. When they got into a little personal battle, Taylor smoothed things out so that the fight appeared to have been an accident, and thus he won their consideration.

Taken to the city, Holmes was made the solicitor for a "graft," and he soon discovered this and was warned by a detective to beat it back home. Having sent home a photograph showing himself looking like a clothes model, his dying aunt who had hoped that he would some day amount to something, decided to leave her estate to him.

The rest of the production centered around an attempt by the crooks to blackmail Holmes when they found him running a store in the small town.

There's not much plot to this, but Mr. Holmes has some good opportunities for characterization—first, as the boob going to the city, and afterwards as the bashful but fightin' small-town guy capable of meeting an emergency when backed into a corner.

If your fans like Holmes they will undoubtedly consider this satisfactory entertainment. If they don't like him—which I can hardly conceive of, because he certainly has a winning smile—then this will not register very well, since, as usual, we find very little attempt for production effects. The photography is straight stuff, very good in the closeups but ordinary in the long and medium shots, and the sets are nothing to talk about—altho they carry the atmosphere satisfactorily.

There were a number of excellent types in this and the star registered a lot of laughs and a good many chuckles over such incidents as the one where he had his photograph taken to send home to the folks for the purpose of proving that he was progressing in the city.

Among those who appeared were Helen Ferguson, Mark Elliston and Fred Tiden.

The Box Office Angle.

This isn't by any manner of means a tremendous winner, but I believe that it is a good little light comedy that has enough chuckles and sufficient interesting action to make the average audience feel that they had a worthwhile bit of entertainment.

Taylor Holmes has proved himself to be rather a favorite and his characterization in this is in line with what he has done in several other films, so that you can play up the fact that he does some of his famous boob tricks which have brought him to the front as a screen star in a very few weeks.

Always in your advertising you should make mention of the fact that Mr. Holmes has been a star on the "legitimate" and in vaudeville, because that always gives a certain amount of additional prestige with most fans. It is probably true that most of your regulars never heard of him until he came into the films, but that's all the more reason why you should explain to them that he was a star before he began to do comedies for Essanay.

Don't promise too much about this particular production and don't figure it too big. But you can certainly feel safe if you will bill Mr. Holmes and plan to put this over as a pleasing little light comedy.

SOME LIGHT COMEDY STUFF WITH CUTE LITTLE STAR

THE ANTICS OF ANN

Ann Pennington in

Famous Players—Paramount

DIRECTOR.....Edward Dillon
AUTHOR.....Frederic Chapin
SCENARIO BY.....Coolidge Streeter
CAMERAMAN.....Lewis W. Physioc
AS A WHOLE.....Light comedy that suited star
STORY.....Scatter-brain girl and her adventures
DIRECTION.....Satisfactory for light comedy
PHOTOGRAPHY.....Varied throughout
LIGHTINGS.....A few good
CAMERA WORK.....Varied
STAR.....Very good, cute and pleasing
SUPPORT.....Above the average
EXTERIORS.....Good; one or two well chosen locations
INTERIORS.....Good
DETAIL.....Good
TIME.....Sixty-three minutes (5 parts)

THIS is much better than Ann Pennington's recent productions. She has the same amount of pep and likable personality, but in this her work does not give the same evidence of "direction" as in her previous offerings.

The story told of a young scatter-brain girl who caused her family all kinds of trouble, and, when sent to boarding-school, broke every rule. Of course, after some of her wild escapades she was threatened with suspension, and finally asked to leave.

Upon reaching home she found her sister about to elope with a "fly by night" feller, and, having successfully busted up their plans, Ann herself eloped with Harry Ham.

Some of Ann's escapades were quite far-fetched, but, nevertheless, they will get over—which is the main thing to be considered.

There were a number of spots that will be good for laughs—one in particular, where they showed Miss Pennington gayly hopping and skipping down the veranda of a California hotel in a one-piece bathing suit, with all the old men of the hotel following at her heels. If you will point out to your fans that Miss Pennington as a peculiar habit of running about three steps and walking three and then running again, I think that this should help; because they will certainly catch it in the picture if you call it to their attention. These and many other little mannerisms of the star make this production rather pleasing as a study of Ann, the Broadway favorite.

The supporting cast was good, the work of Ormi Hawley as Miss Pennington's sister being particularly pleasing.

The Box Office Angle.

I believe that you can play this and by calling particular attention to the special points in it, dwelling particularly upon Miss Pennington's popularity as a Broadway star from Flo Ziegfield's Follies, and this year's Century show, put it over. I would mention that Miss Pennington is one of our best little dancers, and that she does a real dance in this.

STAR AS SHIRTWAIST GIRL WITH PEP WILL PLEASE

Clara Kimball Young in

SHIRLEY KAYE

Clara Kimball Young Corp.—Select Film

DIRECTOR.....Joe Kaufman
AUTHOR.....Hulbert Footner
SCENARIO BY.....Margaret Turnbull
CAMERAMAN.....Billy Marshall
AS A WHOLE.....Star's characterization as girl capable of winning business battle will please, and story has pep enough to put it over
STORY.....Comparatively obvious; yet quite interesting because it is snappy; gives star character fans will like
DIRECTION.....Provided good atmosphere in well chosen exteriors and pleasing interiors, and made situations rather human
PHOTOGRAPHY.....Generally very good; some beautiful bits
LIGHTINGS.....Generally pleasing; a few excellent effects
CAMERA WORK.....Generally good
STAR.....Quite pleasing and character registers effectively because somewhat different from her recent productions
SUPPORT.....Fawcett great; hero pleasing; others quite satisfactory
EXTERIORS.....Some very pretty
INTERIORS.....Generally good; a few somewhat setty
DETAIL.....Quite satisfactory despite convenience at times
CHARACTER OF STORY.....Should appeal to most anyone
TIME.....Fifty-seven minutes (5 parts)

I BELIEVE there are two very important points very much in favor of this production. The first is the fact that the book is well known and has been read by a large percentage of picture fans, and the second is the fact that this production presents Miss Young in the character of a lovable, capable American girl who wins out in a business battle and finishes the little romance with a clutch at the end.

There is nothing big about the situations of the story and the plot is comparatively obvious; yet I believe most fans will be very much interested in the development because of the manner in which it is handled and because of the personalities of Miss Young, George Fawcett and the hero, Corliss Giles.

Thru posing as her own companion, Miss Young, as Shirley Kaye, manages to secure some ideas from the hero which give her a clue as to how she might save her father in a big business deal. Taking this tip and using as a bait her own social prominence, she goes after the wives and daughters of the stockholders and wins from them proxies to be used in the big stockholders' meeting, where the fight is on for the railroad in which her father is interested.

Feeling that he has been deceived, the hero goes West after Mr. Fawcett, who was the chief opponent of Miss Young's father, signs a proxy for her, because, as he says, she put up a good fight. Then it only remained for Miss Young to go West and tell the hero that the railroad needed him as a general manager, with the result that hero said he'd agree to manage the railroad if she would agree to "manage" him.

In such form the story seems very slender, and it isn't big as to action; but it provides a charming character for the star, and George Fawcett as the wise old man who is

opposing the star's father, lifts scores of scenes by his work. His characterization stands out from start to finish and helps decidedly in putting this over.

The hero was also very pleasing, because he looked real and played sincerely without overreaching.

Generally the atmosphere was distinctive, but a few of the interiors were a little bit setty. This was particularly true of the set in which the dance was held.

Claire Whitney had rather an important part as the daughter of Mr. Fawcett thru whom Miss Young won Mr. Fawcett over to her side. Miss Whitney played this characterization of the young lady who was anxious to secure social prominence in a very satisfactory manner.

The Box Office Angle.

While this is a comparatively slender plot, I believe that most of your fans will enjoy it and consider it good entertainment—particularly so if you will play up the fact that it is a well known novel and concentrate the attention upon the central character played by Miss Young, which is an entirely different type from what she has done in the past year or so. I believe many of your fans who are particular admirers of Miss Young will appreciate seeing her in this sort of character for a change.

George Fawcett has had a number of good parts in the films and has just recently appeared in "The Cinderella Man," soon to be released by Goldwyn. His presence is worth calling attention to. Claire Whitney is well known from her many appearances in Fox Films.

Don't say too much about the production itself, but concentrate your advertising upon the fact that this is a picturization of a successful novel presenting Miss Young as a capable, breezy American girl who fights a business battle for her father and beats his opponents at their own game. If you will play it up in that way I think this will give general satisfaction everywhere Certainly this is a very much more pleasing production than "Magda," the first film made by Miss Young with her own company.

FAIRLY INTERESTING MOVIE OF ROUTINE PROGRAM CALIBER

Belle Bennett in

BECAUSE OF A WOMAN

Triangle

DIRECTOR	Jack Conway
AUTHOR	E. Magnus Ingleton
SCENARIO BY	George Elwood Jenks
CAMERAMAN	Paul E. Eagler
AS A WHOLE	Only fairly interesting, with star as semi-vampire
STORY	The Eternal Quadruple
DIRECTION	Permitted interest to lag
PHOTOGRAPHY	Varied
LIGHTINGS	Some very good; others ordinary
CAMERA WORK	Satisfactory
STAR	Pleasing
SUPPORT	Quite good, altho at times forced
EXTERIORS	Some very beautiful
INTERIORS	Good
DETAIL	Satisfactory
TIME	Sixty-five minutes (5 parts)

THIS production had more or less of a surprise twist on the end, and, really, that is the only point that will register. The rest of it is just plain movie and this twist will hardly prove sufficient to redeem the early reels.

We had Belle Bennett as an innocent semi-vampire, who was looking for a good time in spite of social traditions.

Jack Livingston, because he wished to shield the father of the girl he was in love with, lost himself in the West. Later, when he was able to prove his innocence and also that of the girl's father, he returned home, and, since the girl's father had taken care of his affairs, Mr. Livingston was now a wealthy man.

In the meantime the girl had married George Chesebro, who had really committed the wrong that her father had been accused of, with Chesebro now growing tired of his wife and showing interest in Miss Bennett.

Livingston started a flirtation with Miss Bennett and of course broke up the affair with the willunous Chesebro. After a "lover's quarrel" we had the production ending with the union of Livingston and Miss Bennett as man and wife.

There were a few very good lightings in this, and the exteriors of the Southern home were truly beautiful. We had some scenes of an impending rainstorm, and they were very nicely handled and cut into the action in such a way as to strengthen the later scenes of the storm.

Mr. Chesebro as the weak-willed husband, was a bit too willunous in some of his portrayals. He scowled more than was really necessary to register his points, and marred some of his scene by over-registering his points.

Had this film been ended where it really should have been, the production would have been helped decidedly, but it was about a minute and a half too long and I'm pretty sure that your audience will be on their feet, putting on their coats and hats before the end is flashed.

In the cast were Lillian Langdon, Josef Swickard, George Pearce and Louella Maxam.

The Box Office Angle

You can probably get this by if you pay particular attention to the Southern home scenes and some of the very good lightings shown, but I would forget about the story altogether, just centering the major part of my advertising on Belle Bennett.

If you can skip this one you are certainly justified in doing so. It is not good enough that you should reach out for it.

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VERY ANCIENT PLOT HELPED A LITTLE BY TREATMENT

Harold Lockwood in

THE SQUARE DECEIVER

Yorke—Metro

DIRECTOR.....Fred J. Balshofer
AUTHOR.....Francis Perry Elliott
SCENARIO BY.....Fred J. Balshofer and Richard V. Spencer
CAMERAMAN.....Antonio Gaudio
AS A WHOLE.....Painfully ancient movie plot lifted a by players
STORY.....Old, old stuff of lovers wooing as poor folk, each deceiving the other
DIRECTION.....Failed to provide sufficient production or characterization value to offset story weaknesses
PHOTOGRAPHY.....A few good bits but generally ordinary
LIGHTINGS.....Not many effects
CAMERA WORK.....Closeups good but some medium and long shots out of focus
STAR.....Routine hero stuff
SUPPORT.....A few good types but not exceptional
EXTERIORS.....One or two excellent; others ordinary
INTERIORS.....Acceptable; not particularly good
DETAIL.....Generally unreal
CHARACTER OF STORY.....Has no objectionable elements
TIME.....Fifty-eight minutes 5 parts)

IT is easy to understand why we have so many thousands of persons who want to be scenario writers. When they go to the theatre and see this very ancient plot material used again in a production featuring a comparatively popular star they feel that surely the producers would be anxious to get an idea from them which would be a little bit different. It's very hard to understand why companies of the standing of Metro should use such painfully old material as this.

They started this off with Mr. Lockwood as the wealthy idler, and right away pulled the shero, who takes him for a chauffeur. While Pauline Curley isn't unattractive, it seemed rather forced when Mr. Lockwood suddenly exclaimed that he had seen 'em all, but here was THE girl. Anyway, he left a perfectly good car standing in the road and drove away as her chauffeur to be loved for himself alone, and by the time they were about to be married we discovered that the shero was heiress to $100,000. She insisted that this secret be kept, and so the two were wed, each kidding the other about not having any money. How many times have you seen this basic idea for a plot?

Billy Clifford, as the uncle of the shero, and Dora Mills Adams, as Mr. Clifford's wife, provided a few laughs by some overdrawn comedy business, and if an audience comes to your house with the feeling that they are just trying to kill a little time it may be that this will sneak by. If your fans are at all critical they will want to murder you on account of the plot.

Occasionally we had some good photographic bits, but for the most part the production was ordinary. The closeups were good, but many of the medium and long shots were fuzzy and sometimes out of focus. Surely this is not in the same class with some of the recent Lockwood offerings.

In the cast were Dick L'Estrange, Kathryn Hutchinson and Betty Marvin.

The Box Office Angle.

If you want to play this because Lockwood gets you money I would be very careful to explain that it is light comedy about the millionaire who posed as a chauffeur so that you will have some sort of an alibi when they come out to kick about the story. I believe you can safely do this without killing your business, because those who want to see Lockwood will probably go see him even tho you tell 'em in advance that the story is the good old chauffeur stuff.

If you have to deliver regularly with your fans it might be good business to sidestep this one, because if you play it your fans may stay away next time you have a Lockwood offering. Surely this never at any time gets beyond the class of very ordinary movie.

HUMAN COMEDY AND PATHOS TOUCHES MAKE THIS PLEASING

Ella Hall and Zoe Rae in

MY LITTLE BOY

Bluebird

DIRECTOR.....Elsie Jane Wilson
AUTHOR.....Elliott J. Clawson
CAMERAMAN.....Stephen Rounds
AS A WHOLE.....Many laughs and a few lumps in your throat
STORY.....Great kid stuff in Christmassy atmosphere
DIRECTION.....Handled scenes beautifully; made action human
PHOTOGRAPHY.....Fine
LIGHTINGS.....Great
CAMERA WORK.....Very good
STARS.....Miss Hall human, interesting and beautiful; Little Zoe delightful
SUPPORT.....Fine—especially Harry Holden
EXTERIORS.....Very fine
INTERIORS.....Good
DETAIL.....Very satisfactory
CHARACTER OF STORY.....Will hit anyone and tickle kids
TIME.....Sixty-eight minutes (5 parts)

ELSIE JANE WILSON, who directed this, is deserving of real credit, and surely this production is going to help her batting average very decidedly. She has injected lots of little bits that get over and has made this a truly worthwhile production.

The plot idea was quite simple. We had the old grouchy uncle who was made into a real human being thru a dream.

All thru the offering the audience was carried either with snickers or sobs and the people 'round me were freely using their "hankies."

The production was carried in a "Christmassy" vein to a great extent and you can book it as a Christmas production and get real money with it. It is one of the few films that I've seen recently that rings true and gets under your shirt, and I would take a shot at this and put in some good hard licks on my ad copy.

There were some beautiful lightings of nearly all the members of the cast, Gretchen Lederer having some exceptionally beautiful scenes.

Miss Hall and Little Zoe Rae as the stars were truly delightful, carrying their characterizations in a human manner that will register anywhere.

Harry Holden, playing "Joe, the Butler," stood out as one of the really big characters of the production. If your patrons are acquainted with Mr. Holden I would be sure to mention his presence here.

Others in the cast were Winter Hall and Emory Johnson.

The Box Office Angle.

If you are not on the Bluebird program I would make an effort to get this. It's worth while. It will please. It is human, with a delightful little story carried out in that vein of humor and pathos which will get to your "hardened sinners" as well as to your family folk.

I think everyone likes a child story where it is well done—and especially a Christmas child story. Get this and bill it big. It means money in your pocket.

TRULY DELIGHTFUL CHARACTERIZATIONS AND ATMOSPHERE A TREAT

Jack Pickford in

TOM SAWYER

Morosco—Paramount

DIRECTOR	William Desmond Taylor
AUTHOR	Mark Twain
SCENARIO BY	Julia Crawford Ivers
CAMERAMAN	Homer Scott
AS A WHOLE	Truly delightful human characterizations in quaint atmosphere
STORY	Immortal Mark Twain's characterizations brought to life with pleasing human touches
DIRECTION	Pleased the eye with atmosphere and gave delightful human touches that kept you smiling and chuckling all the way
PHOTOGRAPHY	Very good; some excellent effects
LIGHTINGS	Many very good bits; generally pleasing
CAMERA WORK	Excellent
STAR	Delightful; best thing he has ever done
SUPPORT	Great types; all pleasing
EXTERIORS	Very well chosen for atmosphere
INTERIORS	Very good
DETAIL	Many good touches
CHARACTER OF STORY	Will be delight to anyone; children will love it
TIME	Fifty-eight minutes (5 parts)

JACK PICKFORD is made forever by this opportunity to do "Tom Sawyer," because this production is going to please audiences for a long time everywhere. Certainly if anyone needed further proof of the fact that characterizations are more essential than action, this production gives it.

So far as plot is concerned, we have nothing except a few individual incidents typical of small-town life. Of course, these incidents are good, but it is the atmosphere and the characterization touches which make them great. If a producer were registering action alone this same series of incidents could have been made very tiresome, because it is the development of the little touches which makes this offering ring true and hit home.

Every one knows about Tom Sawyer and Huckleberry Finn. The exhibitor who can't do business with this production when he is able to definitely guarantee that it has been delightfully produced should be shot at sunrise!

From start to finish we get a wonderful assortment of types, and those who don't remember the incidents such as the whitewashing of the fence and Tom's adventure as a pirate on the island in the Mississippi River will enjoy the production just as well, because the producer has developed these situations perfectly.

The atmosphere of the early days in the old town on the banks of the Mississippi has been carefully maintained, and the quaint costumes of those days adds additional interest to the production.

The star as "Tom" did the best work he has ever registered on the screen, and as "Huckleberry Finn" looked like the wild devil that "Huck" was. All of the other characters were well chosen ,and the types were such as to assist in maintaining the proper atmosphere all the way.

Possibly a lot of you remember Clara Horton, who in the old Eclair days was a little tow-head youngster doing child parts. Clara appears in this comparatively grown up, and she is certainly pleasing.

In the cast were Sid Hackathorne, Antrim Short and Edythe Chapman.

The Box Office Angle.

Here is an absolute cleanup for anyone. We have had few productions with as sure-fire entertainment value for every class of patronage. Fans everywhere and of all kinds and ages truly enjoy human stories with comedy situations that are sufficiently well done as to convince. This is such a production.

In billing this I would throw more emphasis on the title, "Tom Sawyer," and the author, MARK TWAIN, than upon Jack Pickford's name; because, while Jack has had some good things he has also had some that were only fair, and it would be better business to put this over as TOM SAWYER and let Jack make good in it so that he can be billed in the future, rather than to bill him too strong in such a way as might possibly detract a little bit from the prestige of the author and the story.

If you emphasize that this is a Lasky production of Mark Twain's wonderful story, and personally guarantee the production—which you can safely do—that surely should be sufficient to pack your house.

HAROLD LOCKWOOD

Yorke--Metro

We believe—

Collaboration between the director and photographer is essential to success in photoplay production.

Larry Trimble

Philip E. Rosen.

TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
767	FOX	73.1	70.8	106
233	MUTUAL	72.0	71.1	17
674	METRO	70.8	67.0	57
2349	TRIANGLE	70.6	65.2	434
544	VITAGRAPH	68.1	66.2	76
2628	PARAMOUNT	68.4	62.3	397
595	WORLD	67.7	61.5	49
298	BLUEBIRD	62.7	63.5	23

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

Reports		% P.P.	% B.O.	Repeat
8	The Virginian	81	73	2
11	Wildflower	89	82	6
5	Behind the Screens	81	78	
6	A Man from Mexico	87	72	2
5	The Bargain	80	74	3
7	The Crucible	92	84	3
5	The Sign of the Cross	79	85	
9	Cinderella	84	91	4
5	Girl of the Golden West	79	77	2
5	The Goose Girl	95	95	4
6	David Harum	82	78	1
7	Captain Courtesy	74	59	1
5	The Woman	86	59	1
5	House of Lost Court	82	54	2
5	Stolen Goods	78	75	
6	Pretty Sister Jose	84	82	2
5	Jim the Penman	64	65	
7	Dawn of To-morrow	83	88	1
5	Arab	89	56	2
5	Wild Olive	82	69	
6	Chimmy Fadden	91	75	1
6	Kindling	81	82	
5	Kilmeny	75	73	
10	Seven Sisters	84	83	1
11	Rags	91	93	5
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
8	Helene of the North	87	81	2
6	Fatal Card	65	59	
6	The Girl of Yesterday	89	88	3
7	White Pearl	71	75	
7	Chorus Lady	73	63	
6	The Secret Sin	69	74	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
12	Carmen	82	83	4
14	Still Waters	93	90	7
9	Madame Butterfly	82	86	3
7	Mummy and Humming Bird	64	56	
7	Bella Donna	92	77	4
8	Armstrong's Wife	79	65	
5	Chimmie Fadden Out West	88	76	2
8	A Gentleman from Indiana	86	78	
10	Prince and the Pauper	92	87	5
10	Mr. Grex from Monte Carlo	84	69	1
9	Jane	75	51	
9	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
9	The Immigrant	73	62	
10	The Old Homestead	88	84	7
8	Lydia Gilmore	82	61	2
10	Temptation	82	77	2
10	The Foundling	78	76	3
6	Tongues of Men	75	53	1
8	Mice and Men	84	80	5
7	The Golden Chance	77	61	2
5	Ragamuffins	77	53	
5	Call of the Cumberlands	79	64	
8	The Spider	87	64	1
10	Puddin' Head Wilson	81	62	4
9	Tennessee's Pardner	65	58	
8	Madame Le President	24	46	
9	Nearly a King	52	49	1
13	Trail of the Lonesome Pine	75	77	3
8	Fell In Love With His Wife	63	51	1
8	Blacklist	62	52	1
10	Out of the Drifts	89	86	4
8	Diplomacy	53	56	1
14	Poor Little Peppina	88	84	8
16	To Have and To Hold	74	69	4
12	Ben Blair	72	63	
10	For the Defense	68	62	1
7	The Code of Marcia Grey	64	59	2
9	The Lost Bridegroom	69	60	2
8	The Saleslady	72	62	1
15	Audrey	73	70	3
9	The Sowers	64	59	
11	The Heart of Paula	71	54	1
12	The Race	69	59	
8	The Eternal Grind	70	78	3
10	The Love Mask	59	54	2
10	Molly-Make-Believe	87	82	6
7	The Red Widow	62	55	2
12	The Heart of Nora Flynn	72	60	4
8	A Moment Before	52	64	1
12	David Garrick	68	46	2
9	The Innocent Lie	56	51	
16	Marie Rosa	81	80	4
12	Alien Souls	69	67	1
13	The Feud Girl	60	56	
16	Pasquale	78	53	3
16	Sweet Kitty Bellairs	72	62	2
20	Saints and Sinners	51	49	
17	Thousand-Dollar Husband	69	62	4
22	A Gutter Magdalene	62	54	1
10	Evil Thereof	44	44	
15	The Making of Maddalena	63	57	3
23	Silks and Satins	85	88	16
14	Destiny's Toy	60	51	
19	The Clown	79	54	3
20	Susie Snowflakes	69	59	2
16	The World's Great Enare	73	78	4
19	The American Beauty	61	61	3
22	The Dupe	64	64	1
22	The Smugglers	53	50	1
26	The Selfish Woman	72	68	4
29	Davy Crockett	67	62	
28	The Dream Girl	69	64	2
28	Under Cover	79	75	5
27	International Marriage	55	51	1
27	Common Ground	64	64	1
35	Hulda from Holland	95	94	23
30	House of Golden Windows	73	64	3
22	A Woman in the Case	72	72	3
25	Little Lady Eileen	87	89	10
23	The Stronger Love	53	52	
21	Public Opinion	82	72	4
21	Rolling Stones	67	60	2
21	The Honorable Friend	65	62	1
20	Victory of Conscience	60	59	3
21	Each Pearl a Tear	71	69	2
22	The Parson of Panamint	79	70	7
15	The Big Sister	50	57	
14	The Reward of Patience	65	55	
15	The House of Lies	73	65	1
14	The Daughter of McGregor	56	45	
18	Ashes of Embers	85	83	7
16	The Quest of Life	59	61	
14	Anton, the Terrible	46	45	
17	The Lash	57	55	
13	The Storm	75	65	1
19	The Intrigue	81	61	2
16	Her Father's Son	74	68	2
11	Witchcraft	55	55	
14	The Kiss	74	68	2
16	The Rainbow Princess	82	74	3
15	Seventeen	85	74	2
14	Miss George Washington	95	95	11
15	The Heir to the Hoorah	82	69	5
16	The Soul of Kura San	80	73	1
12	A Son of Erin	79	73	2
10	Unprotected	53	55	1
14	The Years of the Locust	49	50	
12	The Plow Girl	77	63	
9	The Yellow Pawn	66	57	1
9	Nanette of the Wilds	50	57	2
7	Martyrdom of Philip Strong	53	55	1
10	The Coney Island Princess	62	63	1
10	The Road to Love	72	59	1
14	Oliver Twist	85	69	6
13	The Victoria Cross	44	54	1
18	The Traveling Salesman	76	59	3
20	The Right Direction	76	61	2
21	Snow White	95	95	13
16	Redeeming Love	63	60	1
21	The Slave Market	74	70	5
13	The Evil Eye	30	44	1
19	Great Expectations	74	55	1
17	Happiness of Three Women	73	58	1
14	Betty to the Rescue	46	48	
16	A Girl Like That	55	51	
17	Lost and Won	59	50	
20	The Golden Fetter	58	55	
19	His Sweetheart	83	57	2
19	The Wax Model	67	56	
19	Each To His Kind	62	60	
16	Her Own People	72	52	
12	The Black Wolf	35	38	
17	The American Consul	53	50	1
21	The Fortunes of Fifi	67	77	2
21	On Record	61	55	2
18	Winning of Sally Temple	40	47	
19	Those Without Sin	52	51	1
16	Castles For Two	52	49	1
13	Out of the Wreck	60	54	
13	Sapho	74	83	3
11	Prison Without Walls	54	54	
12	The Dummy	74	54	
11	The Spirit of Romance	64	53	
8	As Men Love	73	53	
11	The Battle Imp	75	64	1
8	The Bond Between	49	39	
9	A School For Husbands	49	45	1
9	The Lonesome Chap	49	44	
9	Sleeping Fires	56	63	1
8	The Tides of Barnegat	49	43	
9	The Cost of Hatred	42	38	
11	The Valentine Girl	71	72	
7	Unconquered	26	29	
7	The Girl at Home	49	44	
10	Heart's Desire	31	39	

Reports	% P.P.	% B.O.	Repeat
9 Sacrifice	29	13	
9 The Primrose Ring	48	51	
8 The Silent Partner	33	36	
6 Marcellina Millions	41	30	
8 Her Better Self	58	62	
9 The Undying Flame	47	53	
8 Freckles	69	61	
6 The World Apart	46	44	
5 The Roadside Impressario	46	32	
7 The Heir of the Ages	34	36	
6 At First Sight	55	44	
8 The Highway of Hope	38	34	
6 Love That Lives	70	83	
5 Forbidden Paths	34	37	
5 What Money Can't Buy	39	54	
8 The Amazons	97	91	1
8 TheMysterious Miss Terry	84	79	
6 The Law of the Land	43	49	
6 The Varmint	77	65	
6 Hashimura Togo	75	48	
7 The Hostage	70	59	
5 Exile	34	39	
5 Doubled Crossed	73	76	
7 Bab's Diary	94	92	
5 The Call of the East	61	60	

TRIANGLE

11 The Iron Strain	80	67	2
10 The Lamb	85	78	3
10 Old Heidelberg	73	64	1
12 The Coward	83	66	1
9 Martyrs of the Alamo	67	57	2
15 The Disciple	85	76	2
8 Matrimony	81	76	2
6 Sable Lorcha	59	57	
7 The Golden Claw	57	69	
11 Double Trouble	59	67	2
8 Alaho Oe	60	65	1
6 The Lilly and the Rose	63	66	
9 Jordan Is a Hard Road	56	54	
6 Winged Idol	53	52	
12 The Edge of the Abyss	65	61	
6 Cross Currents	49	49	1
12 Between Men	73	67	1
15 Let Katy Do It	87	63	6
6 The Corner	52	50	
6 The Missing Link	52	46	1
10 The Wood Nymph	51	51	1
9 The Conquerer	74	78	
10 The Price of Power	53	53	
11 The Green Swamp	77	76	1
13 Acquitted	66	52	
6 D'Artagnan	59	54	
18 His Picture in the Papers	90	75	5
13 Honor's Altar	77	67	2
14 Betty of Greystone	71	65	2
23 Peggy	94	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	1
18 Hell's Hinges	93	89	11
17 The Flying Torpedo	88	80	8
14 Bullets and Brown Eyes	85	75	3
14 Martha's Vindication	79	72	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	65	1
15 The Raiders	79	70	
14 The Habit of Happiness	92	85	5
8 Waifs	59	60	1
8 Little Meena's Romance	64	60	1
17 The Aryan	59	80	6
10 Sold for Marriage	71	72	1
17 Stepping Stones	85	75	2
10 Sunshine Dad	36	46	
9 Civilization's Child	68	64	1
14 Children In the House	80	66	2
11 The Beggar of Cawnpore	61	49	
19 The Good-Bad Man	90	92	4
12 The No-Good Guy	74	60	3
17 Susan Rocks the Boat	69	63	
20 Not My Sister	79	77	4
18 Child of Paris Streets	76	64	
22 The Primal Lure	82	76	7
8 Mr. Goode, the Samaritan	53	53	
20 The Market of Vain Desire	79	64	5
22 Going Straight	77	78	3
29 The Bugle Call	93	79	8
26 Reggie Mixes In	93	80	11
16 The Sorrows of Love	66	69	1
21 An Innocent Magdalene	71	71	2
18 The Dividend	70	68	1
21 The Wild Girl of Sierras	45	53	
25 An Apostle of Vengeance	88	83	4

Reports	% P.P.	% B.O.	Repeat
18 Casey at the Bat	44	48	
28 The Phantom	83	72	7
30 Flirting With Fate	87	86	11
31 The Deserter	85	69	11
26 The Little School Ma'am	74	67	2
26 The Eyr of the Night	74	58	5
19 Stranded	60	50	
27 The Captive God	65	70	2
23 The Halfbreed	72	74	2
22 The Payment	81	70	3
18 The Marriage of Molly O	48	47	
24 Honor Thy Name	87	73	4
22 The Devil's Needle	64	64	1
31 Shell "13"	86	69	6
26 Hell-to-Pay Austin	83	66	6
21 Lieutenant Danny, U. S. A.	79	69	
16 Pillars of Society	59	56	1
23 Home	91	80	9
16 Gretchen the Greenhorn	64	62	2
21 The Patriot	79	80	6
24 The Social Secretary	89	75	8
17 The Thoroughbred	82	72	1
12 The Little Liar	70	58	
19 The Wolun Woman	86	89	6
16 The Dawnmaker	58	73	3
20 Diane of the Follies	71	72	2
27 Manhattan Madness	94	92	12
22 Plain Jane	88	75	5
20 Old Folks at Home	81	64	2
17 The Jungle Child	60	61	1
15 The Rummy	67	54	1
21 The Return of Draw Egan	88	86	7
20 The Vagabond Prince	75	70	3
19 Somewhere in France	76	69	1
18 A Corner in Colleens	88	80	7
12 A Sister of Six	69	64	2
21 Fifty-Fifty	89	83	6
12 Atta Boy's Last Race	54	55	
16 American Aristocracy	92	89	9
10 The Microscope Mystery	50	43	
14 Honorable Algy	76	65	3
15 Jim Grimsby's Boy	67	63	3
15 The Devil's Double	91	91	7
13 The Children Pay	72	64	3
14 Children of the Feud	55	52	1
8 The Criminal	49	45	
12 A Gamble In Souls	69	67	3
15 The Wharf Rat	54	55	
21 The Matrimaniac	92	93	10
20 The Sin Ye Do	92	85	10
13 Heiress of Coffee Dan's	60	53	2
10 Three of Many	62	53	
9 House Built Upon Sand	75	67	3
9 Nina the Flower Girl	52	53	
11 The Female of the Species	72	74	2
16 Truthful Tulliver	97	93	9
12 The Weaker Sex	88	83	4
7 The Little Yank	40	52	1
11 The Bride of Hate	78	74	5
12 The Iced Bullet	60	55	
16 The Americano	98	97	12
11 Chicken Casey	75	59	1
15 Jim Bludso	65	40	1
14 The Crab	83	70	5
10 Girl of the Timber Claims	41	39	
16 The Fan-Fighter	74	83	10
13 The Bad Boy	71	54	2
11 The Princess of the Dark	39	41	
6 Stage Struck	41	38	
12 Last of the Ingrams	45	42	
9 Blood Will Tell	64	61	
5 A Love Sublime	47	40	
8 The Little Brother	51	37	2
14 Back of the Man	90	81	5
10 Betsy's Burglar	59	54	
14 The Square-Deal Man	96	95	7
11 The Dark Road	60	49	1
5 A Daughter of the Poor	57	55	
9 A Woman's Awakening	61	52	
9 Her Father's Keeper	54	48	
9 Her Official Fathers	56	48	
9 Old-Fashioned Young Man	48	47	
10 Sweetheart of the Doomed	74	68	4
10 Paddy O'Hara	62	52	1
11 The Desert Man	92	91	4
9 Cheerful Givers	47	41	
10 The Pinch Hitter	96	71	2
5 Hands Up	35	35	
9 The Snarl	58	61	
6 Happiness	59	56	
6 Wild Winship's Widow	58	58	
6 Soul's Triumphant	30	28	

Reports	% P.P.	% B.O.	Repeat
8 The Millionaire Vagrant	78	66	
10 Wolf Lowry	91	91	1
7 The Girl Glory	71	53	
7 Bawbs of Blue Ridge	38	51	
8 A Hater of Men	79	63	
6 American That's All	37	37	
7 Love or Justice	75	69	
6 Paws of the Bear	55	48	
9 The Clod Hopper	86	84	1
7 The Flame of the Yukon	96	92	1
5 The Strange Transgressor	80	73	
5 The Mother Instinct	48	44	
7 Sudden Jim	90	86	
6 The Sawdust Ring	87	60	
6 Borrowed Plumage	48	53	
6 In Slumberland	74	31	

WORLD

7 Trilby	81	68	1
7 Camille	86	79	3
5 The Yellow Passport	82	80	2
5 Then I'll Come Back To You	76	66	1
7 The Feast of Life	61	73	
7 Her Maternal Right	58	74	
6 Sudden Riches	76	71	
6 Tangled Fates	55	63	
5 The Brother's Wife	83	74	2
10 Perils of Divorce	61	63	
13 La vie de Boheme	47	50	
6 The Crucial Test	53	55	
7 The Weakness of Man	61	68	
12 Sally In Our Alley	68	63	
14 Paying the Price	70	70	1
12 Miss Petticoats	59	61	
7 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
13 The Velvet Paw	74	69	1
8 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
6 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
8 The Heart of a Hero	59	49	
15 Bought and Paid For	91	91	10
10 The Madness of Helen	57	54	
6 Men She Married	58	55	
11 All Man	59	63	2
7 Broken Chains	50	43	
12 The Rise of Susan	70	63	6
6 The World Against Him	52	43	
10 Woman Alone	67	65	1
7 On Dangerous Ground	65	71	
7 The Man Who Forgot	65	71	1
5 The Bondage of Fear	65	63	
8 Tillie Wakes Up	79	78	1
8 The Hungry Heart	87	83	2
9 The Square Deal	66	69	
3 A Girl's Folly	65	75	
5 The Red Woman	49	48	
5 The Family Honor	66	64	
8 The Dancer's Peril	77	71	1
5 The Social Leper	65	65	
5 The Page Mystery	55	57	

METRO

6 Soul of a Woman	93	80	1
5 The Yellow Streak	85	64	
5 Rosemary for Remembrance	68	60	
5 What'll People Say?	80	84	
9 The Lure of Heart's Desire	55	58	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	2
5 A Corner In Cotton	57	56	
5 The Price of Malice	66	65	
6 The Soul Market	83	75	2
6 Her Great Price	80	68	1
8 The Wall Between	78	82	1
6 The Kiss of Hate	62	74	
6 Half Million Bribe	69	49	
8 Playing With Fire	78	75	
11 The Come-Back	75	74	1
8 Snow Birds	80	77	
8 A Million a Minute	72	84	1
6 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	1
10 Dorian's Divorce	74	68	
8 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	

Reports	% P.P.	% B.O.	Repeat
The Purple Lady	82	63	
The Eternal Question	76	83	1
The Quitter	69	73	
The River of Romance	87	76	7
A Child of Destiny	53	56	
The Devil at His Elbow	64	61	1
God's Half Acre	71	62	1
The Weakness of Strength	68	54	
The Pretender	80	72	1
The Upheaval	57	63	
The Light of Happiness	67	66	1
Mister 44	88	93	4
The Wheel of the Law	77	66	1
The Dawn of Love	66	60	
The Iron Woman	44	57	
Life's Shadows	66	60	
In the Diplomatic Service	69	83	4
The Brand of Cowardice	65	54	
The Gates of Eden	68	54	
Extravagance	69	82	3
The Wager	78	64	
The Sunbeam	53	51	
Big Tremaine	74	82	5
The Black Butterfly	70	80	4
The Stolen Triumph	56	48	
Awakening of Helena Ritchie	60	61	
Fight Island	68	74	3
Vanity	61	53	
The White Raven	85	81	4
A Wife by Proxy	46	41	
Threads of Fate	41	34	
Bridges Burned	47	62	
The End of the Tour	45	44	
One of Many	66	61	1
The Secret of Eve	37	66	1
The Promise	82	84	3
The Barricade	58	57	
The Hidden Children	43	62	
The Mortal Sin	53	58	
The Waiting Soul	49	61	1
The Father's Son	67	62	
The Power of Decision	51	53	
A Magdalene of the Hills	53	51	
God's Law and Man's	53	53	
Sowers and Reapers	57	50	
The Duchess of Doubt	67	64	
The Haunted Pajamas	83	74	
The Greatest Power	42	52	
Aladdin's Other Lamp	51	50	
The Slacker	98	94	2
The Soul of Magdalene	44	48	

FOX

A Fool There Was	84	97	2
The Gilded Fool	68	70	
Should a Mother Tell?	85	75	
Two Orphans	85	87	4
Regeneration	77	72	4
The Wonderful Adventure	75	76	
Sin	62	82	
The Soul of Broadway	85	80	2
Broken Law	82	65	1
Galley Slave	76	75	1
Destruction	76	90	1
Serpent	92	93	1
Ruling Passion	53	59	
Molly Mary Ann	52	45	
Fools Revenge	45	49	
Fighting Blood	74	70	
Gold and the Woman	65	86	1
The Bondman	76	64	1
A Wife's Sacrifice	55	56	
Blue Blood and Red	84	70	1
Slander	80	70	
A Modern Thelma	59	49	1
Man of Sorrow	63	64	1
Blazing Love	70	68	
The Eternal Sapho	84	87	4
Sins of Men	75	60	1
The Battle of Hearts	63	59	
The Spider and the Fly	67	72	1
Hypocrisy	73	65	
A Woman's Honor	69	71	
East Lynne	86	85	9
Ambition	71	67	
Man From Bitter Roots	82	81	2
Caprice of the Mountains	69	63	1
A Tortured Heart	68	66	
The Beast	86	68	6
Under Two Flags	95	92	17
The End of the Trail	66	76	
Sporting Blood	62	57	1
Little Miss Happiness	75	68	3
Dare Devil Kate	74	76	1
The Unwelcome Mother	63	66	
Her Double Life	84	84	6
Where Love Leads	69	63	1
The Fires of Conscience	65	71	1
The Straight Way	67	72	
The Ragged Princess	77	70	1
The War Bride's Secret	76	71	3
Romeo and Juliet	86	86	5
Love and Hate	66	60	
The Mischief Maker	69	69	2
Jealousy	63	81	
The Mediator	76	69	1
Sins of the Parents	86	72	3
The Battle of Life	67	62	
The Vixen	62	71	
The Love Thief	82	80	1
The Island of Desire	74	67	1
The Price of Silence	82	77	1
The Darling of Paris	66	73	
One Touch of Sin	65	73	
The New York Peacock	83	79	
The Tiger Woman	73	83	2
Sister Against Sister	82	58	1
A Tale of Two Cities	93	83	4
The Blue Streak	58	60	

MUTUAL

Whispering Smith	64	66	
Soul Mates	69	63	
Doorsteps	61	62	6
Youth's Endearing Charms	77	71	1
Judith of the Cumberlands	68	68	
The Pearl of Paradise	70	74	
Dulcie's Adventure	87	83	2
Faith	76	71	
Miss Jackie of the Navy	87	82	1
A Dream or Two Ago	81	87	
The Innocence of Lizette	85	84	
The Gentle Intruder	77	78	

PATHE

Excuse Me!	90	73	2
Madame X	71	91	3
New York	80	74	1
Woman's Law	68	65	
Big Jim Garrity	69	55	1
Girl with the Green Eyes	65	72	
Shadow of Her Past	34	81	
Little Mary Sunshine	90	78	1
The Shine Girl	73	64	
Shadows and Sunshine	63	78	3
Joy and the Dragon	78	71	
Her New York	82	62	2
Kick In	78	71	1

BLUEBIRD

Undine	79	86	3
Crippled Hand	58	69	1
Eye of God	64	80	1
Three Godfathers	68	74	1
Shoes	71	77	3
Broken Fetters	64	56	1
The Love Girl	63	64	1
The Grasp of Greed	71	76	1
The Silent Battle	78	84	
Secret of the Swamp	5	56	2
Love's Larlat	65	64	1
Bettina Loved a Soldier	65	72	
Wanted—A Home	74	75	
Little Eve Edgarton	58	61	1
The Girl of Lost Lake	65	60	
The Unattainable	51	48	
Saving a Family Name	81	68	1
Behind the Lines	62	65	
A Stranger from Somewhere	69	67	
The Price of Silence	87	85	
The Honor of Mary Blake	58	58	
Black Orchids	72	80	1
The Bugler of Algiers	80	69	1
Mutiny	60	57	
Mysterious Mrs. M	78	60	1
Polly Red Head	61	68	
Hell Morgan's Girl	90	88	1

RED FEATHER

Fighting for Love	69	65	

GREATER VITAGRAPH

Battle Cry of Peace	96	83	5
The Juggernaut	73	73	2
The Island of Regeneration	84	83	5
Dust of Egypt	67	6	2
The Great Divide	78	74	2
Green Stockings	88	88	3
Gods of Fate	62	62	
The Night Out	81	75	1
Kennedy Square	85	68	1
Hunted Woman	74	54	1
Dollars and the Woman	75	56	1
Two-Edged Sword	76	53	
God's Country and Woman	81	86	4
Salvation Joan	75	60	
The Law Decides	80	70	4
The Ne'er Do Well	91	93	7
The Ordeal of Elizabeth	61	59	
The Suspect	80	76	2
The Destroyers	68	57	1
The Shop Girl	78	79	1
Fathers of Men	71	67	
The Tarantula	78	72	3
The Daring of Dianna	61	75	
The Light at Dusk	85	72	4
The Alibi	69	69	
The Combat	79	81	1
The Kid	60	57	
His Wife's Good Name	64	76	
Through the Wall	79	64	1
The Chattel	72	83	3
Prince in a Pawnshop	64	67	1
The Blue Envelope Mystery	55	59	
The Last Man	82	81	1
The Devil's Prize	49	62	
The Price of Fame	40	46	
Dollars and the Law	55	69	
An Enemy to the King	63	65	2
Rose of the South	73	62	
Whom the Gods Destroy	59	73	3
Ninety and Nine	70	69	1
Indiscretion	53	61	1
The Man of Mystery	69	64	1
My Official Wife	90	82	4
The Glory of Yolanda	72	70	3
The Girl Phillippa	66	73	3
The Carriage of Silence	70	71	3
Money Magic	55	61	
Blind Justice	63	60	
Arsene Lupin	67	63	
Kitty Mackay	57	58	1
Intrigue	47	54	
Aladdin from Broadway	62	67	1
The More Excellent Way	71	74	1
Babette	68	66	
Her Secret	60	59	
Capt. of Grey Horse Troop	58	63	
Clover's Rebellion	68	75	
The Message of the Mouse	78	78	
The Stolen Treaty	66	66	

K-E-S-E

Graustark	85	91	5
The Prince Chap	51	53	
The Return of Eve	72	71	2
Country God Forgot	75	67	
Prince of Graustark	85	85	2
The Cossack Whip	84	61	
The Traunt Soul	71	74	1
Skinner's Dress Suit	95	84	2
The Heart of Texas Ryan	62	66	
Filling His Own Shoes	54	76	
The Man Who Was Afraid	77	69	1
Skinner's Bubble	86	75	
Skinner's Baby	91	85	1

SELZNICK

The Common Law	83	90	5
The Foolish Virgin	39	69	2
War Brides	76	87	11
Panthea	81	76	4
The Argyle Case	82	71	2
The Easiest Way	88	87	2
Poppy	64	77	
The Law of Compensation	74	70	
Vera, the Medium	65	63	2
The Price She Paid	76	71	3

UNIVERSAL SPECIAL

20,000 Leagues Under Sea	66	81	5
The Dumb Girl of Portici	51	64	
Where Are My Children?	79	84	2
The Eagle's Wings	76	71	
Idle Wives	57	88	4

GOLDWYN

Polly of the Circus	93	88	1
Baby Mine	84	63	

Re-ports	% P.P.	% B.O.	Re-peat
MUTUAL-CHAPLIN			
5 The Fireman	73	79	
5 The Floorwalker	89	90	2
5 One A. M.	63	81	1
5 The Count	88	86	8
5 The Pawnshop	73	74	2
5 Behind the Screen	89	91	5
5 The Rink	96	99	8
5 Easy Street	95	100	8
5 The Cure	94	95	8
5 The Immigrant	54	59	2
PARAMOUNT SPEC.			
5 The Christian	81	78	1
7 The Eternal City	93	96	4
SERIALS			
4 Patria	84	77	
5 Gloria's Romance	78	83	
5 Liberty	91	92	
5 The Iron Claw	93	92	
5 The Shielding Shadow	91	92	
5 The Secret of the Submarine	73	79	
5 Lass of the Lumberlands	62	63	
5 The Great Secret	59	64	

Re-ports	% P.P.	% B.O.	Re-peat
METRO SPEC.			
14 Romeo and Juliet	78	58	3
Mc CLURE			
7 Pride	41	44	
8 Envy	40	57	
7 Passion	31	41	
9 Greed	43	49	
8 Sloth	18	24	
7 Wrath	31	33	
7 Seventh Sin	9	25	
ARTCRAFT			
19 Less Than the Dust	58	75	5
20 The Pride of the Clan	74	76	8
15 The Poor Little Rich Girl	97	97	11
15 Broadway Jones	94	82	5
14 In Again—Out Again	87	88	5
14 Romance of the Red Woods	73	71	2
10 The Butcher Boy	'75	71	2
9 A Reckless Romeo	89	78	2
8 The Little American	95	95	2
11 Wild and Woolly	96	96	4
8 A Rough House	96	93	2
8 Down to Earth	91	95	
7 Seven Keys to Baldpate	75	80	
8 Barbary Sheep	83	73	

Re-ports	% P.P.	% B.O.	Re-peat
7 Rebecca of Sunnybrook Farm	100	100	
5 The Man from Painted Post	98	98	
6 Oh, Doctor!	82	84	
SPECIAL FEATURES			
6 The Christian	75	73	1
6 The Fall of a Nation	76	83	1
7 The Birth of a Nation	100	100	6
7 The Libertine	81	80	4
11 20,000 Leagues Under the Sea	66	81	5
6 The Crisis	75	67	1
13 Civilization	73	83	5
7 The Witching Hour	67	64	2
5 The End of the World	20	57	
5 The Iron Hand	65	46	
6 The Whirl of Life	69	84	3
5 The Melting Pot	78	53	2
7 Ramona	64	64	
7 The Eternal City	93	96	4
10 The Dumb Girl of Portici	51	64	
6 The Little Girl Next Door	77	88	3
8 Where Are My Children?	79	84	2
5 Alice In Wonderland	76	86	1
5 Beware of Strangers	58	69	
6 Womanhood	86	84	2
7 The Barrier	94	84	
5 On Trial	88	76	
7 Tess of the Storm Country	88	88	2

Contrasts

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IN FORM A MAGAZINE—IN FACT A SERVICE
THE BRADSTREET OF FILMDOM
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Am Going On a Trip for New Angles; Daily Service Starts When I Return

Merry Christmas! Your Christmas gift to me, boys, is going to be this. I'm going to take a vacation—yes, sir, a little rest. Well, anyway, it will be a rest from reviewing, and I'm sure it will be a pleasure, because I'm going to take a trip thru the country from coast to coast to freshen my viewpoint and learn what you exhibitors have to say about conditions. I want to get your angles.

For three years now I have been working my head off, sticking pretty close to projection-rooms and New York film offices, with most of my evenings spent in work until they have come to call my office in the Times Building, "The Lighthouse on Broadway" because the light in my window is burning nearly every night, and every one else in the building seems to have a reg'lar job, which means that they don't burn the midnight Mazdas.

I believe you will all agree that I have a little change of atmosphere coming to me, and surely I will be able to do much better work when I get back in harness after this wonderful trip.

WHILE I'M AWAY.

For the next few weeks I must ask your indulgence and hope that the service will be sufficiently satisfactory to carry things along. I have arranged with two men whom I know to be capable, sincere and honest, to cover pictures for me in my absence, and I have explained carefully my methods and impressed upon these boys that, above everything else, the most essential thing for them is to be SINCERE. I believe the work will be handled in such a manner as to guide you intelligently.

NOW FOR A LITTLE NEWS.

When I return from my trip, probably along about the 15th of February, I am going to give you a new and wonderful service. I am going to issue a daily service for you and have worked out an exceptionally efficient plan whereby you will be able to file my reviews ten times better than ever before.

EFFICIENT FILING PLAN.

I am going to have things arranged so that you can file all of the reviews of any one producing or releasing company together—a plan whereby you can file together the reviews of one director or one star; you can file according to the names of the films alphabetically. Boys, this supplementary efficiency filing system which is coming to you with this daily service is real; it has been worked out after months of thought, and has been enthusiastically approved by some of our best exhibitors to whom I have explained my plan.

Daily service—that sounds interesting, doesn't it? Well, I intend to give it the best there is in me!

I'VE BEEN SOME BUSY BOY.

I'll admit that in the past I haven't been able

to keep ahead of release date with many of my reviews, but there were good reasons—many of them—which it is unnecessary to explain in detail here.

Many of my best boosters who have come into New York have asked me in rather a confidential tone, "Surely you don't see all of those films yourself?" Well, boys, I do; and often it has been at great personal sacrifice. For instance, it is now 11:30 p.m. Sunday night. I left a wonderful log fire and the Missus and Bill out at Bayside to come to town to see a film, and when I get thru writing this I'm going over to the New York Theatre to catch the midnight show for you. I'll get home and in the hay about 2:30 a.m. And, say, this has happened many and many a time in the past.

Ask good old Herschel Stuart of the Old Mill in Dallas, Texas. Herschel was out to the house to dinner to-night, but he and P. C. Levy of the Fort Worth Hippodrome went to the Winter Garden while I went to see films for you fellers.

Now, I have been carefully selecting men for an organization which will make it possible for me to devote my time exclusively to reviews. I have a real Business Manager now and several men picked out to do the routine work which will greatly ease that end so far as I am concerned.

MORE ATTENTION TO BOX OFFICE ANGLE.

On my trip I hope to engage one or two particularly live, intelligent and aggressive exhibitors or advertising men to join my organization here in New York for the purpose of writing advertising helps and suggestions from the exhibitor's viewpoint, upon the productions which I review.

It is my intention to try to secure men who have made good working on the practical end of exhibition. To have these men sit with me when I review and then give you the benefit of their ideas in conjunction with my own suggestions, which in the past I have never been able to amplify as much as I would prefer to, simply because I have not had the time to give the advertising and exploitation of a film the proper amount of thought.

When I start this daily service in February I will have an organization about me which will make it possible for me to see three pictures a day personally, accompanied by the men who will give advertising suggestions, and, thru having perfected an organization that will be able to take care of all the mechanical detail of the publishing of WID'S, my review work should be much better than it has been in the past, since I will be able to concentrate upon it.

WILL SEE STUFF BEFORE RELEASE.

I also intend to arrange things so that I can see all of the productions in advance of release date and get the reviews to you so that you will know something about a production before it is presented.

TELL YOUR PALS ABOUT THIS.

There are a good many exhibitors, I'm sure, who have been considering subscriptions to WID'S and who have never actually "obeyed that impulse," as "Life" says, and forwarded a check.

Now I want all of you friends of mine, within the next six weeks, to remind these fellers who have not lined up with us, that they should do so. I can give you my word that the service following my return from this trip will be as near ideal as my personal efforts and an intelligent organization can make it.

No one knows better than I do that there have been some things not just as nearly up to the minute as they could have been in the past, and I sincerely appreciate the fact that you men who are paying for this service have never let out yelps because you realized that I was swinging a terrific burden and doing the best I could.

WID'S has reached the point where I feel that I can give you a better service, and I certainly intend to do it.

Now I'm going home for Christmas—home means Ohio—and then I'm going to swing clear around the circle, seeing just as many of you good friends as I can in six weeks. Again, Merry Christmas and a wonderful New Year to you all!

TUCKER MAKES THIN STORY DELIGHTFUL, PROVING DIRECTOR SUPREME

Mae Marsh in

THE CINDERELLA MAN

Goldwyn

DIRECTOR.....George Loane Tucker
ART DIRECTOR.....Hugo Ballin
AUTHOR.....Edward Childs Carpenter
SCENARIO BY.....George W. Hill
AS A WHOLE.....One of most delightful developments of lovable characters I have ever seen; will be big winner
STORY.....Slender thread smothered by character touches which make old idea very pleasing; continuity perfect
DIRECTION.....Kept atmosphere distinctive; made every character stand out and developed action so smoothly it was positively delightful
PHOTOGRAPHY.....Excellent; some very artistic bits
LIGHTINGS.....Very artistic and effective; kept atmosphere distinctive
CAMERA WORK.....Exceptionally pleasing
STAR.....Probably most pleasing thing has ever done
SUPPORT.....Wonderful characterizations; exceptionally well-balanced; Fawcett and Moore exceptionally good
EXTERIORS.....Very good; studio exteriors excellent
INTERIORS.....Splendid; held atmosphere perfectly
DETAIL.....Many delightful bits
CHARACTER OF STORY.....A treat for anyone
TIME.....72 minutes (6 parts)

OH, man!—oh, boy!—get this—get it quick!

If you can grab it for the holidays don't let it get by.

The next man who talks to me with tears in his eyes about the fact that stories can't be found will be promptly sent to see this production. If ever there was a wonderful demonstration of what a real director can do with a painfully thin and very ancient plot, this is it.

I have talked at times about the value of character studies, the importance of making scenes real, and the fact that real characterizations and human moments will offset the absence of action. In this production Producer George Loane Tucker has taken a simple little story, familiar to every one from frequent usage, and made it truly delightful by the development of a dozen characters who acted like human beings, to such an extent that you absolutely learn to love them before the producer got to the finish.

Mae Marsh was the center of most of the action and looked better and played better than she has for a long, long time—so much so that I can't remember now of ever having seen her to better advantage. Despite this, it was far from being a picture in which everything was handed to the star; because every single character—even the butlers, the housekeeper, the private secretary, etc.—was made to stand out so beautifully that these parts really seemed important.

The story is that fine old favorite of the wealthy girl who met the poor poet and told him she was her own companion when she discovered that he didn't like wealthy people. Of course they finished in a clutch.

Now, wouldn't you say that that's about as hopeless a plot as anyone was ever handed with which to make screen entertainment in the present day? Well, just beat it and look this over and discover what a real director can do when he writes continuity that is intelligent and develops his plot in proper sequences to hold the interest by little twists and human moments.

I want to recommend this production to every student of continuity as one of the best developed productions on the screen that I have seen in a long, long time. Considering the scant material as basic plot ideas go, I think that this can serve as a real model for most any ambitious writer. There was no wasted footage; all the scenes either advanced the story or developed a character touch, and the whole thing moved so smoothly that it is a technical delight. Of course the average fan isn't worrying about plot construction, but, believe me—the average fan is going to love this film!

Tom Moore has done some beautiful work in the past few years, but I have never seen Tom to better advantage than in this. If you remember "Dollars and the Woman" you know how Tom can make you believe it when he is really playing a scene. Well, boy—he puts over several in this, that I want to say to you that if they don't get under your shirt you'd better take off that chest protector. His treatment of the scenes where he discovers the Christmas presents, his mannish acceptance of Miss Marsh's attention, the wonderful little bit where he and Miss Marsh rehearse a love scene, and, in fact, almost every bit which he registered all thru the production, not only ring true but sort uv reach inside of you and take hold.

George Fawcett, as the father of Miss Marsh, was ideal. He was one of those types very much absorbed in business, who had to be gradually won over by his daughter, and he certainly played it beautifully. If the scene where Miss Marsh gets a pup for Christmas and then allows this pup to tear up a check which her melting father has presented her with doesn't get over with your fans, then you want to walk around and inquire as to who passed the chloroform.

The title with which Mr. Tucker bridged the time and led up to the mother's death was a wonderful touch. The introduction of Tom Moore with the broken milk bottle was delightful. In fact there were so many wonderful touches that I can't begin to enumerate them here.

The three friends of the father, played by Alec. B. Francis, Dean Raymond and George Farren, were made truly lovable by Producer Tucker's treatment of these parts.

Louis Grisel, a friend of the old Eclair days, played a faithful old butler servant in a way that made this bit stand right out. As a matter of fact, the entire cast were exceptionally well chosen as to type and certainly kept beautifully to character.

Bovce Coombs was very well cast as the young man who hoped to marry Miss March because she had money, and this part was well handled, with just the right shadings to keep it from over-reaching at any time. Others who appeared were Harry Scarborough, Mrs. J. Cogan and Elizabeth Ariaans.

The Box Office Angle.

Get to this and go as far as you like in promising delightful entertainment in your billing.

Emphasize in all of your publicity and advertising the human element and the delightful character studies developed by Producer Tucker. You can safely say that this is the BEST THING MISS MARSH HAS EVER DONE—because everyone will love her and pronounce her work delightful.

Talk about Tom Moore's presence and promise a lot from George Fawcett, with the additional explanation that Producer Tucker has given one of the best balanced casts ever seen in the films.

You should make a particular fuss about this being

the first film made by Mr. Tucker in this country, after several years as a producer in England, where he made "The Manxman," "The Christian," "I Believe" and many other big films, and you can amplify that statement by announcing that this is different in a way from any of these productions, since it is light comedy with some exceptional human touches of pathos and romance which make it one of the most pleasing films of many months.

Forget all about the story. Don't you dare tell anyone what it's about! Get 'em in on the strength of your personal recommendation, the drawing power of George Loane Tucker and Mae Marsh and, if you wish, tell them that "The Cinderella Man" was a play on Broadway. There is a Christmas touch developed in the film, so that it would be particularly pleasing if played immediately. But don't think for a moment that it's only a Christmas film, because I'm betting that your fans are going to rave about it no matter when you play it. I don't get wild-eyed about a film very often, and, believe me—I've rarely enjoyed anything as thoroughly as I did this!

TIRESOME, PREACHY, SADLY LACKING HUMAN NOTE; FUNNY AT TIMES

Florence Reed in

THE STRUGGLE EVERLASTING

With Milton Sills and Irving Cummings
Harry Rapf Production—State Rights

DIRECTOR.....James Kirkwood
AUTHOR.....Edwin Milton Royle
SCENARIO BY.....Bennet Musson
CAMERAMAN.....Lawrence E. Williams
AS A WHOLE.....Decidedly too long and too preachy, and lacking in the human elements necessary to make it entertainment
STORY.....Allegorical preachment which became funny because of repetition and failed to get anywhere in particular or register any new thought
DIRECTION.....Had a few good lightings, but gave only average atmosphere on the whole, and was unable to offset fearful burden of heavy preachment
PHOTOGRAPHY.....Generally good straight stuff, with lighting too uniform to have it distinctive, except in a few instances
LIGHTINGS.....Several beautiful bits, but generally too uniform; occasionally bad on faces of players
CAMERA WORK.....Good, but not artistic
STAR.....Forceful personality and expressive face lifted tiresome situations decidedly
SUPPORT.....Generally satisfactory, but allegorical characters held them down
EXTERIORS.....Some beautiful shots in prologue; practically none in rest of story
INTERIORS.....Acceptable, but didn't register as anything out of ordinary
DETAIL.....Much too much at times—particularly as to shero's many lovers
CHARACTERS OF STORY.....Will not do for children or those who object to glorifying fallen woman who reforms and gets shot on the finish; religious touches and alegory can't offset objectionable detail.
TIME.....One hour and 44 minutes (8 parts)

EVERLASTING?—Yes! It did seem so. And it was rather a STRUGGLE to sit thru it!

I don't know just why anyone would want to put this sort of a thing on the screen, but certainly after they got it on they should have realized that it wasn't entertainment.

It's always difficult to put over allegorical preachment on the screen, because the screen portrays real life with real backgrounds, and people want to believe what they see as the acts of human beings rather than the characters who represent something allegorical.

I can't feel that the average film fan wants to go to any theatre and be preached at for an entire evening, particularly when the preacher fails to get anywhere and simply wades thru the old, old story of mind, body and soul, which in this instance gets down to an exposition of the many love affairs of a fallen female who shifts from one to the other with such nonchalance that it becomes funny, and then floats down to the point where the minister pulls the good old speech about the feller who ain't done no wrong should shy the first rock. Then they showed our reformed Jane in a mission where she tried to save the frail from the "slimy thing" and was shot in the struggle, which ended this particular "Struggle." That "slimy thing" label isn't one of my fool phrases, but the actual talk which they hung on one of the characters in this.

In a prologue they had a lot of very beautiful exterior shots showing the sea breaking on rocks taken from a height with action in the foreground, and this started the production off with a lot of dignity. We had the conflict between Milton Sills as Mind, Irving Cummings as Soul, and Florence Reed as Body, with Wellington Playter representing the authorities trying to take Body into court. While some of this prologue could be trimmed up without any trouble, it certainly did start the thing off rather impressively.

We figured then that they would bust into the story and give us some human characters who would act like real people and seem to be real people, but unfortunately they continued to call everyone by their nicknames all thru the production—even going to the extent of having the millionaire send a check to Miss Reed, which check was made out for $10,000 and signed "Banker." That'll be 'bout the same as a kick in the eye to the average film fan, who likes to believe what he is seeing on the screen is real. Why in the name of common sense they couldn't have called these people by regular names after having started the allegory by a prologue is more than I can understand.

To prove further how little regard the producer has for the feelings of fans who are picture-wise and like to think that what they see is sure-enough stuff, they pulled two or three letters which were printed. In the first place, Banker in sending a check to a female for ten "thou" wouldn't send a typewritten letter; but when they print this letter, instead of showing it in typewritten form, that's goin' much too far.

The general atmosphere of the production was only "fair." For the most part the scenes were lighted too uniformly, with the result that the sets didn't seem classy. There were a few bits of lighting which were excellent, the best of these being a shot which caught Miss Reed in an open doorway with side and back lighting. There were several of what the average studio gink calls "big sets." I can see no reason for their having been in except that the producer probably thought a few sech were needed to make it a big film.

The college boy stuff didn't get over, the cabaret scene served no purpose other than to introduce some diving girls' in one-piece bathing suits—which will interest some of the boys—oh, yes!—and the scene in

which we saw the millionaire taking Miss Reed out to dinner and pulling a little bit of classical dancing for them alone, was about as funny as anything I've ever seen on the screen. Anyone who can prove to me that a millionaire who is married and keeping a female on the side is going to take that female out to a private dining-room and have ten or twelve dames do an æsthetic dance for their entertainment is entitled to a new hat. That isn't the average millionaire's idea of "entertaining" the one he is putting up for!

When they started with the love affairs of Miss Reed, we stood for the first one or two and remained rational, but when they pulled the third, it got a general snicker, and the fourth and fifth brought laughter from all parts of the house. It had really become funny by that time. When Miss Reed began to be religious the situations were not clearly handled, and there was something of a suggestion that the minister had become her latest lover. This is very bad stuff and will undoubtedly offend many.

Some of the titles were very bad, there being a number of them which were truly awful! As, for instance, when Miss Reed started the religious streak we found Mr. Sills saying to her: "I fear your spirituality was alcoholic." Whoever permitted that to ride should be kicked! When Miss Reed goes to the minister there is a title which says: "God has given her to me"—which is very bad, because this follows too many promiscuous love affairs by our shero, and the audience will subconsciously be thinking that she and the minister are going to get together.

The production is impossible as it stands, and it is a question as to its value after it has been reduced in footage fully one-third—as it certainly must be to be commercially possible. A film must be remarkable to carry thru an hour and forty-five minutes, and certainly this doesn't justify any such footage. The tempo was slow all the way and we didn't have the human element in sufficient prominence to justify it ever being shown in more than sixty or seventy minutes of film.

I am afraid that the producer is going to have trouble with the censors, because of the many love affairs of Miss Reed and the fact that the story never gets anywhere in its exposition of the "fallen woman" proposition, and I think this will be particularly true because Miss Reed dominates the action and makes you believe her wickedness more than anyone else makes you believe anything about the production. The star has a very expressive face and is a real personality.

Those early exteriors and the introduction of the three prominent players promised much, but the promise was never fulfilled. Mr. Sills' work was quite satisfactory, and Mr. Cummings played with satisfactory poise, but the titles and burden of the allegory kept them from really getting over any of the dramatic situations. Never at any time did any scene get to you, and it was fearfully tiresome.

There were hundreds of scenes that could have been and should have been trimmed, and I believe it would be advisable to eliminate some of the incidents entirely.

Miss Reed wore a few good gowns and was inclined to show quite a bit upon the slightest provocation. She wore a string of beads in one scene, and, since her dress was cut much lower in the back than it was in the front, she let the beads hang down her back. Possibly that will start a new fashion in Podunk if this ever gets there.

Wellington Playter as the Champion looked like one, and Albert Hall will be satisfactory as the poet, afterwards actor, to those who don't know poets or our successful Broadway actors.

E. J. Ratcliffe as the Banker was a good type and played well.

Others in the cast were Edwin N. Hoyt, Fred C. Jones, R. Hatteras, Geo. Cooper, Mildred Cheshire and Margaret Pitt.

The Box Office Angle.

I can't see this as entertainment in its present form. Possibly if the prologue is allowed to remain with the balance of the story so arranged as to make it seem more human, with the producer trusting to the intelligence of the audience to remember who is Mind, who is Body, and who is Soul, etc., there will be a chance of getting this over in much less footage.

Because of Florence Reed's success in "Chu Chin Chow," and her recent success in "The Wanderer," her name has a great deal more value than it had some months ago. Milton Sills and Irving Cummings both have many friends, and if you are in a position to promise that this is human, instead of being forced to say that it is an allegorical preachment, there may be a possibility of getting some business.

The program tells us that the author has read this play to many universities and societies in recent years, and the chances are that these folks enjoyed it very much. That doesn't make me believe that the average movie fan is going to consider it entertainment, and, unless something radical is done to it, I would surely mark it off the list.

HAROLD LOCKWOOD
Yorke--Metro

Wishing the Exhibitors and Producers the compliments of the season and success for the ensuing year.

GEORGE W. BEYNON
505 Fifth Avenue, New York City.

We believe—

Collaboration between the director and photographer is essential to success in photoplay production.

Larry Trimble
Philip E. Rosen.

THEATRIC MELLER OF ANCIENT VINTAGE FAILS TO REGISTER

Marion Davies in

RUNAWAY ROMANY

Ardsley Film—Pathe

DIRECTOR.....George W. Lederer
AUTHOR.....Marion Davies
CAMERAMAN.....H. J. Butler
AS A WHOLE....Beautiful star in painfully unconvincing meller with players camera-conscious in most of scenes
STORY.....Gypsy shero proved to be lost heiress by birthmark; Formula No. 22
DIRECTION.....Gave some pretty exteriors early, but had much meaningless footage and failed to make action convincing at any time
PHOTOGRAPHY.....Varied from fine straight stuff to ordinary
LIGHTINGS.....Some excellent; others poor; varied decidedly
CAMERA WORK.....Not good
STAR.....Very beautiful but unable to register emotions
SUPPORT.....Seemed stilted and conscious of direction and camera
EXTERIORS.....Some very pretty; generally satisfactory
INTERIORS.....Varied from very good to poor
DETAIL.....Crude at times but acceptable
CHARACTER OF STORY.....An old favorite; inoffensive except for meller moments
TIME.....Sixty-two minutes (5 parts)

WITHOUT question, Marion Davies is beautiful. She screens wonderfully, and, except for the fact that her mouth was made up too heavily in some exteriors, she registered so well that it was a joy to watch her. Unfortunately, Miss Davies failed utterly to prove any ability to act. Her attempts to register motion were rather pitiful upon several occasions—particularly one scene where she was supposed to cry. I would say, however, that Miss Davies may develop into a big screen asset with a little experience and proper opportunities. She certainly is a beauty.

The story of this was awful. According to the press sheet we must blame this on to Miss Davies, but think the principal blame should be laid on whoever agreed to produce it.

It was our old friend centered about the gypsy girl who proved to be the long lost heiress in the last reel, the only bit of camoulflage used being the introduction of a press agent who foisted an actress-adventuress onto the father of the missing heiress as his long lost daughter early in the film.

We generally have had the counterfeit present while the Raggedy Princess suffered thru many reels, but the idea of painting a birthmark on the fake claimant was new so far as I can remember.

We had some rather pretty exteriors in the early part of this, and the photography was excellent; but before the story had gone two reels it was evident that the players were all very decidedly conscious of the fact that they were being directed and photographed. Players like Matt Moore, Pedro De Cordoba and Ormi Hawley, all of whom have done capable work at times, were fearfully awkward and stilted in their actions, with the result that the scenes became plain movie meller.

De Cordoba was the wicked willun who wanted the goil, and Matt Moore was the Western representative of the millionaire who was teaching the gypsy girl to read early in the film—which indicated to us immediately that he would marry her after the clouds had cleared away and she had been acknowledged as the real heiress.

Ormi Hawley was the actress upon whom a birthmark was painted so that she might claim the fortune. Gladden James was the wiley press agent who had the big idea. Joseph Kilgour, as the millionaire father, was just as stilted and actory as any of the other members of the cast, so that the net result was that this tried-and-true "old faithful" plot moved along without at any time making a real impression.

We had a lot of meaningless scenes, and the general continuity construction was anything but excellent. It permitted of too much waste footage and the titles used to tie it together were frequently bad. In one place they had the nerve to pull this: "Destiny moves her puppets to a climax." Poor old Destiny!

When they got down toward the finish it was deemed necessary to pull some action, and they had a fight on a coastline steamer with Matt Moore rescuing shero from Willun De Cordoba; but unfortunately it seemed that the boat remained oddly deserted in the vicinity of the excitement, until after the scene had been finished, and then suddenly from every corner the mob rushed on. In one sequence they showed us what was supposed to be rather a ruff camp, into which our innocent victim wandered in search of evidence, and here we saw a rude young man go over and seat himself at Miss Davies's table. That seemed perfectly natural, but when he reached over and chucked her under the chin, I wanted to kick a hole in the floor. They don't work that way in such joints!

The Box Office Angle.

The name of this has rather a singing sound and may be interesting to many. The fact that Marion Davies is one of the beauties of "Miss 1917," which is playing the Century this year, gives you something to talk about in your advertising.

If you can afford to slip over one of these things every once in a while you can possibly do some business with this, but I must say that you are taking a chance of stretching the good will of your patrons a bit too far.

I understand that a lot of money is being spent to advertise this production. That's all well and good, and should be taken into consideration by you boys who check nothing but the box office each evening, without worrying about the future. If you are trying to hold the confidence of your patrons, watch your step!

Many an exhibitor has told me that he could afford to slip one of these things in once in a while when he does it quietly by talking a lot about everything except the production itself and possibly presents an alibi in advance, thru explaining in some way that the star is making her first appearance in pictures. I'll leave that up to you. It's purely local as to how far you can go.

ORIGINALS JACK CUNNINGHAM CONTINUITY
Staff Writer
Triangle Studios, Culver City, Calif.
ADAPTATIONS EDITORIAL

CHET WITHEY
DIRECTOR
JUST COMPLETED
"NEARLY MARRIED"
By EDGAR SELWYN
STARRING MADGE KENNEDY

UNREAL EPISODICAL OBVIOUS PLOT WITH SOME VERY GOOD SPOTS

Billie Burke in

THE LAND OF PROMISE

Famous Players—Paramount

DIRECTOR.....Joe Kaufman
AUTHOR.....W. Somerset Maugham
SCENARIO BY.....Charles E. Whittaker
CAMERAMAN.....William Marshall
AS A WHOLE.....Comparatively unconvincing, yet had some excellent moments; several characterizations held interest nicely
STORY.....Incident of clash between wife and sister-in-law very good, but other situations very hard to make convincing
DIRECTION.....Lifted "wife in name only" plot very decidedly by developing characterizations
PHOTOGRAPHY.....Generally excellent
LIGHTINGS.....Some excellent, generally good—without being too prominent
CAMERA WORK.....Excellent
STAR.....Nearest approach to real characterization since "Peggy"
SUPPORT.....Excellent, except Tom Meighan hardly a brute type
EXTERIORS.....Satisfactory but not exceptional
INTERIORS.....Fitted atmosphere
DETAIL.....Some very good bits; generally acceptable
CHARACTER OF STORY.....Husband's attack on wife despite agreement; deep stuff for kids
TIME.....Sixty-seven minutes (5 parts)

ALTHO this story, which is practically in three episodes, is rather unconvincing as to basic idea, a number of the situations have been registered sufficiently well to hold the interest all the way, with several characterizations decidedly worthwhile.

The plot is divided into three sections: the first showing the star disappointed in her expectations of a legacy from her mistress, who passed out in the first reel with too much detail; the second having to do with the star's experiences on her brother's Canadian ranch, where his wife rebelled against privileges being given to the star, while she was forced to work about eighteen hours a day to feed the farmhands and take care of the house. The third episode started when the domestic mixup came to a climax and Miss Burke agreed to marry Tommy Meighan, who had been working as hired man in order to escape her sister-in-law's tongue. This was one of those "married in name only" situations, and it ran along with Billie fixing up the house with cute cretonnes, etc., only to have Hubby pull the brute stuff and attack her on a dark and stormy night when the lightning flashed.

The next morning brother arrived with a check for $2,500, and Billie started away, but the husband told her that his crops had been ruined, and so she changed her mind and decided to stick around.

Unfortunately Tommy Meighan isn't my idea of the brute character that this story calls for. As soon as Tommy walks into the picture everyone will spot him as the hero, and they're all going to anticipate Miss Burke's final agreement to stay on the farm. Mr. Meighan tried hard enough to act ruff, and they handed him some real rude titles to pull, but, nevertheless, we just couldn't believe that he was that sort uv a guy.

The first episode may seem a little objectionable to some people, who will not appreciate what is supposed to be the humor of seeing some relatives sitting around like vultures waiting for an old lady to die so that they can get their money.

Jack W. Johnston, as the brother on the Canadian farm, gave an excellent performance. Mary Alden, as his wife, was perfect in her characterization, presenting the contrast to Miss Burke, and Mr. Johnston and Miss Alden lifted that portion of the film in which they appeared, very decidedly.

I believe Miss Burke came nearer to a characterization in this than she has in any of her screen work since "Peggy." She made you believe some of her scenes and kept within bounds all the time. Occasionally she was very pretty, and she slips over several little bits in a most satisfactory manner.

A number of the types—particularly the farmhands—were good, and the one comedy character slipped in to bring in a bit of relief, managed to pull several very healthy laughs.

The atmosphere on the whole was not exceptional, but the photography was excellent and no one will have any complaint as to the general surroundings. The producer has really taken an old dramatic situation (the "married in name only" thought) and, by good characterizations and the intelligent use of closeups, he has brought it out into a production that is at least interesting.

Some people may object to the prominence given to the scenes where Mr. Meighan attacked Miss Burke, but we've had so much frankness in the theatre and on the screen in recent years that this will not create anything like the stir that it would have kicked up a few years ago.

Among those who appeared were Helen Tracey, Mary Seddon, Walter McEwen, Grace von Studdiford and John Raymond.

The Box Office Angle.

If you have been able to get by with Miss Burke's recent productions it would seem to me that this should have a very good chance. It's far from being big, but there are some good moments and at times the characters put sufficient dramatic punch into the scenes to really impress. You can safely promise that Miss Burke gives the best characterization that she has registered since "Peggy," and incidentally you may say that it is an entirely different part.

It will be a very interesting angle—particularly for the women folk—to call attention to the fact that they will have an opportunity in this to see Miss Burke really perform as a housekeeper. The idea of seeing the wife of Flo Ziegfield, who runs all the big musical shows in New York, cooking ham and eggs, ironing like she knew how, and fiddling around with other housework, should appeal to many as something of a novelty.

Tommy Meighan is quite well known, and Jack Johnston has a larger following than you may know. Mary Alden's work is good enough to deserve special attention, and you can point to her as a former Griffith star, possibly referring to her work as Stoneman's housekeeper in "The Birth of a Nation."

I would concentrate my advertising upon the character played by Miss Burke and the names of the players mentioned, rather than to in any way talk about the story, because the main theme is rather old stuff.

RATHER WELL DONE MELO WITH STAR AND DRESSES

Irene Castle in

CONVICT 993

Astra—Pathe

DIRECTOR.....William Parke
AUTHOR.....Wallace C. Clifton
CAMERAMAN.....Arthur C. Miller
AS A WHOLE.....Comparatively interesting suspense melo that will get over
STORY.....Frameup that cleans up gang of crooks
DIRECTION.....Held suspense in good atmosphere
PHOTOGRAPHY.....Generally very good
LIGHTINGS.....Some good effects; one mirror light that was too evident
CAMERA WORK.....Good
STAR.....Had chance to wear clothes
SUPPORT.....Well chosen crook types
EXTERIORS.....Ordinary
INTERIORS.....Kept atmosphere good throughout
DETAIL.....Not clear at times but maintained suspense
CHARACTER OF STORY.....Fast enough to please kids; should not offend
TIME.....Fifty-eight minutes (5 parts)

THIS is a good mystery-suspense melo that holds the suspense throughout, and we have the regulation crook characters that Pathe uses in their serials.

The story told of Mrs. Castle being sent "up the river" and of her subsequent escape from prison. While at prison, she became acquainted with Helene Chadwick, who was serving time there and who had been in with a gang of crooks headed by Warner Oland.

After escaping from prison Mrs. Castle furnished a beautiful home and was later seen by Miss Chadwick, who forced her to pay her blackmail and made her invite Warner Oland and some of the others in his gang to a week-end party at her home. Here Oland stole a diamond necklace and was double-crossing his former friends when the whole crew were tipped off by Mrs. Castle.

Altho this didn't seem real at any time, it carried the atmosphere in which it started, and I believe will prove very pleasing to most of your patrons if they care at all for mystery melo.

We had one rather funny incident in this, it being where Harry Benham carried Mrs. Castle, who had twisted her ankle, across the pavement to her waiting car in the business section of the city. For such a distance as this—12 or 15 feet—a man would hardly carry a lady, and, more naturally, would have simply helped her to limp to the car in a busy thoroughfare.

The cast on the whole was very good. Warner Oland, Helene Chadwick and Paul Everton were especially good in their characterizations. Harry Benham, as the millionaire clubman, had a pleasing part, but practically all he had to do was wait around for the clutch.

Others who appeared were J. H. Gilmour, Bert Starkey and Ethyle Cooke.

The Box Office Angle.

This is good stuff for a short run, particularly if your folks like melo. I don't think it would stand up under a week run. Mrs. Castle has the burden of the work and acquits herself quite creditably. Her name and her clothes mean money at the B. O. if you feature them properly.

MURDER STORY WITH DIFFERENT ATMOSPHERE DECIDEDLY SPOTTY

Geraldine Farrar in

THE DEVIL STONE

Artcraft

DIRECTOR.....Cecil B. De Mille
AUTHOR.....Jeanie Macpherson
SCENARIO BY.....Beatrice C. De Mille and Leighton Osmun
ART DIRECTOR.....Wilfred Buckland
CAMERAMAN.....Alvin Wyckoff
AS A WHOLE.....Murder mystery with interesting trimmings; unreal and theatric, but will get over
STORY.....Started slow, picked up thru murder, but slumped at end
DIRECTION.....Was rather spotty, with some atmosphere fine and some ordinary; closeups helped situations decidedly
PHOTOGRAPHY.....Varied from excellent to ordinary
LIGHTINGS.....Some very fine; some too uniform
CAMERA WORK.....Generally good; doubles excellent
STAR.....Interesting personality; played satisfactorily
SUPPORT.....Marshall excellent; Reed pleasing; Bosworth impressive; other good types
EXTERIORS.....Beautiful water shots at first
INTERIORS.....Some very good; others cheapened by lighting
DETAIL.....Some excellent bits; legend remained rather hazy
CHARACTER OF STORY.....Will hardly offend, despite wife murdering husband
TIME.....Sixty-one minutes (5 parts)

THIS was rather an odd combination of a modern murder story, a study in characterization and an attempt to present a legend having to do with a wonderful emerald. The prologue showed Farrar as a queen in the time of the Druids who took what was called the Devil Stone from an old monk and had him shoved from a high cliff after he had pronounced a terrible curse upon her.

Then we came to the modern story, where Farrar was a fisher woman who found the Devil Stone, which was coveted by Tully Marshall, the crafty old owner of the fisheries. He married her to get it and took her to New York.

There were some delightful bits introduced developing Mr. Marshall's characterization, which proved him to be a stingy old gink. Wally Reid was introduced about now as the prospective hero, and after Mr. Marshall had stolen the emerald from his wife and then tried to get a divorce from her, we found a quarrel between Mr. Reid and Mr. Marshall pulled for the purpose of implicating Mr. Reid in the murder that was to come, and then we had it.

Jerry hit Tully over the head with a candlestick, and the coroner tried to hang it onto Wallie. A gink who had secured a light from our hero as he left the house after the quarrel proved an alibi for Wally, and the case remained a mystery until Hobart Bosworth, the famous detective, got busy and after a few microscope investigations decided that Farrar, who had now become Wally's wife, was the guilty goil. He did a little "third degree" work and proved his case, but granted the lady a month's leave of absence, in which time she took the

emerald back home and presented it to the priest, who, according to the double exposure, was the same gink from whom Farrar, the queen in the prologue, had taken it; and then when Jerry returned to America, kind-hearted Hobart said that he had realized that she had killed the crafty old Tully in self-defense, and so they faded out on a voluptuous clutch.

To be sure, we did get some interesting atmosphere in this, and I must say that the general effect is that they have presented something that seems a little different. Nevertheless, you get an impression that is a bit jumbled; the situations never seem real, and, while I feel that the average audience will say "all right," no one will ever enthuse over this or recommend it. It lacks the human note.

The first of the film was pretty flat, until Tully Marshall blew in, and I must say that that artist's characterization, which was beautifully done, lifted it decidedly, with the effect that the production seemed very interesting and comparatively human because of the little touches until they killed Miser Marshall.

Hobart Bosworth's work and that of Mr. Reed and Mme. Farrar was good in the last part of the film, and we had some effective lightings and good closeups, but the story was thru and so the remaining scenes didn't hold particularly well.

The early scenes and the few long shots in the home of Mr. Reed after he was married were rather poor because of lighting which was entirely too uniform. Generally, the lighting was distinctive and artistic, and the camera work was very good, because a number of double exposures were handled beautifully.

A black cat was introduced once or twice rather effectively, and several good types were flashed.

The Box Office Angle.

I believe that Geraldine Farrar's name is still good for money at the box office, and your fans may be rather interested in this simply because it is a modern murder mystery rather than a spectacle. I am sure that they will like the work of Tully Marshall and Hobart Bosworth, and mention of these three should mean additional business.

In billing this I would stay away from the thought that the Devil Stone was any mystery jewel, and it would seem advisable to me to forget the part referring to the legend. Call it a detective mystery story and promise that it is unusual as to atmosphere. I'd refer particularly to Mr. Marshall's presence, calling attention to some of the excellent characterizations he has put over in the past. If your fans are interested in freak advertising you might say: "What would you do if you married a multi-millionaire and he refused to allow you to eat eggs because they cost too much? See Geraldine Farrar in 'The Devil Stone.'"

PLEASING PERSONALITIES CARRY LIGHT COMEDY

Carmel Myers and Kenneth Harlan in

MY UNMARRIED WIFE

Bluebird

DIRECTOR	George A. Siegmann
AUTHOR	Frank R. Adams
SCENARIO BY	Doris Schroeder
CAMERAMAN	Roy H. Klaffki
AS A WHOLE	Entertaining comedy after rather slow introduction
STORY	Heroine marries blind man and later wins his love
DIRECTION	Played for comedy and got over
PHOTOGRAPHY	Good, but generally straight stuff
LIGHTINGS	Helped Miss Myers
CAMERA WORK	Acceptable
STARS	She, had likable part and made most of it; he, acceptable
SUPPORT	Suitable but not exceptional
EXTERIORS	Very few
INTERIORS	Suitable
DETAIL	Good
CHARACTER OF STORY	Inoffensive
TIME	Sixty-one minutes (5 parts)

CARMEL MYERS and Kenneth Harlan, who are starred in this, work together with rather pleasing results. It is a question whether their names are sufficient to carry the production, but their recent work in several Bluebirds has been good enough to make them many friends. They have certainly made this an acceptable light production.

In the first few scenes showing Miss Myers as a doctor's assistant, she seemed to be quite camera-conscious and at times she overreached, but later she overcame this tendency and was quite pleasing when made up as an Italian-American working as a servant for Mr. Harlan.

We had the old situation of hero losing his eyesight and marrying the girl while blind, and then, after hero had regained his vision, he was not aware of the fact that the girl who came to his apartment and started to work for him was his wife. He had married Miss Myers simply to help her out of a jam, and never expected to see her again.

Of course, love was developed between this couple, which ended as everybody anticipated two or three reels ahead of time.

We had a number of good comedy touches where Miss Myers had the part of an Italian servant, and I believe that you can play this up in your ads to splendid advantage.

The lightings for Miss Myers were often excellent, and this gave the production considerable class.

Mr. Harlan did not have a lot to do, but he played with poise and repose. He was very forceful and human.

The supporting cast was good but not exceptional. Among those who appeared were Marc Fenton, Beatrice Van, Jack Hutchinson and Patrick Calhoun.

The Box Office Angle

This should prove rather a pleasing offering, and I believe your patrons will enjoy it on account of the very good character work done by Miss Myers as the Italian-American.

I would forget about the plot, but make the fans understand that it is comedy and pleasing light entertainment.

If you have played any Bluebirds in the past wherein Mr. Harlan or Miss Myers appeared and have been able to do well with them, you may take this and bill it as a light comedy production and feel sure that it will please.

SEND "WID'S"

AS A XMAS GIFT TO ANY EXHIBITOR FRIEND, AND SEE HOW GRATEFUL HE WILL BE.

TOO MUCH ACTION, CUT TOO FAST AND POOR LIGHTINGS SPOIL THIS

Florence Deshon and Ruby De Remer in

THE AUCTION BLOCK

Rex Beach Pictures Corp.—Goldwyn

DIRECTOR.....Larry Trimble
AUTHOR.....Rex Beach
CAMERAMAN.....Davide Calcagni
AS A WHOLE.....Barrels of action, much too much, in atmosphere that gave impression of being cheap because of lighting; became tiresome because of numberless incidents
STORY.....Tried to put entire novel on screen, instead of picking best sequences, with disastrous results
DIRECTION.....Played for action instead of characterization, with result action lost value and failed to make atmosphere impressive or distinctive
PHOTOGRAPHY.....Some good straight stuff and a few excellent lightings, but scores of scenes marred by bad lighting
LIGHTINGS.....A few beautiful bits, but generally too uniform and frequently very bad
CAMERA WORK..Satisfactory, considering bad lighting
STARS.....Both very pleasing, but smothered by deluge of action
SUPPORT.....Joyner very good, Tom Powers pleasing, with some good types
EXTERIORS.....Satisfactory, not particularly good
INTERIORS.....Many cheapened by bad lighting; some big sets, but none of it particularly distinctive or artistic
DETAIL.....Ten times too much
CHARACTER OF STORY...Too many N. Y. tenderloin incidents for family consumption
TIME.....One hour and 35 minutes (8 parts)

IT seemed that this was finished about ten times before they flashed "The End," and each time that I was ready to reach for my hat they started over with another sequence.

Someone, in preparing this for the screen, attempted to present everything that Rex Beach had in his novel, with results that are somewhat terrifying when one considers the money wasted. In an attempt to get it down to reasonable footage the individual flashes have been cut so short that the thing moves very fast—in fact, too fast—most of the way, with so much happening that it becomes decidedly wearisome.

If many of the scenes that are entirely unnecessary and some of the sequences were lifted out bodily this could be brought down to a feature of reasonable commercial length, which would have enough snap and action to carry it as entertaining melodrama of the gay life of New York's "Tenderloin." In its present form we have so many characters and so many incidents that are more or less divorced from one another that the impression created is that of seeing a very jumpy and sadly un-entertaining series of meller happenings. They give us a little bit of everything. They have blackmail, murder, ruining of goils, raiding of gambling dens, numerous gay and naughty (and rather vulgar) parties, until we almost lose the characters in the mad whirl of events.

Unfortunately someone erred terribly in the arrangement of the lightings. Numerous sets, that could have been made quite impressive and rather classy and distinctive, had they been intelligently lighted, were made to appear objectionably cheap because of halation on the walls which brought out the defects in the material used. This was inexcusable. There were also many of the larger sets which suffered decidedly from the fact that the lighting was too uniform. Occasionally we had some very good lighting, but it was surely "occasionally."

The story for the most part was centered upon two girls and their careers in the caldron of Broadway. One was the daughter of a hunky in the steel mills who had gone to his death at the order of the mill manager, and she was in the city to revenge her father. You have heard of her before. The other was the innocent country miss whose brother, a wicked wun who read the "Police Gazette," got her a job in a Broadway chorus, where they showed us a manager who had a habit of making the girls strip in order to prove to him that they had a right to take a place among his beauties. Of course, if they showed this, it might have made it possible to use their production in a black tent such as generally accompanies a circus, but they only showed us the manager seated in a very muchly carved chair, looking offstage with a very critical eye, from which direction the young lady's arm comes into the picture handing over the dressing gown which she had worn as she made her exit from the screen where she had presumably disrobed.

There was the son of the wealthy man who couldn't get along in the world because he tried to drink all the booze, and of course he had to eventually marry the innocent thing from the country, who, at the instigation of the hunky's daughter, now wise to city ways, had married him while he was under the influence.

After father disowned the boy, and it looked like he might starve for a while, he finally got a job bringing his friends to a tailor on a 10 per cent basis. I can't feel that this is a very "heroic" job for a hero, but nevertheless there it is.

During the progress of all this, which took many reels of action that was for the most part in very short flashes, we found the hunky's daughter with the gink who had caused her father's death keeping her. We had a little blackmail episode, and then the hunky's daughter killed the guy against whom she had been seeking vengeance, and he, like a good sport, said he'd call it a suicide.

They now proceeded thru considerable footage to devote a great deal of time to framing an explanation about this suicide, with no one making any attempt whatever to save the wounded man's life. He himself calmly and nonchalantly fussed around trying to frame up the right kind of a story without even calling for a doctor.

Francis Joyner, who appeared early as an eccentric critic, drifted into the last of the story for some rather good scenes, and, really, he was about the only character in the entire production that seemed genuine and real. His work was quite pleasing.

Ruby De Remer would have had a much better chance if she hadn't been so sadly handicapped by the avalanche of action.

The late Walter Hitchcock gave a very good performance as the mill owner who had caused the death of Miss Deshon's father, and there were a number of good types, but the unreality and speed of the action kept any of the players from registering in a truly satisfactory manner.

You will recognize the names of many capable players in the following cast: Dorothy Wheeler, Ned Burton, Charles Graham, Bernard Randall, Peter Lang, Florence Johns, Alec B. Francis, George Cooper and Tom Powers.

The Box Office Angle.

In its present form I believe that this is a very poor bet. It is entirely too long, entirely too fast, has entirely too much action and too little characterization, and certainly too much plot. There is so much meller that it becomes monotonous, and there are so many bad bits of lighting that the general impression of the atmosphere is a very unfavorable one.

It may be that the producer felt that he should transfer all of the novel to the screen, but I'm sure that the average person who has read the story would have been perfectly satisfied to have some of it told in titles, with a little more attention given to characterization in the sequences screened, instead of making it rapid-fire meller of kaleidoscopic changes.

While the cast is rather well balanced as to type and comparatively well handled, there is no one name big enough to pull business at the box office, and I doubt very much the drawing power of the author's name alone. Many felt that the success of "The Spoilers" was due to the fact that it was written by Rex Beach, but I believe that subsequent productions have demonstrated to a certain extent that the success of the picture is generally due in the long run to the merit of the picture. exclusive of the acknowledged drawing power of stars and a very limited number of directors.

If you value the good will of your patrons, forget this in its present form. It surely is not worth an hour and thirty-five minutes on anyone's screen. If your patrons like the mellerdramatic stuff, particularly if there is a chance to make a fuss about the Broadway Redlight scenes, you may get some money with this, but I question the advisability of playing this up, because I can't feel that it will please.

ETERNAL TRIANGLE WITH SOME XMAS SCENES MIXED IN

Priscilla Dean in

BELOVED JIM

Bluebird

DIRECTOR	Stuart Paton
AUTHOR	Joseph W. Girard
CAMERAMAN	Duke Hayward
AS A WHOLE	Good Xmas touches mixed in with mediocre plot
STORY	Former escapade mixed up happy married life
DIRECTION	Broke thread of story at times
PHOTOGRAPHY	Fine
LIGHTINGS	Usually very fine but a few better on sets than on faces
CAMERA WORK	Very good
STAR	Good, but lost sympathy at times
SUPPORT	Acceptable
EXTERIORS	Very good
INTERIORS	Well lighted and quite acceptable
DETAIL	Helped very much
CHARACTER OF STORY	Good and bad spots mixed
TIME	Fifty minutes (5 parts)

THIS production stars Priscilla Dean, but her part was overshadowed by that of Harry Carter as "Beloved Jim," who made his characterization effective even though he did overreach at times.

The story told of Mr. Carter as a lovable bachelor who married Miss Dean, only to have his nephew, whom he had trusted implicitly, come in and break up his home.

After the first heat of the situation had died down, Carter decided to hear his wife's evidence and made his nephew tell the true state of affairs prior to his marriage. Of course, this exonerated Miss Dean and the nephew was sent out into the cold, cold world.

This was kept in rather a good atmosphere with the use of well chosen locations and impressive sets, and the photography and lightings at times were excellent. In a few spots the lightings were better on the sets than on the faces, but there were not enough of these to mar the general atmosphere.

Mr. Carter picked up an old bum on Christmas Eve and took him to his home, where the next morning we get some comedy out of the situation of the bum taking a bath. This and the bits showing the children's Christmas were practically the only light moments in the entire production, and toward the end the action became very heavy.

To my mind, this would not be the proper sort of a production to offer your patrons at a time when you would like your house to impart the Christmas spirit.

There was one spot where Miss Dean tried to get into a room with a door that was apparently locked, and then, five minutes later we saw Mr. Carter's secretary deliberately open the door without the slightest resistance or trouble and enter the room.

The supporting cast was well chosen, and the children used were quite satisfactory except that we were given no close-ups. We did not feel the intimate touch that would have put these scenes over more effectively.

A false suspense was created in this that I believe will hurt the production to some extent. We found that the director permitted the audience to think that Miss Dean had committed quite an offense against society, and at the end when the blow-up came we found that nothing wrong had been done at all. I believe that most audiences will feel that they have been tricked into an "inconsequential suspense" situation and regard it resentfully.

There was a big white greyhound shown in this which certainly added much to the general production.

In the cast were Sydney Deane, Frank Deshon, Charles Hill Mailes, Joseph W. Girard, J. Morris Foster, Mrs. A. E. Witting and Ed Brown.

The Box Office Angle

If you are on the program for this I believe you might play it without friction, but surely it lacks the "Christmassy" air that we all like to feel at this time of the year.

If you are not on the program forget it, since the plot contains the old "eternal triangle" element which weakens the production very decidedly. It certainly does detract from the spirit in which the offering started.

There were several scenes showing chimes ringing, and the scenes of snow-laden landscapes that followed were truly beautiful; but I don't believe that the production has sufficient appeal to get over.

I doubt very much if Priscilla Dean has any decided following over the country, and surely her work in this is not sufficiently distinctive to warrant your calling special attention to it.

AT LIBERTY?

WHY NOT LET DIRECTORS AND PRODUCERS KNOW IT THRU "WID'S"

COINCIDENCE STORY HELPED BY PLAYERS' PERSONALITIES

Margery Wilson and Walt Whitman in

WITHOUT HONOR

Triangle

DIRECTOR.....E. Mason Hopper
AUTHOR.....Charles Gardner Sullivan
SCENARIO BY.....George Elwood Jenks
CAMERAMAN.....Charles Stumar
AS A WHOLE.....Drama with some good spots, dealing with weak-willed bigamist
STORY.....Rather convenient, but helped by characters
DIRECTION.....Kept atmosphere interesting
PHOTOGRAPHY.....Varied, but generally good
LIGHTINGS.....Bits of star beautiful
CAMERA WORK.....Acceptable
STARS.....He, good as small-town deacon; she, very sympathetic and pretty
SUPPORT.....Very good
EXTERIORS.....Kept in good atmosphere
INTERIORS.....Suitable
DETAIL.....Satisfactory
CHARACTER OF STORY.....May offend some
TIME.....Fifty-five minutes (5 parts)

THE one point in this production that stands out more than anything else is the fact that there are an unusually large number of "Fate" or "coincidence" happenings, which caused it to fall quite a little below what a good picture should be.

We saw Walt Whitman, whose narrow ideas of Christianity drove his son from his home, leaving his wife to seek his fortune in another city. Here he met Margery Wilson, who was engaged in the same business as the son, and later they were married, which made a bigamist of the son.

After the birth of their child Walt Whitman with a sheriff came to prosecute the son, and this was forestalled by Miss Wilson's statement that they had never been married.

Mr. Whitman took his son home, where a little later he was killed, and then we had Miss Wilson coming to the same town to work. Here, finally, a former suitor of Miss Wilson came to the rescue and proved to Whitman that his theories were anything but right.

There were several points in this that will get over, the principal one being the small-town atmosphere that was carried nicely throughout the production.

Some of the locations used here were decidedly good. The interior sets were acceptable for a small-town production, and of course were not elaborate.

Miss Wilson had a very likable character, and the lightings made her appear truly beautiful. She is a remarkably clever girl.

Arthur Moon, as "Breeze" Ballard, the star salesman of the hardware company, carried his part nicely, being a "peppy," talky road man such as we very often meet making the small towns in this country. The bit where he gave the weak-willed son a Bromo Seltzer to straighten him out will get over big with most of your fans, since many of 'em will recall similar experiences.

In the supporting cast were Laura Sears, Ann Dodge, Walter Edwards and Darrel Foss.

The Box Office Angle.

This isn't a big enough production to draw any tremendous amount of patronage to your house, but I do believe it will go over without many kicks. If you are on the program for it, I think you can feel safe, but I would not bill it heavily, since there is nothing of exceptional interest outside of the small-town atmosphere presented. There were so many coincidences and the way of getting the weak-willed bigamist husband out of the way didn't register as honest-to-goodness plot material. C. Gardner must have written this in a hurry. I wouldn't go after this if I didn't have to take it. It will please the non-critical and get by. That's about all.

CHARACTERIZATION HELPS RATHER OBVIOUS PLOT

Roy Stewart in

THE LEARNIN' OF JIM BENTON

Triangle

DIRECTOR.....Clifford Smith
AUTHOR.....Alvin Nietz
CAMERAMAN.....Cap Crane
AS A WHOLE.....Better than the usual Stewart production; kept in interesting characterization rather than melo
STORY.....An execution pardoned at the last minute
DIRECTION.....Helped make old plot interesting by treatment
PHOTOGRAPHY.....Very good
LIGHTINGS.....Some fine
CAMERA WORK.....Good
STAR.....Played with more poise and repose than in former productions
SUPPORT.....Very good
INTERIORS.....Good
DETAIL.....Slipped at times
CHARACTER OF STORY.....Will not offend
TIME.....Sixty-five minutes (5 parts)

THIS production was rather pleasing as a whole, but the director has allowed us to guess the plot two or three jumps ahead of the story and has held practically no suspense for that reason.

We had Roy Stewart as a Western ranch owner who had little education. He found Fritzi Ridgeway, who had been lost, camping on his ranch, and Stewart had her come to the ranch house and start a school for his cowpunchers.

Later the sheep men in that locality built a dam across the stream which had watered Stewart's cattle, thus causing him to suffer heavy losses. He immediately got his men together and attacked the dam, finally blowing it up.

In this fight a man was killed and Stewart was indicted as the murderer. Of course good old "Gov" arrived at the last moment and pardoned him.

There were many good touches in this, such as the by-play betwen Stewart and Miss Ridgeway at their first meeting, and one point that I think will get over most any place was that where the half-breed Mexican tried to comb his hair with a curry comb. He did it, but left most of the hair in his comb.

The titles generally were very good. One that stuck in my mind especially was this: "Dawn's Perfume." This title was followed by a closeup of a skillet with some frying bacon.

One point that will get a good laugh from the wide-awake wuns was where the soldiers were sent by the governor to the county seat, where Jim Benton was to be hanged, and, altho these soldiers were garbed in present-day National Guard uniforms, they all carried guns and bayonets of the Civil War vintage. I couldn't see any need for this bad piece of business, because they certainly should have been able to get enough guns for thirty or forty men. Nevertheless, they DIDN'T get them, and it showed up in the picture as a rather bad slip in detail.

Roy Stewart had a very likable character and I believe this is the best characterization he has had recently.

Miss Ridgeway as the girl was quite good looking, and she made her part stand out.

Edwin J. Brady, as the willunous sheep man, William Ellingford, as the sheriff, and Harry Rattenberry, as the governor, were all good types and played convincingly.

The Box Office Angle.

I believe that this is the best Stewart picture that Triangle has shown recently, and that you should be able to take it and bill it as an interesting "Western" that doesn't contain the ordinary routine Western hokum meller. Your patrons will all be a jump or two ahead of the story and will anticipate most of the happenings, but the work of the different characters has been carried in a human, convincing manner that will certainly do much to overcome the other weaknesses of the production.

If your patrons like Roy Stewart and are fond of "Westerns," then you can bill this as a human characterization by Mr. Stewart, carried in an atmosphere that convinces. I would center all of my advertising on Stewart and let it go at that.

MARRIAGE FOR PURPOSE PLOT SHOWS STAR MORE PEPPY THAN USUAL

Ethel Barrymore in

THE AMERICAN WIDOW

Rolfe—Metro

DIRECTOR	Frank Reicker
AUTHOR	Kellett W. Chambers
SCENARIO BY	Albert Shelby Le Vino
CAMERAMAN	George Webber
AS A WHOLE	Light comedy, but very unreal and not terribly funny
STORY	One of those "marriage for a purpose" things with farce twists
DIRECTION	Kept it fairly interesting with average production values
PHOTOGRAPHY	Generally good, but not distinctive
LIGHTINGS	Frequently too uniform, but satisfactory
CAMERA WORK	Acceptable
STAR	Had more pep and was generally more pleasing than usual
SUPPORT	Quite satisfactory—altho characters unreal
EXTERIORS	Acceptable—not particularly artistic
INTERIORS	Satisfactory; not distinctive
DETAIL	Slips probably excused because of farcical twists
CHARACTER OF STORY	Some may object to lightness with which marriage is regarded, altho farce should excuse this
TIME	Fifty-eight minutes (5 parts)

THIS will probably be called light comedy, and surely it is light, but not particularly comic.

The plot was one of those "get a husband for convenience" things with a few farcical twists, and the customary ending of having the convenient husband prove to be the right one so far as Dan Cupid was concerned.

Altho we have been accustomed to seeing Miss Barrymore in more serious things, and this starts off with her in a very unsympathetic character, because she is shown as an American widow dickering for a title, with the possibility that this may antagonize the audience a bit—I believe that they will soon see that the picture is intended as comedy, and consequently accept the plot without giving it serious consideration.

Certainly Miss Barrymore is more genuinely pleasing in this than she has been in anything in some time, because she plays with some pep and enough smiles to present her as a cheerful personality instead of the long-suffering shero of repressed emotions.

Upon being advised that her husband had left a codicil to his will which stated that if her second husband was not an American she would forfeit her fortune to another, Miss Barrymore promptly arranged to secure an American to act as her second husband, with a divorce to follow, so that she could afterwards marry the English earl without difficulty. As soon as they pulled Irving Cummings on us as the gink who was to be the second husband, the story was over—because even the shop-girl will know that Irv's going to make her love him.

Of course complications arose due to the fact that the vampire hired as co-respondent by Irv wanted to act her part in front of the shero, with the result that we had our well-known misunderstanding, but this was eventually straightened out by conveniently sending all of the characters to the house of Miss Barrymore's guardian up in the country, where they spent a night.

Just to make it more intrickut, we discovered at the finish that the codicil was a forgery, with our old friend the watermark on the paper putting in an appearance. The codicil was dated 1914, and the paper watermarked 1917. This was used to kill off the willun, who had threatened to bring the hero and shero into court for conspiracy to defraud the estate by their marriage of convenience.

An attempt was made to lighten this by comedy titles, and some of them succeeded. Others fell flat. We saw our marriage of convenience performed by a minister who kept insisting that he wanted to go to a ball game, with the result that they had to strap him in a chair in order to hold him. They tried to cover the license-need by a title, telling the minister to bring the license with him, which would have been rather a difficult thing for him to do, since he didn't know the name of the prospective bridegroom, according to the action. If they were going to slip on the license thing, it would have been better to have said nothing about it.

The hero, who was a playwright, afterwards introduced this "marriage under rather unusual circumstances" into his play, which became a success. In other words, the author gave himself credit on the screen with having had a successful idea. That's like carrying your own audience.

Since Miss Barrymore is rather pleasing in this and some of the situations gather a few laughs, I have a hunch that it will be fairly acceptable to the average fan who is more or less accustomed in these days to seeing pretty ordinary stuff as the regular routine.

The Box Office Angle.

It may be if you will make it clear that this is comedy, that that fact may pull you quite a bit of business. You might emphasize that Miss Barrymore decided that she wanted to get away from the "depressing sheroes" that had recently been handed to her, and had decided upon this story, which is light comedy with a suggestion of farce, and find that your fans will welcome the switch.

Irving Cummings is pretty well known and rather well liked all over the country. He is a pleasing hero, altho he has very little to do except stick around.

I would be very careful not to promise anything in particular about the production—because it is only fairly well done and I wouldn't be too extravagant in my statements as to how funny it is.

In advertising this you might use this line: "What would you do for $50,000? See Ethel Barrymore in 'The American Widow.'" "Did you ever see yourself as others see you? See Ethel Barrymore in 'The American Widow' when Irving Cummings has a chance to show her how their marriage looked to him."

MAY GET BY, BUT MISSES FIRE GENERALLY

Margarita Fischer in

MISS JACKIE OF THE ARMY

American—Mutual

DIRECTOR	Lloyd Ingraham
AUTHORS	Beatrice Van and William Parker
SCENARIO BY	Chester Blinn Clapp
CAMERAMAN	Frank J. Urson
AS A WHOLE	Too long! never impressed or seemed real
STORY	Very slim; army officer who sold military secrets
DIRECTION	Allowed too much superfluous action and kept action from being human
PHOTOGRAPHY	Varied decidedly
LIGHTINGS	Beautifully carried out
CAMERA WORK	Used same angle too often
STAR	Not photographed to advantage and tried too hard to be cute
SUPPORT	Did not help production
EXTERIORS	Some good locations
INTERIORS	Helped production
DETAIL	Editing would have helped
CHARACTER OF STORY	Inoffensive
TIME	Sixty minutes (5 parts)

MARGARITA FISCHER was not handled nearly so well in this as she has been in some of her previous productions, and her lightings left much to be desired, altho there were some beautiful atmosphere lightings.

She was presented as the daughter of an American army officer who was loved by all the officers and men at the post where her father was stationed. She was especially sought by the hero, Jack Mower, and the willun, L. C. Shumway, who were helping Miss Fischer's father on some rather important military work.

Of course the willun sold the plans to some German sympathizers, being finally discovered by Miss Fischer and our hero.

There were some wonderfully beautiful exteriors in this, and most of the interiors were carried in good atmosphere; but the camera angles were seldom changed thru many of the scenes, which always tends to slow up a production.

The great trouble seemed to be that all the action was forced—not only Miss Fischer's but of all the members of the supporting cast. We had a number of women knitting, and Miss Fischer tried to knit, all of which gave evidence of "direction"; and later, when the girl friends of Miss Fischer were forming the Corps of Joan of Arc, all of the girlish frivolities shown were far from being natural. Miss Fischer, especially, tried hard to be cute and didn't really succeed.

The patriotic appeal that this was evidently made for didn't get over, save for the very first flash of the American flag. Of course, this would bring applause anywhere.

In one place we saw Miss Fischer running for help, and the director had her run straight into a tree. It didn't really seem funny, nor was it natural. It showed simply that they were playing for a laugh. The laugh failed to arrive.

Jack Mower, as the hero, and Hal Clements, as the father, put over very good characterizations and played with poise and repose. L. C. Shumway, as the willun, was kept far from the camera and we never got into intimate touch with him.

The Box Office Angle.

If you can dodge this I'd say that you should aim to do so. There were only a few points that were worthwhile, and these were certainly overshadowed by the very unhuman actions of the star and the girls in the supporting cast.

I don't believe that this offering will give any one the impression that they have seen something worth-while after they have sat thru it. My advice is—pass it. But, if you must play it, I'd hunt up my family almanac and pick out a bad night. There is very little that you can say about this and you don't dare say anything about the story.

Margarita Fischer undoubtedly has some friends in your locality, and if she is well liked where you are I believe you should consider the matter carefully, because this certainly will not add to her following.

CANADIAN MOVING PICTURE DIGEST

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FAILURE TO REGISTER CHARACTERIZATIONS LEAVES THIS ORDINARY

Peggy Adams and Chester Barnett in

THE SALT OF THE EARTH

Edison—Perfection

DIRECTOR ..... Saul Harrison
AUTHOR ..... Peter B. Kyne in S. E. P.
SCENARIO BY ..... Raymond E. Dakiu
CAMERAMAN ..... Harry Squires
AS A WHOLE ..... Didn't begin to get over original story values
STORY ..... Miner cheated by capitalist, followed by capitalist being cheated by miners
DIRECTION ..... Permitted interest to lag and held no suspense
PHOTOGRAPHY ..... Varied decidedly from fair to poor
LIGHTINGS ..... Just fair
CAMERA WORK ..... Ordinary
STARS ..... She, good-looking and rather appealing; he, had nearly negative part
SUPPORT ..... Seemed overdrawn and didn't help production
EXTERIORS ..... Some quite good; not exceptional
INTERIORS ..... Suitable
DETAIL ..... Fair
CHARACTER OF STORY ..... Clean; not objectionable in any way
TIME ..... Sixty-five minutes (5 parts)

IN Peter B. Kyne's story in the Saturday Evening Post this was truly entertaining, but the dialogue used in the original story and the characterization touches of "Snowshoe Sam" and his partner were entirely missing in the film production.

The story had to do for the most part with these two old miners and their friendship for Peggy Adams, who was the daughter of another miner who bought a worthless claim which had been "salted" by an Eastern capitalist. The son of this Eastern capitalist, played by Chester Barnett, was in love with the miner's daughter.

When the two old miners heard that the capitalist had swindled their friend, they decided to turn the tables on him, and so they sold him a salted mine in return.

There was an opportunity for some very fine characterizations by the two old miners here, but the men playing these parts failed to realize, and the director allowed the interest to lag, which certainly brought this down to routine movie caliber.

The father of Miss Adams, who had the part of a miner, looked rather funny with his sleeves rolled up and his bare arms showing white. Later, where "Snowshoe Sam" was in the hospital nearly dead with pneumonia, we had him able to jump up and down in bed and use his arms as if he hadn't been sick a day in his life.

The lightings varied a little, some of them being very good, while a few were rather harsh, making the faces almost chalk white. Miss Adams is rather a good-looking, dark-haired girl, and I believe that, if given some good stories and the proper direction, she will develop a certain following. In this she couldn't show to advantage because of the unnatural atmosphere.

The supporting players appeared rather overdrawn, and one or two of the characters seemed made up for comedy.

Those who appeared were Russell Simpson, William Chatterton, Ivan Christie and William Wadsworth.

There was a collie dog which in the story figured for a good, big part, and altho he was good in the picture, he wasn't given as much to do as one would expect.

The Box Office Angle

I don't believe that this production will register nearly so well as the story did, because the direction lacked inspiration, the characterizations were not developed and the atmosphere was not convincing.

If you are on the program for this I would "soft pedal" it, and if you get any kicks on it I would alibi myself on the fact that it is adapted from a story by Peter B. Kyne that ran in the Saturday Evening Post, and that it proved very pleasing in story form.

Of course, if you feel that you can hang one on your patrons, you have the S. E. P. advertising possibilities here, but you know you can't hang it on them often and get away with it.

If you are not booked to get this I would not reach for it, because it will hardly satisfy.

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Come on. Do. Help me to help you. You know all about that raise I've been telling you of. Now here's how you can become my ally:

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BREAKING INTO SOCIETY STORY LACKS PUNCH; STARS PLEASING

Francis X. Bushman and Beverly Payne in

RED-WHITE-AND-BLUE BLOOD

DIRECTOR.....Charles J. Brabin
AUTHOR.....Shannon Fife
SCENARIO BY.....June Mathis
CAMERAMAN.....R. J. Bergquist
AS A WHOLE.....Ordinary feature for program
STORY.....Impossible situations, and badly told
DIRECTION.....Generally good, but failed to connect at times
PHOTOGRAPHY.....Good
LIGHTINGS.....Good in spots
CAMERA WORK.....Good
STARS.....Upheld production
SUPPORT.....Good
EXTERIORS.....Very good
INTERIORS.....Very lavish; looked like the real thing
DETAIL.....Bad in several spots—especially motorboat rescue scene and tenement
TIME.....Sixty minutes (5 parts)

WERE it not for the fact that this picture has two well known stars doing the leading roles, it could hardly be considered worth while.

The story is impossible, and it is not until we are far along into the second or third reel before we really get a line on what it's all about. But, of course, Bushman and Bayne have a lot of fans who are crazy to see them, and so they'll get by on this.

There is one thing about it, and that's production. In this case it will be the exteriors and the wonderful fox-hunt scene that will lift the offering a lot.

The characters are just the usual run. The hero, Bushman, is a young American whose father has made a couple of million in Roaring Gulch or some other camp, and we had the shero, Miss Bayne, whose mother also cleaned up a lot of coin, in the same camp as Bush's father, where she had been running a boarding-house. Of course, hero and shero were only kids while all this was going on.

Having acquired wealth, the two families went their separate ways, and "somewhere in Long Island" there are two tremendous estates. One of 'em is owned by hero's dad, and the other by the mother of our shero —but the two never met—neither mother and father, who knew each other, nor boy and girl, who in the story have or have not met. That's one point that isn't clear.

However, there, out on Long Island, the girl has a brother who falls into the clutches of a designing gambler and crook who is posing as a count. The boy loses money, gives the count "I. O. U.'s," can't pay, and then, to square it with mother (who is crazy about entertaining nobility), brother invites this fake count out to the Long Island home, where the count decided to stop being a crook and henceforth marry money for a change.

Now it's up to our hero to thwart this willunous count, but up to this time he hasn't appeared on the screen. He does return from the West, however, in time to stand out on father's front porch and see a "female in distress" in a motorboat and dash off to rescue her—and, of course, it's the shero. From that time on things moved fast. The count's engagement is about to be announced, when, thru a trick, the count is lifted over the balustrade and is deposited on the floor, and our hero steps into the breach.

Count, then, to even things up, decides that he will rob the safe and make a getaway with this pair. It is only a little more work for the hero, who steps in on the scene. Then we have a very finely rehearsed bit of fightin' that takes place. Hero's shirt is torn, and, ten minutes later, without having time to go upstairs and change it, we see him with a perfectly good shirt on.

I might mention, too, that in another place Bush walks out of a scene wearing one winter outfit, and appears in another scene (supposed to take place but half an hour later) in an entirely different attire. It would not have been so bad, only that the later scenes were in his own rooms, and he walked into a door with a different overcoat on.

In the matter of direction the rescue was very poorly handled. We had two motorboats, supposedly running upstream, and when they come side by side they stop. It was quite noticeable when one watched the shore behind them and the tide running that no man, no matter how clever a navigator he might be, could run a motorboat while hanging over a woman in a faint, who is in the stern looking out over the back of the boat—and still they showed our hero pulling the rescue just as I have diagrammed it.

Of course, shero in this case happened to be very much of a heart-breaker, and hero didn't really mean to make love to her or to fall in love with her, but she had jilted a friend of his, and he thought he'd teach her a lesson by making her fall for him and then throw her over. Shero was heartless—or at least hero believed her to be so—until he takes her into a squalid tenement to show her the drama of life. It was "some" life! A widow with four raggedy, starving urchins clinging to her skirts, a stove that is constantly smoking—no wonder they looked so bad. They must've had smoke in their eyes, ears and mouth for days, and days, and days—because the stove smoked in one scene, and in another, which was quite some time later, it was still smokin'. Anyway, it's safe to suppose that these slips in detail will be overlooked by the Bushman & Bayne enthusiasts.

There is a lot of good atmosphere in the exterior scenes on Long Island. The locations at the country

place where the newly-rich millionaires resided were wonderfully well chosen. The fall hunt scene with the gay house-party guests, numbering about a dozen, dashing off on their thoroughbreds behind the hounds, was very well done, and Miss Bayne comes a cropper over a fence in manner quite realistic.

There is plenty of good comedy in the picture which is carried by the father of the boy (played by Wm. H. Tooker) and the shero's mother. There is one scene that will be a sure-laugh-getter. Mother, aroused by the disturbance attending the battle between the bogus count and the hero, comes down a flight of stairs, wearing pantaloon pajamas, and it did pull a roar of laughter when I saw it, as great as anything that Charlie Chaplin ever achieved.

The interiors were substantial in appearance. They were lavish and in very good taste. The hunt-ball set was particularly well done.

Among those in the supporting cast were

The Box Office Angle.

The name of this has an interesting sound, and, since Bushman and Bayne have quite a following in some sections of the country, I think you ought to be able to get this over in good shape and still please your patrons. The film is an interesting one from the viewpoint of the fox-hunt scenes and beautiful locations in which the exteriors were filmed, and I would make capital of this. If you are in a locality where golf-sharks abound, it might be well also to make mention of the fact that we have some bits in this where a game is in progress. It should interest.

By all means don't go strong in your promises of story, because from that angle this does not deliver. Center your advertising upon the two stars and the fox-hunt scenes, possibly with a query as to whether your patrons have ever seen a fox hunt adding we have one in this that will prove worth-while.

PLEASING RUBE COMEDY WITH PLENTY OF LAUGHS

William F. Russell in

NEW YORK LUCK

American—Mutual

DIRECTOR	Edward S. Sloman
AUTHORS	Charles Turner Dazey and Frank Dazey
SCENARIO BY	Chester Blinn Clapp
CAMERAMAN	Joe Morgan
AS A WHOLE	Entertaining melo with star in "Rube" role
STORY	Bill bucking N. Y.—and gets away with it
DIRECTION	Kept things moving and registered lots of comedy
PHOTOGRAPHY	Varied from good to poor
LIGHTINGS	Some very pretty, but played for action and comedy, not artistic effects
CAMERA WORK	Very good
STAR	Great in this character; got comedy over
SUPPORT	Some very good; all acceptable
EXTERIORS	Good
INTERIORS	Acceptable
DETAIL	Made points "hit"
CHARACTER OF STORY	Clean comedy; can be seen by all
TIME	Fifty-three minutes (5 parts)

WE have had several of William Russell's productions that were directed by Ed Sloman recently, and they have all been above the average. This one beats the rest. The director certainly made the comedy really funny. The points register as honest-to-goodness stuff.

The story opened with Bill a resident of Hohokus, Maine, where he was station agent. And, say—Bill did look like a station agent!

The first scenes showed Bill reading a book about New York, and we had some fade-in visions of what Bill thought New York would do for him. This started off the comedy, and they kept it going throughout the entire film. The scenes in Hohokus were fine, and altho the characters may have been overdrawn a little, no one will care whether they are or not, because they bring lots of good laughs, and Harvey Clark, who played Mr. Russell's father, put over a little touch of pathos that registered.

A New York motion picture director who had formerly lived in Hohokus dropped off the train when it was on a siding, and he gave Bill his card and told him to look him up when he came to N. Y. Francelia Billington, who was on the same train, lost her handbag when she got aboard, and Bill found it later.

Well, Bill's hopes crystallized and he came to N. Y.—and of course he looked up the director upon arrival and was side-tracked by an office boy. That evening Bill saw Miss Billington and her father go into their home, and he phoned an English nobleman (their cousin) who was also trying to locate them.

It so happened that the butler took Bill for the English nobleman, and Bill played up to the part when he found out that there was some crooked work afoot. Of course when the fake noble, whom Bill had phoned to, came, the butler immediately denounced him, and later when the real nobleman came there was a lively fight between the butler, the crook, Bill and the real cousin. As expected, this ended in a clutch, but it was a twist when the motion picture director walked in the hotel and found that Bill had written this story. Of course he bought it for a thousand beans and gave Bill a reg'lar job. Miss Billington was a motion picture star.

Whoever wrote the subtitles for this certainly has an eye for comedy, and, since one-third of the comedy evolved comes out of the titles, real credit must be given to the one responsible for them.

There were one or two little slips in detail that didn't seem quite natural, but you certainly will not get kicks on them in any way, shape or form..

Others who appeared were Frederick Vroom, Clarence Burton, Carl Stockdale, Ed Peil and Alfred Ferguson.

The Box Office Angle.

Go get this and play it up big. It surely will please!

Bill Russell has been building quite a name for himself lately, and this is almost sure-fire comedy. Call especial attention to Bill himself and mention Francelia Billington, because she is well known, having supported Bill in all of his recent work.

Get busy on some sort of a "teaser" campaign, because it will surely pay. Start out with the idea of asking your fans if they have a lively imagination, carrying the teasers thru that line and finally hooking it up with your theatre.

You can give this your personal recommendation and feel positive that it will come thru. One woman in the theatre almost had convulsions.

ORIGINALS JACK CUNNINGHAM CONTINUITY
Staff Writer
Triangle Studios, Culver City, Calif.
ADAPTATIONS EDITORIAL

FAST MOVING STORY WITH PATRIOTIC PUNCH DECIDEDLY CLASSY

Mme. Olga Petrova in

A DAUGHTER OF DESTINY

Petrova Pictures, Inc.—First Nat'l Exhib. Cir.

DIRECTOR.....George Irving
AUTHOR.....L. Case Russell
CAMERAMAN.....Harry B. Harris
AS A WHOLE....Spy story with patriotic climax showing star to advantage in classy atosphere
STORY.....So developed as to maintain interest
DIRECTION.....Made it distinctive and gave dramatic scenes power; gave beautiful star fitting setting
PHOTOGRAPHY.....Clean cut and brilliant
LIGHTINGS.....Very beautiful effects; generally pleasing
CAMERA WORK.....Very good
STAR.....Played forcefully; screened beautifully
SUPORT .....Types that impressed; Holding surprisingly good
EXTERIORS.....Good; fitted atmosphere
INTERIORS.....Distinctive, massive and classy
DETAIL.....Very good
CHARACTER OF STORY.....Nothing to offend and has patriotic punch
TIME.....Sixty-three minutes (6 parts)

FOR her first production under her own management Mme. Petrova has given her large following a melodrama of intrigue, having to do with the present war.

The production starts off with a smash showing the West Point cadets, with the star and a group of players reviewing the future generals, and in most theatres this will send the production away to a flying start.

The action then develops the fact that Petrova's husband is a German spy who was trying to force her to secure important diplomatic secrets from her father, who was an American ambassador.

Refusing to be his tool, Petrova left him, and the spy then killed a French secret service man who was trying to secure some papers concealed in the house, with the result that after murdering the man he was enabled to create the impression that he himself had been killed, thru placing a ring on the hand of the French officer and burning the house.

Later the story builds to a splendid climax in the kingdom of Belmark, where we found Petrova in love with the prince in this little country which stood in the way of Germany. We found the German chancellor demanding of the diplomats controlling the interests of this country that they permit the passage of German troops, offering the friendship of Germany in the form of an alliance between the German princess and the son of the king.

At this moment the king was advised of the prince's marriage to Petrova, and this brought complications. The prince was summoned and ordered to give up this marriage, which he refused emphatically to do, and then Petrova was summoned, and we had a big scene in which she defied the court, and then, when told that if she would sacrifice her husband it would mean immediate peace, she agreed to give him up.

At this moment the German chancellor pulled a speech about the fact that her decision would make it possible for the German flag to float in Paris, London and Washington, and Petrova came right back with an emphatic denunciation in which she refused to be a party to any such bargain.

The German chancellor then pulled his trump card by introducing her first husband, thought to be dead. At this moment the American ambassador entered with the announcement that this country had entered the war. This news caused an uproar, and the prince stepped to the balcony to speak to his people. His statements were contradicted by Petrova's first husband, but a bomb thrown by German sympathizers from the crowd destroyed the balcony, injured the star and killed the willun. That made the final clutch with Petrova and the prince possible, and we had a title on the finish announcing that they would make the kingdom of Belmark a democracy.

The general atmosphere of this production is excellent, because of some very pleasing lightings, some excellent sets, and has an atmosphere of distinction that continued throughout. This item is worthy of serious consideration, because of the fact that so many Petrova pictures lacked this distinctive atmosphere. While the story of this is only an interesting spy meller for the first few reels, the council-chamber climax hits on high pretty well and comes thru with a smash that will probably please most anywhere. Accompanied by the right sort of music the introduction showing the West Point Cadets and the climax in the council chamber scene will swing an audience with the present state of war existing.

Petrova photographed to advantage and wore some beautiful gowns, her work throughout being quite pleasing, and, from the angle of class, I think every one will be more than pleased.

Thomas Holding, as the hero, was decidedly more pleasing than he has been in most of his appearances, because he carried the characterization of the prince with a dignity that made it seem real, with just enough unbending to keep the character comparatively human. Mr. Holding was more than satisfactory.

Robert Broderick, as the German chancellor, was an excellent type and added considerable strength to the council-chamber scene.

Anders Randolf was a bit inclined to overplay in a few of his early scenes, but on the whole he was quite satisfactory.

The Box Office Angle.

Because of the fact that this is the first of the new Petrova Pictures and realizing that it has a patriotic punch in an atmosphere of class, I believe that everywhere it will be possible to do a lot of real business on this offering. Don't, in your advertising, create the impression that this is a story in foreign atmosphere, or what is generally called a costume production, because there is an American twist to it all the way and you can really emphasize the fact that this has to do with America's entrance into the great European struggle, with assurances that the story will bear you out.

Concentrate upon this war angle in your advertising, and upon the promise that the production is distinctive and has been made at considerable expense.

Most of your fans will undoubtedly be very much interested in seeing the first Petrova Picture made under her new contract.

CHET WITHEY
DIRECTOR
JUST COMPLETED
"NEARLY MARRIED"
By EDGAR SELWYN
STARRING MADGE KENNEDY

UNNECESSARY FOOTAGE SLOWED ORDINARY MOVIE DECIDEDLY

Carlyle Blackwell in

THE GOOD-FOR-NOTHING

Peerless—World

DIRECTOR	Carlyle Blackwell
AUTHOR	A. Alexander
CAMERAMAN	Lucien Tainguy
AS A WHOLE	Just movie that wandered and wandered too long
STORY	Was nothing until last reel, and then far from new
DIRECTION	Gave entirely too much footage to inconsequential incidents; failed to make action convincing or human
PHOTOGRAPHY	Varied from good to very muddy
LIGHTINGS	A few good; generally poor
CAMERA WORK	Varied
STAR	Worked nonchalantly and registered poorly
SUPPORT	Extras badly overdrawn; no one really stood out
EXTERIORS	Acceptable, not good
INTERIORS	Acceptable
DETAIL	Much that was unconvincing
CHARACTER OF STORY	Had considerable emphasis on forcing boy to marry wronged goil
TIME	Seventy-two minutes (5 parts)

THE first of this dragged, and dragged, and dragged. It was supposed to present a lot of smalltown stuff showing Blackwell's experiences in a village where he clerked in the general store. The characters were all badly overdrawn and some of the yokel comedy introduced will be more ridiculous to the film fans in small towns as the city folks' idea as to how they act, than it will be to city folks who look at it, possibly thinking that they do behave that way in the sticks. There is nothing more weird than the attempt of the average $3.00-a-day extra who has never seen a village to act the small town stuff.

In this portion of the film there was one sequence that had to do with Blackwell's being sent out for a wagonload of chickens in crates. This was dragged in by the heels, since he was ordered to leave a dance so that he might meet the train and get the chickens, in order that he should arrive at the station in his mail order dress suit.

About ten times too much footage was devoted to scenes in which Blackwell juggled the crates sufficiently to allow the chickens to escape, and then proceeded to chase them thru the meadows. This wasn't funny. There was no reason for it being in the story, and it certainly became tiresome before it was finished.

Along about the last two reels the story picked up a bit where they got into the old-time situation of the pampered son stealing a bit of jewelry to give to a vamp he was playing with, the result being that of course hero was accused of the theft.

So hero then became a "defective" and "Sherlock Holmsed" around enough to find the vamp wearing the jewels, with the result that he proceeded to keep on the job until he had forced the young man to stick around in a barn about the time he was supposed to marry a wealthy young loidy, Blackwell's purpose being to force the young scamp to marry the wronged goil, who was there at the farm trustfully waiting for the young willun to show up. There's nothing new about this stuff, but it at least proved interesting after they got over with the painful early reels.

Evelyn Greeley was the shero who had to sort'uv wait around for the finish with Carlyle, and Muriel Ostriche was the wronged goil. In the first four reels Muriel had two flashes. In each she came into the office of the young willun and pleaded with him to marry her.

It is possible that, for family consumption, emphasis given this "forced marriage" idea may stir up embarrassing questions.

In the cast were Charles Duncan, Eugene Woodward, Katherine Johnston, Wm. Sherwood and Kate Lester.

The Box Office Angle.

This is really just plain "movie" and rather slow movie at that, with so much excess footage that it will probably tire most fans. It runs about fifteen minutes longer than it should as a program release,

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and of course, so far as story value goes, it might have made a fair one-reel.

If Blackwell is a favorite with your fans you may be able to get by with this, but certainly I would do it with both feet on the soft pedal—because there are no high spots nor bright spots. It just rambles along without at any time convincing or seeming human. The comedy attempts don't stir up any roars of laughter, and the dramatic moments will never cause anyone to swaller hard.

If you are not playing the World program you can safely forget this, and if you are playing the World program and can dodge this, it might be advisable—because such films as this don't help any star.

TOO MUCH PLOT AND EXAGGERATED EMOTIONS SPOIL THIS

James Morrison, Leah Baird, Wilfred Lucas and Barbara Castleton in

THE SINS OF AMBITION

Ivan—State Rights

DIRECTOR ..... Ivan Abramson
AUTHOR ..... Ivan Abramson
CAMERAMAN ..... Marcel A. Le Picard
AS A WHOLE ..... Rather muddled, overacted meller marred by exaggerated emotions and too much counterplot
STORY ..... Mixed domestic tangle that was too involved to hold the interest and failed to make production classy
DIRECTION ..... Allowed players to overreach continually
PHOTOGRAPHY ..... Varied decidedly, with night tints too dark and faces chalky
LIGHTINGS ..... Occasionally good on sets, b... generally bad on faces
CAMERA WORK ..... Not good
STARS ..... All overplayed, with some scenes painful because of "acting"
SUPPORT ..... Inclined to "act"; extras rather stiff
EXTERIORS ..... Some pretty shots, but not lighted to best advantage
INTERIORS ..... Satisfactory; not distinctive
DETAIL ..... Acceptable, but titles bad
CHARACTER OF STORY ..... Hardly the sort of plot for family circle
TIME ..... Seventy-eight minutes (6 parts)

IN the early part of this offering they failed to hold the interest because there were too many characters involved, and throughout we had entirely too much plot and counterplot, with the result that none of the situations really registered because of this excess of action.

The director permitted everyone to act all over the place. It was astounding to see how bad some of these people who have done such good work before can be with unfavorable direction.

Barbara Castleton, who has had a number of very good pictures, was made to appear very camera-conscious, almost ghost-like in the chalky appearance of her face, and the manner in which she registered emotions was so exaggerated that it would seem that surely this was not the same girl who had done so well in other pictures.

Leah Baird did not film to advantage, except in a very few closeups, which "just happened" to be well lighted, and, for the most part, her face was as white as chalk, with her makeup showing like a red circle around her mouth, while the lines under her eyes were very much in evidence.

Such good players as Wilfred Lucas, Jimmie Morrison and Anders Randolf also failed to register, because they ""acted" with all the emphasis of the 10-20-30 mellers of the old days.

Madeline Traverse, who had a comparatively important part so far as one of the plots was concerned, looked better, played with more repose and carried her scenes more humanly than did any of the other members of the cast. Possibly this was due to the fact that the director didn't concentrate upon Miss Traverse and insist upon her acting.

Most of the overacting in this was in evidence when we had closeups, and there were so many of these faces on the screen—registering horror, anger, vengeance, etc. —that the film almost seemed like a nightmare at times.

For the exhibitor who talks about action, and for the theatre where they like their "drammer" spread on thick with all the frills and a little over-exaggeration to make it register, this may seem to be a good picture. For the theatre which caters to intelligent patrons and for fans who know something about making a scene human, this will be funny when it isn't pathetic.

The plot was quite a jumbled affair, having to do with Wilfred Lucas as the husband of Leah Baird, who was unhappy because she wanted to go back to the stage under the management of Anders Randolf, who was luring her away from her home. Mr. Lucas was working on a "universal language."

Miss Castleton was the daughter of Mr. Lucas and Miss Baird, and after Randolf had busted up the Lucas home by kissing Miss Baird when Lucas was lookin', Miss Castleton spoiled her mother's plans by making love to Randolf, just to prove that he would be unfaithful if given a chance.

Jimmie Morrison was in love with Miss Castleton, and, of course, he had to be on hand when she was pretending to love Randolf, which provided the necessary misunderstood situation.

Finally Miss Castleton killed Randolf, but they managed to have her released, because it was necessary that she finish the production with a clutch with Mr. Morrison.

All thru this there was a counterplot having to do with an ice company and the need of the poor for ice, with Randolf backing the ice trust, and Miss Traverse in charge of a charity which was fighting the trust. Mr. Lucas was called in to take charge of this charity fight, and he became quite a successful business man all of a sudden.

Just to prove that they could get everything into a picture, they had a run on the bank in the last reel, which afforded an opportunity for the usual mob scenes, with extras clamoring for their coin. There was action galore in this, but nothing that seemed real, and much that was decidedly too meller.

The photography generally was not what could be called good, because the lightings on the faces were very bad for all of the stars. The tinting on the night scenes was entirely too dark, with rather unfavorable results.

The titles were particularly bad. There were dozens of speeches that no human being would ever make, and at one point they pulled this: "The sun, as if unwilling to witness Laurene's grief, sinks low behind the horizon." Someone certainly figured that the whole world worried over the shero's difficulties.

In one spot something seemed to have gone wrong with the acting. Miss Baird was supposed to open in a

new play, but failed to ever arrive at the theatre. Yet there were flashes of an audience applauding as if the play was a great success. Incidentally the rehearsal scenes shown would have indicated that the play was better off never to have been produced.

The Box Office Angle.

If you have a theatre which caters to the lurid meller-drammer with much action and considerable overplaying and exaggerated emotions, this may be the sort of thing you want, because certainly they rave quite some.

If you have played some of the more strenuous of the Ivan Films, I presume that you can also get by with this one satisfactorily, but if you are always on the alert to see to it that your patrons are provided with something that is really entertaining—particularly to those who know good pictures when they see them—then I'd certainly sidestep this.

There is an array of names here that should be worth money at the box office, because several of these players are very well known. But there is every possibility that you will seriously injure their drawing power for you in future productions if you play them up in this. Certainly none of them have ever in recent months been seen to poorer advantage than in this.

Should you decide to play this, be careful as to what sort of promises you make concerning the production values. Depend rather upon the title and the names of the players, leaving it up to your fans to say "yes" or "no" regarding the production being good or not.

UNEVEN MELLER, BUT HAS LOTS OF HEART PATHOS

June Caprice in

UNKNOWN 274

Fox Film

DIRECTOR	Harry Millarde
AUTHOR	George Scarborough
CAMERAMAN	David Mills
AS A WHOLE	Heart interest, kiddies and trick dog will be loved by sentimental public
STORY	Little girl separated from father when he is hurt in accident has thrilling adventures before they are reunited
DIRECTION	Good, but overdone in spots
PHOTOGRAPHY	Satisfactory
LIGHTINGS	Average
CAMERA WORK	Adequate
STAR	Pleasing ingenue
SUPPORT	Principals all good
EXTERIORS	Good
INTERIORS	Mostly simple
DETAIL	Much; good
TIME	Seventy-five minutes (6 parts)

THIS feature should go very well with family audiences because it is built up of heart throbs. At first glance it looks like just another loss-of-memory story; but as it develops, it turns out that the aphasia resulting from the accident could have been eliminated without doing any damage. It would have been a good thing to have left it out, too, because people are pretty sick of the old junk.

But "Unknown 274"—which is the number given the heroine at the orphan asylum—is made of elements that will get the crowd from a number of angles. There is the appeal to parenthood; to those who love children; to those who love animals; to those who hate wicked villains and to those who shed tears for pretty but defenceless damsels in distress.

Miss Caprice belies her name by playing a good deal in one key; but she is very wistful and attractive, and, best of all, is brightly animated. She really gets over.

The play would be a lot better if they didn't make too much of a trick Collie. The dog is a fine one, mind you, and, I guess, knows a lot more than some people; but the story and the director give him credit for so much intelligence that what might be a pretty powerful meller suffers from attacks of slapstick.

For instance, when June is whipped at the orphan asylum for something she hasn't done, and is sent to bed without her supper, the dog goes to the ice-box, takes out food and puts it in a basket, not forgetting a bread-knife, and carries the whole shooting-match up to June's bedside. Again, when an old handy man around the place is comforting the girl, the dog notes that the matron is watching and pulls down the shade so she can't see. But the matron has seen enough to convince her something's wrong, and hurries to the room to protest. Whereupon the dog pulls off her dress and she is compelled to retire in embarrassment. Later on, he helps June do the laundry work; fetches a jealous woman to see her male companion hugging a girl; brings the telephone book to suggest calling for help, and finds a stolen violin. Keystone Teddy used to be able to do these things much better for the simple reason that such acts belong to the type of play we know as Sennett Comedy.

June's father, in this picture, is an old music master. He is caught between two automobiles one day and suffers an accident causing the loss of his memory. June is taken away by a friendly neighbor when her father does not come home; and when the neighbor dies, she is sent to an orphan asylum. Ten years later the father's memory returns and he seeks June with ill success,

Meantime June has been taken away by an adventurer and his woman companion, they intending her to pose as their daughter and marry a well-to-do youth for their gain. In the course of events June is taken to her own father to be educated musically, while a number of thrill-

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ng complications transpire before they are reunited.
It is evident that this is pretty much old stuff; but it tands retelling because of its heart-throbs, and because ; is very well acted. Miss Caprice does well; and Tom furroughs acts splendidly as the father. Kittens Reichert lays June as a child "ten years before," and is one of the est infants of the kind I have seen. Dan Mason is one f the best of the crowd as Jim, the old man who loves ildren, at the orphan asylum.

The Box Office Angle.

If you have a good family or neighborhood trade, this feature ought to go big in spite of the fact that there is nothing novel or sensational upon which to hang special pormotion. I wish that it might have been handled a little better, and that it was not so obviously dished up as a vehicle for June; but it has more than a majority of good points, and ought to check up well in the box office.

CONVINCING WAR STORY HAS COMEDY ELEMENT AND WOMAN APPEAL

Alma Ruebens in

THE GOWN OF DESTINY

Triangle

)IRECTOR	Lynn F. Reynolds
AUTHOR	Earl Derr Biggers in S. E. P.
CENARIO BY	Lynn F. Reynolds
AMERAMAN	John Brown
S A WHOLE	Convincing, timely story with some war atmosphere; comedy element good
TORY	A corker that is sure to please
)IRECTION	Good, except on battle stuff
HOTOGRAPHY	Good
AMERA WORK	Varies from fair to good
TAR	Pleasing; looked good and held sympathy
UPPORT	A good company, with feature role a difficult character part
XTERIORS	Some good; others fair
NTERIORS	Good
)ETAIL	Trench scenes not convincing
HARACTER OF STORY	Will not offend; can be seen by all
IME	Fifty-five minutes (5 parts)

THE mere fact that this has been adapted from a story by Earl Derr Biggers that ran in the "Saturday Evening Post" makes certain that it is "there" basically. It carries a new idea, and is away from the bromide hero-and-shero mush tuff that is doled out so regularly. Of course, there nust be love in every story, and there is in this, but ow this love interest is brought about and manufactured hru clothes is the trick.

A little Frenchman who drapes gowns and designs for Fifth Avenue modiste is the heroic figure. Even tho e is one of the wrist-watch, perfume using molly-oddles—that is, he is a mollycoddle until he is laughed nto trying to enlist in the service of France—he appears for his physical exam, but is turned down beause of unfitness.

He rolls and tosses in his bed, humiliated by the shame f being unable to do his bit. Then he is suddenly inspired by a thought. That inspiration works out into marvelous costume creation, which goes forth into he world from the shop and is the means of first bringng an estranged man and wife together again, and ater, when the gown is sent across the country to a ittle niece who is of the "poor relation" sort, it again works its charms.

It sends an English slacker who falls in love with er back to his country to join the colors. He goes over there," wins his commission, and finally, to cap he climax, leads his men into a small French village, n time to rout the Huns as they are about to execute little mayor of the town. It happened to be that this nayor was none other than the father of the boy who riginally designed the gown on the other side of the Atlantic, but of course the designer never found out what his gown had done; but it did bring happiness to an old man whose life was saved, and another old man, in finding his son willing to do his bit, who is buoyed up in the hope of victory, and finally to the little girl who loved the Englishman.

Herrera Tejedde plays the role of the costume designer —perhaps not quite as well as it might have been played, but with sufficient character to make it quite convincing.

Alma Ruebens plays the role of the girl. She looks cute and wins the sympathy of her audience.

Allen Sears is the leading man. Since he finally wins the girl, that's all that is required of him.

That portion of the production wherein the scenes are laid in America are very well done, but the war stuff—especially the scenes in the trenches—don't get over as the real thing. This is war of surprise and attack, and one does not usually find the British Tommies cheering for ten minutes before they go "over the top" for a raid, and another thing—officers, as well as men, are all equipped with shrapnel-proof helmets in the ditches.

In the cast were Lillian West, J. Barney Sherry, Pietro Buzzi, Fred Vroom, Bliss Chevalier, Dorothy Marshall and Kathaleen Emerson.

The Box Office Angle.

Alma Ruebens has quite a large following over the country, having done some excellent work in many Triangle offerings. You can play her up in this, since she has quite an important part and acquits herself well.

Be sure to mention in your billing that the story of this appeared in the "Saturday Evening Post," and that it has been written by Earl Derr Biggers, well known because of his authorship of "Seven Keys to Baldpate," which went big on stage and screen with Georgie Cohan.

This should go over successfully in any community. It is timely, and, even tho this contains the war element, there are no scenes in it that should offend in any way. It is, on the whole, a good picture and one that is bound to please.

TRADE NOTE.

Ernest Shipman announces that the first releases of the W. H. Clifford Photoplay Co., entitled "Denny from Ireland" and "The Snail" are now ready for negotiations. Territorial rights are available under a protective franchise covering the entire series. Outright sales or cooperative basis can be arranged under the scale of percentages as adopted by the First National Exhibitors Circuit.

AT LIBERTY?

WHY NOT LET DIRECTORS AND PRODUCERS KNOW IT THRU "WID'S"

TIMELY STORY, BUT TOO MELODRAMATIC; PADDED TO EXTREME

Dorothy Phillips in

THE GRAND PASSION

Bluebird

DIRECTOR	Joseph De Grasse
SCENARIO BY	Ida May Park
CAMERAMAN	King D. Gray
AS A WHOLE	Too long and draggy; melodramatic and suspense at times
STORY	Interesting, but badly told
DIRECTION	Good in spots, but generally failed to make points hit home
PHOTOGRAPHY	Very good in spots
LIGHTINGS	A few excellent; others fair
CAMERA WORK	Varied
STAR	Overplayed an appealing role
SUPPORT	Good, but very theatric
EXTERIORS	Night scenes fair; others not good
INTERIORS	In keeping with atmosphere
DETAIL	Acceptable; titles bad
TIME	Ninety-three minutes (7 parts)

HAD this production been properly edited and the footage reduced to regulation feature length, it would have worked out to general advantage. As the picture stands now it is far too long and much too draggy and needs absolutely to be retitled.

The story is one that appeared in the "Popular Picture Magazine," and it carried a punch; but as shown on the screen that punch is divided thru the long, drawn-out scenes, and therefore loses its value.

The scene of the play is laid in one of those mushroom villages that has sprung up over night around a munitions plant. In this case I think it is nothing more or less than an elaboration of the old Western mining camps.

William Stowell is the one-man power of the town. He has all the ground under lease, and to him are beholden restaurant, dance hall, dive and bawdy-housekeepers for their existence. He rules with a hand of iron, and, for some unknown reason, decides that he wants to start a newspaper in the town. Perhaps it was another form of shake-down. So Stowell sends to New York and secures the services of a good reporter to run his paper for him. The woman interest is brought about thru the arrival of Dorothy Phillips on the scene, she being the niece of a Greek restaurant keeper.

Then starts a tussle for her affections between Stowell and Jack Mulhall, the latter being city editor. So much is the former impressed with the girl, that he decides that his town, which is called "Little Hell," is unfit for a decent woman. Therefore, he decides to clean up, but the aforesaid ruff-necks who are getting the money in the burg with their dives refuse to be ousted.

A former henchman of Stowell's arouses the gang and leads them against the office of the newspaper, with a long, drawn-out pistol fight. Finally the town starts to burn up. It was a "cleanup," all right, but not the kind that was first reckoned on.

The girl throughout the story seems to give greater consideration to Mulhall's advances, but finally when the big moment comes and she realizes the chances that Stowell has taken, she switches to his arms.

Of course, there's a little "white slave" stuff, dance-hall fights and all the general atmosphere that is in keeping with the "boom burg."

In a role that would have compelled all the sympathy, Miss Phillips overplayed at times.

Mr. Stowell was absolutely too theatric and made too much of gun play throughout the action of the story.

Jack Mulhall gave a convincing characterization, and Lon Chaney as the uncle of Miss Phillips played well the part of an excitable Greek.

The willunous henchman played well in spots, altho there was quite too much of him.

From a production standpoint there is nothing of tremendous importance or outstanding interest. Fires and night scenes are relied upon for the greater extent. The fact that the final of a series of fires is about to blow up the powder works adds some suspense. However, in the matter of direction and handling of crowds in these scenes, they left much to be desired.

In seven parts the picture isn't "there" at all. Chopped to five reels, and then put on a feature program, it will get by. It isn't a "special" by any means.

The Box Office Angle.

With all things considered, and with this picture cut to five reels, you can take a chance on it. Perhaps some local interest can be aroused on this, and perhaps it may be a mirror reflection of the wild and woolly ways that are to be found in some of our West Virginia powder manufacturing towns.

The thing to play up is that it takes a big, tremendous moment to make a woman realize which of two men is the one that she really wants to marry. Of course, the fact that a woman's love can sway a man who was fearless enough to run a town of this sort to make him want to clean it out is also worthy of comment. But, unless cut down and at a price, this doesn't deliver.

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FAIRLY PLEASING ARTIFICIAL COMEDY; WILL GET BY

Vivian Martin in

THE FAIR BARBARIAN

Lasky—Paramount

DIRECTOR....Robert T. Thornby
AUTHOR....Frances Hodgson Burnett
SCENARIO BY....Edith M. Kennedy
CAMERAMAN....James C. Van Trees
AS A WHOLE....Comparatively interesting action comedy that never really convinces
STORY....Only series of incidents; could hardly be called plot
DIRECTION....Gave good atmosphere but allowed characters to overplay, thereby missing human note; titles anticipated action
PHOTOGRAPHY....Very good
LIGHTINGS....Some excellent; others too uniform
CAMERA WORK....Good
STAR....Rather pleasing but over-reached at times
SUPPORT....Many characters overplayed—none really convinced
EXTERIORS....Good English atmosphere; not particularly artistic
INTERIORS....Sets excellent; lighting not exceptional
DETAIL....Some good, some bad bits
CHARACTER OF STORY....Nothing to offend, unless breaking of church window
TIME....Fifty-four minutes (5 parts)

FIGURED as light comedy, the average fan will probably appreciate this sufficiently to feel that it is worth sitting thru. There is an air of artificiality about the entire offering, and never at any time do the characters convince as real human beings, but this is forgiven after a time and the comedy touches are accepted for what they are worth, with the result that some good laughs are registered.

The chief idea presented is to show the effect upon a quiet English village of the arrival of Vivian Martin as a wild and woolly product of "uncivilized America." She blew in with a real auto and a wagonload of trunks, and when the horse was unable to pull the trunks, she hitched the wagon on behind her machine and drove into town in this rather startling fashion.

Later at a musicale we found her telling weird stories of the Wild West, with vision cutbacks to show what she was telling them, and then they devoted some time to what were supposed to be romances between two young English chaps and Miss Martin and Mae Busch. This romance stuff occupied some footage, but never really convinced, and no one will be surprised when the real hero walks in at the finish and claims the star.

The best thing in the production was a hokum incident brought into the last reel, where Miss Martin took charge of a flock of dogs and started down the street with about eight or ten of these canines, each straining at a leash. They allowed the dogs to come on into a little conference at the home where she was visiting, and we had closeups of a cat making a getaway, etc. This will be good for a laugh most anywhere, and certainly it helps the production despite the fact that it has nothing to do with the story.

While the atmosphere of the English village was registered very satisfactorily and some of the photography was quite artistic, there were many scenes in which the lighting was too uniform, and as a consequence the photography varied decidedly in different sequences.

Scores of scenes were marred and made ineffective by the unfortunate use of titles that anticipated the action. This occurred right thru the production, so that time after time it was only necessary to really read the titles to realize what was to be done on the screen. Some of these title writers should understand that the public is paying to see a picture, not to read a book. There would be no objection to long titles, or short titles, or many titles—as long as they don't discount the value of the scenes to follow.

In the cast were Charlie H. Geldert, William Hutchinson, Alfred Paget, John Burton, Ruth Hanford, Josephine Bonaparte Crowell, Eleanor Hancock, Charles Gerrard, Doug McLaren and Jane Wolff.

The Box Office Angle.

As routine program stuff this will probably be satisfactory in the average theatre figured as light comedy. It certainly is nothing to rave over and the general effect has been very seriously marred by the titles.

If you are playing Vivian Martin productions regularly this will probably be satisfactory compared with her recent films. It wouldn't be advisable to promise too much, because you should remember that it is always better to promise little and give much than to promise much and give little—if you expect to stay in the business.

MOUNTED POLICE MELLER HELPED BY CHARACTERIZATIONS

Pauline Starke in

UNTIL THEY GET ME

Triangle

DIRECTOR....Frank Borzage
AUTHOR....Kenneth B. Clarke
CAMERAMAN....C. H. Wales
AS A WHOLE....Characterization touches lift ordinary "Mounted Police" meller
STORY....Not much
DIRECTION....Made several characters rather human and developed a few sympathy touches, aided by good lightings
PHOTOGRAPHY....Some excellent; generally good
LIGHTINGS....Many effective shots; generally satisfactory
CAMERA WORK....Generally pleasing
STAR....Has personality that wins sympathy
SUPPORT....Some good types—altho some camera-conscious
EXTERIORS....Many very good long shots; generally satisfactory
INTERIORS....Suited atmosphere
DETAIL....A few good bits; generally satisfactory
CHARACTER OF STORY....Meller that has no offending angles
TIME....Fifty-eight minutes (5 parts)

WHILE this was a very ordinary story so far as the plot thread was concerned, the producer has managed to develop several of the characters rather well, with the result that he has made some of the situations convincing and human.

The fugitive, and Miss Starke as the little runaway who aided him, were both good characters, and in some of their more important scenes the director gave closeups which lifted the action and made it register humanly. There were many very good titles, which, for

the most part, were written in a vernacular which assisted in keeping the audience in the atmosphere.

There is nothing remarkable about this, and, because of the slender thread of the story, many of your fans may consider it rather ordinary. The characterization touches have lifted it out of the rut, however, and if you will make it a point to call attention to these little scenes which really register, when billing it, your fans will probably have a much more favorable impression of the film as a whole. It is frequently necessary to guide the judgment of your patrons by picking out things worthy of praise and calling especial attention to them before the film is shown, so that they will not be overlooked or underestimated.

Miss Starke had a comedy costume early in the offering which was supposed to be a dress that she had outgrown since coming from an orphanage several years before. There were a number of little touches which will register laughs because of her difficulties with this outfit.

The intelligent use of closeups helped quite a bit and the general effect should be more than satisfactory as program offerings go.

The supporting cast was good but not remarkable. Some were rather stiff. Those who appeared were Joe King, Jack Curtis, Wilbur Higbee, Ann Dodge and Walter Perry.

The Box Office Angle.

This title breathes melodrama, and most of your regulars will have a hunch as to what sort of a film this is going to be—so that it would be advisable to explain carefully the fact that the producer has developed two or three lovable characters, in order to have them understand that this isn't just plain, routine blood-and-thunder meller.

Pauline Starke has done a number of interesting small parts, but she probably means nothing in the young life of the average fan, and so you cannot figure this as a production that will pull very heavily at the box office on its own account.

BEAUTIFUL PRODUCTION COULD NOT SAVE PLOT MARRED BY TITLES

Dorothy Dalton in

LOVE LETTERS

Ince Production—Paramount

DIRECTOR.....R. William Neill
SCENARIO BY.....R. Cecil Smith
AUTHOR.....Shannon Fife
AS A WHOLE.....Artistic and distinctive atmosphere, but all the players were made mechanical by ancient situations marred by bad titles
STORY.....Eternal Triangle with wife of district attorney killing man who had compromising letters; Formula No. 37
DIRECTION.....Gave exceptionally artistic lightings and atmosphere and played some scenes very well, but failed utterly to strike human note and allowed mechanical spots to spoil general effect
PHOTOGRAPHY.....Very fine
LIGHTINGS.....Remarkably artistic
CAMERA WORK.....Excellent
STAR.....Attractive personality but badly handicapped by story and titles
SUPPORT.....Good but not remarkable
EXTERIORS.....Several bits of exceptionally artistic composition
INTERIORS.....Distinctive; artistic
DETAIL.....Titles very bad; were stilted, and anticipated action
CHARACTER OF STORY.....Matrimonial mixup that many will not approve of; too much detail of murders shown
TIME.....Sixty-two minutes (5 parts)

JUST as if to prove the importance of every department in the making of a really worthwhile film, we find here an offering which has a pleasing star, beautiful production values—such as lightings, sets and general atmosphere—with a story that might have been acceptable despite this very ancient basic idea, had the director gone to more pains to make it human and believable.

The weakness of this particular film is principally in the titles. It would seem that something had happened to Tom Ince's titling department, because surely the titles in this could not have been written by the same men who used to do such wonderful work in "Thomas H. Ince Productions." It was the Ince and Griffith Studios at Triangle that originally discovered what could be done with a subtitle. I cannot in my wildest fancy imagine any of the old Ince subtitle department putting over some of these speeches, as for instance: "You cad . . . how dare you! . . . my husband shall hear of this!"

The plot of this was that very ancient thing about the girl who writes fool letters and almost slips before the willun attacks her and she learns that she had misjudged him. Then she marries the district attorney and afterwards beats the willun over the head when he attacks her again, and leaves his house, thinking she has killed him. Oh, yes . . . she went back to his house to get the old love letters—as usual (in the movies).

There was the usual character of the old gardener who was crazed because Friend Willun had ruined his daughter, and on the finish we learned that he had really killed the gink. Universal did this same story several months ago, and the various situations have been used any number of times in different productions. They will be familiar indeed to the average fan.

Despite the age of the situations this could have been put over by the artistic atmosphere and even with the scenes as played at present if the titles hadn't been so very stilted. Most of them anticipated the action, and there was something about them which in nearly every instance kept them from fitting smoothly into the atmosphere.

If you want to realize how old some of the situations in this plot were, I can tell you that the wife who batted the willun over the head with a weapon (which certainly should have killed him) rushed from the room without ever looking around to find her scarf, this making it possible for Hubby to locate the scarf later on.

Dorothy Dalton registered very satisfactorily, so far as the lightings were concerned, and her playing in some scenes was very good; but she failed to lift the plot out of the rut sufficiently to make it impress.

William Conklin, as the willun, played quietly and with impressive repose. Thurston Hall was satisfactory as the husband. Unfortunately the scenes did not impress sufficiently to create any certain amount of sympathy for any of the characters.

Among those in the cast were Dorcas Matthews, Hayward Mack and Wm. Hoffman.

The Box Office Angle.

Can afford to put this over and take a chance on it not being liked? Dorothy Dalton's name should be worth money at the box office, but can you afford to disappoint your fans? Unfortunately, in this case your fans may

by unable to put their finger on the thing which they don't like, but it's a pretty safe bet that they will not be particularly pleased with the production and will probably blame it onto the story or the players.

In any case, you should understand that it depends almost entirely upon how keen a sense of appreciation your patrons have for production values, as to whether or not you can play this. If your fans are always impressed by settings, lightings and general atmospheric touches, this may go over like a shot despite the ancient story; but if your folks hold story first then you should be very careful about doing anything with this one. It has whiskers.

HUSKY STAR PLEASES IN CLUMISILY WRITTEN MELLER

William Farnum in

THE HEART OF A LION

Fox

DIRECTOR	Frank Lloyd
AUTHOR	Ralph Connors
CAMERAMAN	Billy Foster
AS A WHOLE	Star in play that paralyzes long arm of coincidence but has couple of punches
STORY	Poor farmer stays that way to educate ungrateful younger brother who reforms just in time
DIRECTION	Average; plays for sob stuff in cheap audiences
PHOTOGRAPHY	Satisfactory
LIGHTINGS	Good; no special effects
CAMERA WORK	Well done; good long shots
STAR	Works hard; also sincere
SUPPORT	Younger brother good; women principals lightweights; heavy villain does it well; some good bits
EXTERIORS	Satisfactory, including brand-new logging camp
INTERIORS	Conventional, but adequate
DETAIL	Exaggerated
TIME	Fifty-six minutes (5 parts)

HERE is a meller made pretty much after the fashion of the House-that-Jack-built, which is to say, a lot of more or less related incidents strung together with a beginning and an end. The main thing that holds the story together is the part played by William Farnum in his huskiest manner. The character he straddles is that of Barney Kemper, a worthy farmer lad who denies himself development of his amazing talent for surgery in order to put his younger brother, Dick, through college. He keeps it consistent by hammering home the idea of tremendous strength, held in check by greater patience, and so makes himself the easiest remembered figure of the lot.

Barney's mind works a bit too slowly for him to see his good luck, as a natural born doctor, in having a pretty girl, Margaret, with an inherited talent for nursing, in love with him. He prefers the affection of Iola Hammond, a summer boarder. So, in a way, it serves him right when he visits the city later to make sure of his brother's debts before selling the old homestead to pay them, to find Iola in his brother's arms. The upshot of this is that Barney denounces them and says he never wants to see them again.

Dick is sorely troubled at this, for he thinks the world of his brother, after all, so he goes for advice to Mar-

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garet. She tells him to work hard and be patient, as she has been, and maybe the Lord will provide.

Two years later Dick graduates as a parson and is assigned to chasten his soul by cleaning up a lumber camp in the west. Margaret says she will go along because they need a hospital. The girl certainly is gifted with foresight, because subsequent developments prove that they need one very badly.

They don't know it immediately, but this camp is the very hangout of Barney, who, as a gruff frontier doctor, is trying to forget his past. Barney is called upon presently, both as doctor and brother, when Dick is compromised by the owner of the local honkey-tonk and shot to prevent him from delivering next Sunday's sermon. Barney cinches matters by delivering the sermon himself, and, when he finds his brother dead, by killing the dirty gambler who did it, not to speak of his realization that he has been an awful boob in passing up Margaret for so long.

Doubtless by this time you have suspected that this is all ten, twenty and thirty melodramas; and if you don't believe it now, you will when you see the subtitles, for they have all the earmarks of having been manufactured in the lighthouse by the sea. The plot is as full of holes as the collender that hangs under the sink; but as long as your audience hits just the high spots of the story, they'll get innocent amusement out of it, and won't stop to ask what happened to the next camp where the men are ""dying like flies" with the fever; or how Dick continued at college for two years when his brother cut off his allowance, or why on earth Margaret accompanied Dick to the lumber camp with the curious idea of starting a hospital when she loves Barney, or even why these three persons, separated by so many things, should have chanced all to strike the one place among several hundred boom towns, at the same time.

But William Farnum is healthy, and so is melodrama—even if it is carelessly done now and then.

Wm. Courtleigh, Jr., who plays brother Dick, comes second with the acting honors. The two girls are not particularly good, but they both may use the alibi that their parts didn't give them a chance. Truth to tell, the parts didn't. But there were some good bits among the hoi polloi, a fair specimen being an old man chewing tobacco without any teeth in a closeup in the frontier church.

The Box Office Angle.

"The Heart of a Lion" is primarily a man's play. The feminine interest in it is not strong; and the masculine angle is worked out in a way that seems to show brotherly love more powerful than sex. This fact may be absolutely true, but it will not make a hit with women theatregoers, although they'll stand for it as part of the week's photoplay grist. The biggest appeal will be made to cheap audiences. As to the advertising angle, the biggest thing to be plugged is the name of William Farnum. People who wouldn't come to see the play will come to see him.

PUNCH SLOW STARTING AND IN WRONG PLACE, BUT IT GOT THERE

Tom Moore in

BROWN OF HARVARD

Essanay—Perfection

DIRECTOR.....Harry Beaumont
AUTHORS.....Rida Johnson Young and G. P. Coleman
SCENARIO BY.....Harry Beaumont
AS A WHOLE.....Fair plot clumsily handled to make average feature; two reels getting started
STORY.....Gambler tries to queer boat-race by having stroke-oarsman chase hero as supposed seducer of sister; incidents good, but badly tied together
DIRECTION.....Ordinary; stagey handling of mobs
PHOTOGRAPHY....Average; cheap printing kills quality
LIGHTINGS.....Ordinary; no effects
CAMERA WORK.....Acceptable
STAR.....Personality gets over
SUPPORT....Wronged girl emotes well; cardboard acting of others doubtless due to uneven story
EXTERIORS.....Satisfactory; not exceptional
INTERIORS.....Acceptable, but cheap
DETAIL.....Conventional
TIME.....Seventy-five minutes (6 parts)

IN this production you will find a meller that several years back did a big business as a legitimate attraction, and that has played in almost every stock house from Portland to Portland with success. The only difference is that the stage version was knit together so that it didn't creak, whereas this version is full of noises.

That is proved by the fact that it is so darned hard to tell the story after having seen the film. The director put everything in his continuity, only he got a little mixed in the order. The result is that you don't walk straight through the plot to the finish, but keep doubling back on your tracks trying to make connections.

You find a certain amount of interest after two reels of clumsy introduction of the members of the cast, by seeing the college-boy hero getting into hot water with his girl because the young woman secretly married to her brother, by chance is found in his rooms at embarrassing moments. You think that this must be the story until it develops that everybody's happiness depends on the outcome of the Yale-Harvard boat-race, a gambler going to determine the betting odds by getting the Harvard stroke-oarsman to desert at the last minute. The oarsman is a brother of the secret wife and doesn't know she is married; so when the gambler tells him she expects a baby, he hotfoots it after Brown, the hero, thinking, because she has been found in Brown's rooms, that he must have seduced her.

In other words, you get pretty well tangled up in a family tree because a man who wasn't a genealogical expert gave you the wrong start.

Therefore, you lead up to a great scene that looks like the climax, with the finish soon to follow. In this scene, Brown entertaining his sweetheart, her mother and a number of rah-rah boys, sees his girl's brother coming up drunk. To keep the girl and her mother from learning the boy's condition, he shoos them into an adjoining room and then hides the lad in a box-couch. The drunk's wife then appears and is caught, through circumstantial evidence, in Brown's arms by Brown's sweetheart and her mother. This is really the biggest scene in the play. The thrill you ought to get when the race comes on is tame by comparison.

If you are looking for a picture with a lot of suspense in it, forget this. Better handled it might have been a big box office success; but as it stands it is just an ordinary feature that will entertain the patrons you already have by some amusing incidents, but that won't bring out a new crowd or stir up drawing population in the outlying districts.

Tom Moore has a pleasing personality that goes well with women. He is good-natured about everything he

does, so one may forgive him now and then if he's careless and awkward with his arms and legs.

There's a little girl whose name I don't know, who does some mighty good work in the sob role of Marian Thorne, the secret wife. Her characterization is consistent and well-rounded. Hazel Daly, in the part of Brown's sweetheart, gives an outline impression; but that is probably all she can do with a colorless engagement. She tries hard, and at times is strikingly pretty. Warner Richmond did some acceptable work as a wholly unnecessary room-mate of Brown, while others worthy of mention are Kempton Greene, as the cad husband, and Sidney Ainsworth, as the gambler.

The Box Office Angle.

Tom Moore, although one of the three Moores known to movie fans as Tom, Owen and Matt, has been playing too long in support of female stars to count just yet as a star in his own right. In short, while he has excellent possibilities, and has done some wonderful things in the past, his name alone won't make a manager put out his S. R. O. sign for the time being.

Considerable value should be got out of the fact that this is the screen version of a one-time Broadway success of the speaking stage. You may also attract some persons who have seen the play in stock season after season. Play up the title for all it is worth.

TABULATED PERCENTAGE REPORTS FROM EXHIBITORS

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
767	FOX	73.1	70.8	106
233	MUTUAL	72.0	71.1	17
674	METRO	70.8	67.0	57
2349	TRIANGLE	70.6	65.2	434
544	VITAGRAPH	68.1	66.2	76
2628	PARAMOUNT	68.4	62.3	397
595	WORLD	67.7	61.5	49
298	BLUEBIRD	62.7	63.5	23

THE NUMBER BEFORE THE NAME OF THE FEATURE INDICATES THE NUMBER OF REPORTS RECEIVED AND TABULATED ON THAT FILM.

THE FIRST COLUMN CARRIES THE PERCENTAGE OF PLEASED PATRONS.

THE SECOND COLUMN SHOWS THE BOX OFFICE PERCENTAGE.

FIGURES IN THE THIRD COLUMN INDICATE THAT MANY REPORTED THE FILM WORTH A RETURN DATE.

All reports in this percentage tabulation have been marked on this scale:

EXCEPTIONAL	100%
EXCELLENT	80%
GOOD	60%
FAIR	40%
POOR	20%
BAD	0%

PARAMOUNT

Reports		% P.P.	% B.O.	Repeat
8	The Virginian	81	73	2
11	Wildflower	89	82	6
5	Behind the Screens	81	78	
6	A Man from Mexico	87	72	2
5	The Bargain	80	74	3
7	The Crucible	92	84	3
5	The Sign of the Cross	79	85	
9	Cinderella	84	91	4
5	Girl of the Golden West	79	77	2
5	The Goose Girl	95	95	4
6	David Harum	82	78	1
7	Captain Courtesy	74	59	1
5	The Woman	86	59	1
5	House of Lost Court	82	54	2
5	Stolen Goods	78	75	
6	Pretty Sister Jose	84	82	2
5	Jim the Penman	64	65	
7	Dawn of To-morrow	83	88	1
5	Arab	89	56	2
5	Wild Olive	82	69	
6	Chimmy Fadden	91	75	1
6	Kindling	81	82	
5	Kilmeny	75	73	
10	Seven Sisters	84	83	1
11	Rags	91	93	5
6	The Secret Orchid	79	74	
5	Nearly a Lady	65	75	
6	The Marriage of Kitty	76	64	
8	Helene of the North	87	81	2
6	Fatal Card	65	59	
6	The Girl of Yesterday	89	88	3
7	White Pearl	71	75	
7	Chorus Lady	73	63	
6	The Secret Sin	69	74	1
7	Yankee Girl	52	57	
6	Masqueraders	56	56	
12	Carmen	82	83	4
14	Still Waters	93	90	7
9	Madame Butterfly	82	86	3
7	Mummy and Humming Bird	64	56	
7	Bella Donna	92	77	4
8	Armstrong's Wife	79	65	
5	Chimmie Fadden Out West	88	76	2
8	A Gentleman from Indiana	86	78	
10	Prince and the Pauper	92	87	5
10	Mr. Grex from Monte Carlo	84	69	1
9	Jane	75	51	
9	The Unknown	76	67	1
18	The Cheat	94	80	12
9	The Reform Candidate	80	54	1
9	The Immigrant	73	62	
10	The Old Homestead	88	84	7
8	Lydia Gilmore	82	61	2
10	Temptation	82	77	2
10	The Foundling	78	76	3
6	Tongues of Men	77	53	1
8	Mice and Men	84	80	5
7	The Golden Chance	77	61	2
5	Ragamuffins	77	53	
5	Call of the Cumberlands	79	64	
8	The Spider	87	64	1
10	Puddin' Head Wilson	81	62	4
9	Tennessee's Pardner	65	58	
8	Madame Le President	24	46	
9	Nearly a King	52	49	1
13	Trail of the Lonesome Pine	75	77	3
8	Fell In Love With His Wife	63	51	1
8	Blacklist	62	52	1
10	Out of the Drifts	89	86	4
8	Diplomacy	53	56	1
14	Poor Little Peppina	88	84	8
16	To Have and To Hold	74	69	4
12	Ben Blair	72	63	
10	For the Defense	68	62	1
7	The Code of Marcia Grey	64	59	2
9	The Lost Bridegroom	69	60	2
8	The Saleslady	72	62	1
15	Audrey	73	70	3
9	The Sowers	64	59	
11	The Heart of Paula	71	54	1
12	The Race	69	59	
8	The Eternal Grind	70	58	3
10	The Love Mask	59	54	2
10	Molly Make Believe	87	82	6
7	The Red Widow	62	55	2
12	The Heart of Nora Flynn	72	60	4
8	A Moment Before	52	64	1
12	David Garrick	68	46	2
9	The Innocent Lie	56	51	
16	Marie Rosa	81	80	4
12	Alien Souls	69	67	1
13	The Feud Girl	60	56	
16	Pasquale	78	53	3
16	Sweet Kitty Bellairs	72	62	2
20	Saints and Sinners	51	49	
17	Thousand-Dollar Husband	69	62	4
22	A Gutter Magdalene	62	54	1
20	Evil Thereof	44	44	
15	The Making of Maddalena	63	57	3
23	Silks and Satins	85	88	16
14	Destiny's Toy	60	51	
19	The Clown	79	54	3
20	Susie Snowflakes	69	59	2
16	The World's Great Enare	73	78	4
19	The American Beauty	61	61	3
22	The Dupe	64	64	1
22	The Smugglers	53	50	1
26	The Selfish Woman	72	68	4
29	Davy Crockett	67	62	
28	The Dream Girl	69	64	2
28	Under Cover	79	75	5
27	International Marriage	55	51	1
27	Common Ground	64	64	1
35	Hulda from Holland	95	94	23
30	House of Golden Windows	73	64	3
24	A Woman in the Case	72	72	3
25	Little Lady Eileen	87	89	10
23	The Stronger Love	53	52	
21	Public Opinion	82	72	4
21	Rolling Stones	67	60	2
21	The Honorable Friend	65	62	1
20	Victory of Conscience	60	59	3
21	Each Pearl a Tear	74	69	2
22	The Parson of Paramint	79	70	7
15	The Big Sister	50	57	
14	The Reward of Patience	65	55	
15	The House of Lies	73	65	1
14	The Daughter of McGregor	56	45	
18	Ashes of Embers	85	83	7
16	The Quest of Life	59	61	
14	Anton, the Terrible	46	45	
17	The Lash	57	55	
18	The Storm	75	65	1
19	The Intrigue	81	61	2
16	Her Father's Son	74	68	2
14	Witchcraft	55	55	

Reports	% P.P.	% B.O.	Repeat
14 The Kiss	74	68	2
16 The Rainbow Princess	82	74	3
15 Seventeen	85	74	2
14 Miss George Washington	95	95	11
15 The Heir to the Hoorah	83	69	5
16 The Soul of Kura San	80	73	1
12 A Son of Erin	79	73	2
10 Unprotected	53	55	1
11 The Years of the Locust	49	50	
12 The Plow Girl	77	63	
9 The Yellow Pawn	66	57	1
9 Nanette of the Wilds	50	57	2
7 Martyrdom of Philip Strong	53	55	1
10 The Coney Island Princess	62	63	1
10 The Road to Love	72	59	1
14 Oliver Twist	85	69	6
13 The Victoria Cross	44	54	1
18 The Traveling Salesman	76	59	3
20 The Right Direction	76	61	2
21 Snow White	95	95	13
16 Redeeming Love	63	60	1
21 The Slave Market	74	70	5
13 The Evil Eye	30	44	1
19 Great Expectations	74	55	1
17 Happiness of Three Women	73	58	1
14 Betty to the Rescue	46	48	
16 A Girl Like That	55	51	
16 Lost and Won	59	50	
20 The Golden Fetter	48	55	
19 His Sweetheart	83	57	2
19 The Wax Model	67	56	
19 Each To His Kind	62	60	
16 Her Own People	72	52	
12 The Black Wolf	35	38	
17 The American Consul	53	50	1
21 The Fortunes of Fifi	67	77	2
21 On Record	61	55	2
18 Winning of Sally Temple	40	47	
19 Those Without Sin	52	51	1
16 Castles For Two	52	49	1
13 Out of the Wreck	60	54	
13 Sapho	74	83	3
11 Prison Without Walls	54	54	
12 The Dummy	71	54	
14 The Spirit of Romance	64	53	
8 As Men Love	73	53	
11 The Bottle Imp	75	64	1
8 The Bond Between	49	39	
9 A School For Husbands	49	45	1
9 The Lonesome Chap	49	44	
9 Sleeping Fires	56	63	1
8 The Tides of Barnegat	49	43	
9 The Cost of Hatred	42	38	
11 The Valentine Girl	71	72	
7 Unconquered	26	29	
7 The Girl at Home	49	44	
10 Heart's Desire	31	39	
9 Sacrifice	29	43	
9 The Primrose Ring	48	51	
8 The Silent Partner	33	36	
6 Marcellina Millions	41	30	
8 Her Better Self	58	62	
9 The Undying Flame	47	53	
8 Freckles	69	61	
6 The World Apart	46	44	
5 The Roadside Impressario	46	32	
7 The Heir of the Ages	34	36	
6 At First Sight	55	44	
8 The Highway of Hope	38	34	
6 Love That Lives	70	83	
5 Forbidden Paths	34	37	
5 What Money Can't Buy	39	54	
8 The Amazons	97	91	1
8 TheMysterious Miss Terry	84	79	
6 The Law of the Land	43	49	
6 The Varmint	77	65	
6 Hashimura Togo	75	48	
7 The Hostage	70	59	
5 Exile	34	39	
5 Doubled Crossed	73	76	
7 Bab's Diary	94	92	
5 The Call of the East	61	60	

TRIANGLE

11 The Iron Strain	80	67	2
10 The Lamb	85	78	3
10 Old Heidelberg	73	64	1
12 The Coward	83	66	1
9 Martyrs of the Alamo	67	57	2
15 The Disciple	85	76	2
8 Matrimony	81	76	2
6 Sable Lorcha	59	57	
7 The Golden Claw	57	69	
11 Double Trouble	59	67	2
8 Alaho Oe	60	65	1
6 The Lilly and the Rose	63	66	
9 Jordan Is a Hard Road	56	54	
6 Winged Idol	53	52	
12 The Sdge of the Abyss	65	61	
6 Cross Currents	49	49	
12 Between Men	73	67	1
15 Let Katy Do It	87	63	6
6 The Corner	52	50	
6 The Missing Link	52	46	1
10 The Wood Nymph	51	51	1
8 The Conquerer	74	78	
10 The Price of Power	53	53	
11 The Green Swamp	77	76	1
13 Acquitted	66	55	
10 D'Artagnan	59	54	
18 His Picture in the Papers	90	75	5
13 Honor's Altar	77	67	2
14 Betty of Greystone	77	65	2
23 Peggy	94	91	15
7 Don Quixote	57	56	
9 The Last Act	79	78	1
11 Daphne and the Pirate	71	57	1
18 Hell's Hinges	93	89	11
17 The Flying Torpedo	88	80	8
14 Bullets and Brown Eyes	85	75	3
14 Martha's Vindication	79	72	2
14 Moral Fabric	75	62	1
15 Hoodoo Ann	68	61	1
15 The Raiders	79	70	
14 The Habit of Happiness	92	85	5
8 Waifs	70	59	1
8 Little Meena's Romance	64	60	1
17 The Aryan	59	80	6
10 Sold for Marriage	71	72	1
17 Stepping Stones	85	75	2
10 Sunshine Dad	36	46	
9 Civilization's Child	68	64	1
14 Children In the House	80	66	2
11 The Beggar of Cawnpore	61	49	
19 The Good-Bad Man	90	92	4
12 The No-Good Guy	74	60	3
17 Susan Rocks the Boat	69	63	
20 Not My Sister	79	77	4
18 Child of Paris Streets	76	64	
22 The Primal Lure	82	76	7
8 Mr. Goode, the Samaritan	53	53	
20 The Market of Vain Desire	79	64	5
22 Going Straight	77	78	3
29 The Bugle Call	93	79	8
26 Reggie Mixes In	93	80	11
16 The Sorrows of Love	66	69	1
21 An Innocent Magdalene	71	71	2
18 The Dividend	70	68	1
21 The Wild Girl of Sierras	45	53	4
25 An Apostle of Vengeance	88	83	4
18 Casey at the Bat	44	48	
28 The Phantom	83	72	7
20 Flirting With Fate	87	86	11
31 The Deserter	85	69	11
26 The Little School Ma'am	74	67	2
26 The Eye of the Night	74	58	5
19 Stranded	60	50	
27 The Captive God	65	70	2
23 The Halfbreed	72	74	2
22 The Payment	81	70	3
18 The Marriage of Molly O	48	47	
24 Honor Thy Name	87	73	4
22 The Devil's Needle	64	64	1
31 Shell "43"	86	69	6
26 Hell-to-Pay Austin	83	66	6
21 Lieutenant Danny, U. S. A.	79	69	
16 Pillars of Society	59	56	1
23 Home	91	80	9
16 Gretchen the Greenhorn	64	62	2
21 The Patriot	79	80	6
24 The Social Secretary	89	75	8
17 The Thoroughbred	82	72	1
12 The Little Liar	70	58	
19 The Wolm Woman	86	89	6
16 The Dawnmaker	58	78	3
20 Diane of the Follies	71	72	2
27 Manhattan Madness	94	92	12
22 Plain Jane	88	75	5
20 Old Folks at Home	81	64	2
17 The Jungle Child	60	61	1
15 The Rummy	67	54	1
21 The Return of Draw Egan	88	86	7
20 The Vagabond Prince	75	70	3
19 Somewhere in France	76	69	1
18 A Corner in Colleens	88	80	7
12 A Sister of Six	69	64	2
21 Fifty-Fifty	89	83	6
12 Atta Boy's Last Race	54	55	
16 American Aristocracy	92	89	9
10 The Microscope Mystery	50	43	
14 Honorable Algy	76	65	3
15 Jim Grimsby's Boy	67	63	3
15 The Devil's Double	91	91	7
13 The Children Pay	72	64	3
14 Children of the Feud	55	52	1
8 The Criminal	49	45	
12 A Gamble In Souls	69	67	3
15 The Wharf Rat	54	55	
21 The Matrimaniac	92	93	10
20 The Sin Ye Do	92	85	10
13 Heiress of Coffee Dan's	60	53	2
13 Three of Many	62	53	
9 House Built Upon Sand	75	67	3
9 Nina, the Flower Girl	52	53	
11 The Female of the Species	72	74	2
16 Truthful Tulliver	97	93	9
12 The Weaker Sex	88	83	4
7 The Little Yank	40	52	1
11 The Bride of Hate	78	74	5
12 The Iced Bullet	60	55	
16 The Americano	98	97	12
11 Chicken Casey	75	59	1
13 Jim Bludso	65	40	1
14 The Crab	83	70	5
10 Girl of the Timber Claims	41	39	
16 The Gun-Fighter	76	85	10
13 The Bad Boy	71	54	2
11 The Princess of the Dark	39	41	
6 Stage Struck	41	38	
12 Last of the Ingrams	45	42	
9 Blood Will Tell	64	61	
5 A Love Sublime	47	40	
8 The Little Brother	51	37	2
14 Back of the Man	90	81	5
10 Betsy's Burglar	59	54	
14 The Square-Deal Man	96	95	7
11 The Dark Road	60	49	1
5 A Daughter of the Poor	57	55	
9 A Woman's Awakening	61	52	
9 Her Father's Keeper	54	48	
9 Her Official Fathers	56	48	
9 Old-Fashioned Young Man	48	47	
10 Sweetheart of the Doomed	74	68	4
10 Paddy O'Hara	62	52	1
11 The Desert Man	91	82	4
9 Cheerful Givers	47	41	
10 The Pinch Hitter	96	71	2
5 Hands Up	35	35	
9 The Snarl	58	61	
6 Happiness	59	66	
6 Wild Winship's Widow	58	58	
6 Soul's Triumphant	30	28	
8 The Millionaire Vagrant	78	66	
10 Wolf Lowry	91	91	1
7 The Girl Glory	71	53	
7 Bawbs of Blue Ridge	38	51	
8 A Hater of Men	79	63	
6 American That's All	37	37	
7 Love or Justice	75	69	
6 Paws of the Bear	55	48	
9 The Clod Hopper	96	84	1
7 The Flame of the Yukon	96	92	1
5 The Strange Transgressor	80	73	
5 The Mother Instinct	48	44	
7 Sudden Jim	90	86	
6 The Sawdust Ring	87	60	
6 Borrowed Plumage	48	53	
6 In Slumberland	74	31	

WORLD

7 Trilby	81	68	1
7 Camille	86	79	3
5 The Yellow Passport	82	80	2
5 Then I'll Come Back To You	76	66	1
7 The Feast of Life	61	73	
7 Her Maternal Right	58	74	
6 Sudden Riches	76	71	
6 Tangled Fates	57	63	
5 His Brother's Wife	83	74	2
10 Perils of Divorce	61	63	
13 La vie de Boheme	47	50	
6 The Crucial Test	53	55	
7 The Weakness of Man	61	68	
12 Sally In Our Alley	68	63	
14 Paying the Price	70	70	1

Reports	% P.P.	% B.O.	Repeat
12 Miss Petticoats	59	61	
14 Woman's Way	75	74	4
13 The Summer Girl	56	57	
12 Rail Rider	68	60	
10 Husband and Wife	75	63	2
8 Almighty Dollar	76	72	1
13 The Velvet Paw	74	69	1
8 Friday, the Thirteenth	72	70	
11 Dark Silence	77	79	2
7 The Gilded Cage	75	70	
6 Hidden Scar	77	67	
6 The Scarlet Oath	60	62	
7 Man Who Stood Still	71	63	
8 The Heart of a Hero	59	49	
15 Bought and Paid For	91	91	10
10 The Madness of Helen	57	54	
6 Men She Married	58	55	
11 All Man	59	63	2
7 Broken Chains	50	43	
12 The Rise of Susan	79	83	6
6 The World Against Him	52	43	
10 Woman Alone	67	65	1
7 On Dangerous Ground	65	71	
7 The Man Who Forgot	65	71	1
5 The Bondage of Fear	65	63	
8 Tillie Wakes Up	79	78	1
8 The Hungry Heart	87	83	2
9 The Square Deal	66	69	
3 A Girl's Folly	65	75	
5 The Red Woman	49	48	
5 The Family Honor	66	61	
8 The Dancer's Peril	77	71	1
5 The Social Leper	65	65	
5 The Page Mystery	55	57	

METRO

6 Soul of a Woman	93	80	1
5 The Yellow Streak	85	64	
5 Rosemary for Remembrance	68	69	
5 What'll People Say?	80	84	
9 The Lure of Heart's Desire	55	58	
5 Her Debt of Honor	49	50	
6 A Man and His Soul	83	83	2
5 A Corner In Cotton	57	56	
5 The Price of Malice	66	65	
6 The Soul Market	83	75	2
6 Her Great Price	80	68	1
8 The Wall Between	78	82	1
6 The Kiss of Hate	62	74	
6 Half Million Bribe	69	49	
8 Playing With Fire	78	75	
11 The Come-Back	75	74	1
8 Snow Birds	80	77	
8 A Million a Minute	72	84	1
6 His Great Triumph	49	43	
10 The Scarlet Woman	73	84	1
10 Dorian's Divorce	74	68	
8 Masked Rider	69	68	
6 Flower of No Man's Land	58	75	
8 The Purple Lady	82	63	
10 The Eternal Question	76	83	1
11 The Quitter	69	73	
15 The River of Romance	87	76	7
9 A Child of Destiny	53	56	
13 The Devil at His Elbow	64	61	1
14 God's Half Acre	71	62	1
14 The Weakness and Strength	68	54	
11 The Pretender	80	72	1
7 The Upheaval	57	63	
10 The Light of Happiness	67	66	1
10 Mister 44	88	93	4
8 The Wheel of the Law	77	66	1
10 The Dawn of Love	66	60	
8 The Iron Woman	44	57	
5 Life's Shadows	66	60	
13 In the Diplomatic Service	69	83	4
9 The Brand of Cowardice	65	54	
8 The Gates of Eden	68	54	
11 Extravagance	69	82	3
10 The Wager	78	64	
8 The Sunbeam	53	51	
11 Big Tremaine	74	82	5
9 The Black Butterfly	70	80	4
8 The Stolen Triumph	56	48	
8 Awakening of Helena Ritchie	60	61	
11 Pigin Island	68	74	3
12 Vanity	61	53	
12 The White Raven	85	81	4
9 A Wife by Proxy	46	41	
9 Threads of Fate	41	34	
12 Bridges Burned	47	62	
9 The End of the Tour	45	44	
10 One of Many	66	61	1
8 The Secret of Eve	37	66	1
14 The Promise	82	84	3
6 The Barricade	58	57	
7 The Hidden Children	43	62	
9 The Mortal Sin	53	58	
8 The Waiting Soul	49	61	1
6 The Father's Son	67	62	
5 The Power of Decision	51	53	
8 A Magdalene of the Hills	53	51	
7 God's Law and Man's	53	53	
6 Sowers and Reapers	57	50	
6 The Duchess of Doubt	67	64	
6 The Haunted Pajamas	83	74	
5 The Greatest Power	42	52	
5 Aladdin's Other Lamp	51	50	
7 The Slacker	98	94	2
5 The Soul of Magdalene	44	48	

FOX

5 A Fool There Was	84	97	2
5 The Gilded Fool	68	70	
5 Should a Mother Tell?	85	75	
9 Two Orphans	85	87	4
7 Regeneration	77	72	4
6 The Wonderful Adventure	75	76	
5 Sin	62	82	
6 The Soul of Broadway	85	80	2
9 Broken Law	82	65	1
8 Galley Slave	76	75	1
6 Destruction	76	90	1
6 Serpent	92	93	1
5 Ruling Passion	53	59	
5 Merely Mary Ann	52	45	
7 Fools Revenge	45	49	
10 Fighting Blood	74	70	
10 Gold and the Woman	65	86	1
11 The Bondman	76	64	1
5 A Wife's Sacrifice	55	56	
12 Blue Blood and Red	84	70	1
6 Slander	80	70	
10 A Modern Thelma	59	49	1
9 Man of Sorrow	63	64	1
9 Blazing Love	70	68	
11 The Eternal Sapho	84	87	4
13 Sins of Men	75	60	1
15 The Battle of Hearts	63	59	
10 The Spider and the Fly	67	72	1
12 Hypocrisy	73	65	
10 A Woman's Honor	69	71	
22 East Lynne	86	85	9
15 Ambition	71	67	
18 Man From Bitter Roots	82	81	2
21 Caprice of the Mountains	69	63	1
16 A Tortured Heart	68	66	
22 The Beast	86	68	6
27 Under Two Flags	95	92	17
20 The End of the Trail	66	76	
19 Sporting Blood	62	57	1
19 Little Miss Happiness	75	68	3
21 Dare Devil Kate	74	76	1
15 The Unwelcome Mother	63	66	
19 Her Double Life	84	84	6
10 Where Love Leads	69	63	1
14 The Fires of Conscience	65	71	1
12 The Straight Way	67	72	
12 The Ragged Princess	77	70	1
15 The War Bride's Secret	76	71	3
12 Romeo and Juliet	86	86	5
5 Love and Hate	66	60	
7 The Mischief Maker	69	69	2
7 Jealousy	63	81	
8 The Mediator	76	69	1
5 Sins of the Parents	86	72	3
6 The Battle of Life	67	62	
8 The Vixen	62	71	
6 The Love Thief	82	80	1
5 The Island of Desire	74	67	1
6 The Price of Silence	82	77	1
10 The Darling of Paris	66	73	
5 One Touch of Sin	65	73	
7 The New York Peacock	83	79	
6 The Tiger Woman	73	83	2
6 Sister Against Sister	82	58	1
6 A Tale of Two Cities	93	83	4
5 The Blue Streak	58	60	

MUTUAL

5 Whispering Smith	64	66	
6 Soul Mates	69	63	
6 Doorsteps	61	62	6
7 Youth's Endearing Charms	77	71	1
7 Judith of the Cumberlands	68	68	
10 The Pearl of Paradise	70	74	
8 Dulcie's Adventure	87	83	2
10 Faith	76	71	
6 Miss Jackie of the Navy	87	82	1
5 A Dream or Two Ago	81	87	
8 The Innocence of Lizette	85	84	
6 The Gentle Intruder	77	78	

PATHE

6 Excuse Me!	90	73	2
6 Madame X	71	91	3
6 New York	80	74	1
6 Woman's Law	68	65	
10 Big Jim Garrity	69	55	1
6 Girl with the Green Eyes	65	72	
7 Shadow of Her Past	34	81	
3 Little Mary Sunshine	90	78	1
7 The Shine Girl	73	64	
8 Shadows and Sunshine	63	78	3
7 Joy and the Dragon	78	71	1
5 Her New York	82	62	2
6 Kick In	78	71	1

BLUEBIRD

8 Undine	79	86	3
5 Crippled Hand	58	69	1
5 Eye of God	64	80	1
9 Three Godfathers	68	74	1
15 Shoes	71	77	3
11 Broken Fetters	64	56	1
3 The Love Girl	63	64	1
6 The Grasp of Greed	71	76	1
8 The Silent Battle	78	84	
8 Secret of the Swamp	5	56	2
7 Love's Lariat	65	64	1
7 Bettina Loved a Soldier	65	72	
10 Wanted—A Home	74	75	
7 Little Eve Edgarton	58	61	1
8 The Girl of Lost Lake	65	60	
6 The Unattainable	51	48	
13 Saving a Family Name	81	68	1
9 Behind the Lines	62	65	
6 A Stranger from Somewhere	69	67	
5 The Price of Silence	87	85	
6 The Honor of Mary Blake	58	58	
5 Black Orchids	72	80	1
5 The Bugler of Algiers	80	69	1
6 Mutiny	60	57	
9 Mysterious Mrs. M	78	60	1
8 Polly Red Head	61	68	
5 Hell Morgan's Girl	90	88	1

RED FEATHER

5 Fighting for Love	69	65	

GREATER VITAGRAPH

14 Battle Cry of Peace	96	83	5
7 The Juggernaut	73	73	2
9 The Island of Regeneration	84	83	5
5 Dust of Egypt	67	6	2
8 The Great Divide	78	74	2
6 Green Stockings	88	88	2
5 Gods of Fate	62	62	
9 The Night Out	81	75	1
5 Kennedy Square	85	68	1
5 Hunted Woman	74	54	1
5 Dollars and the Woman	75	56	1
5 Two-Edged Sword	76	53	
11 God's Country and Woman	81	86	4
9 Salvation Joan	75	60	
9 The Law Decides	80	70	4
10 The Ne'er Do Well	91	93	7
5 The Ordeal of Elizabeth	61	59	
10 The Suspect	80	76	2
7 The Destroyers	68	57	1
9 The Shop Girl	78	79	1
7 Fathers of Men	71	67	
12 The Tarantula	78	72	8
15 The Daring of Dianna	61	75	
11 The Light at Dusk	85	72	4
8 The Alibi	69	69	
18 The Combat	79	81	1
5 The Kid	60	57	
5 His Wife's Good Name	64	76	
13 Through the Wall	79	64	1
14 The Chattel	72	83	8
8 Prince in a Pawnshop	64	67	1
8 The Blue Envelope Mystery	55	59	
11 The Last Man	82	81	1
6 The Devil's Prize	49	62	
6 The Price of Fame	40	46	

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CHARLES E. WHITTAKER
Adaptor of "THE WHIP" and
"THE PRIDE OF THE CLAN"
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